

**SOCIAL CONSCIOUSNESS, METAPHYSICAL
CONTENTS AND AESTHETICS IN SELECT
ANGLOPHONE AFRICAN FACTIONS**

By

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CERTIFICATION

I certify that this research was carried out by Abidemi Olufemi ADEBAYO in the Department of English, University of Ibadan, under my supervision.

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DEDICATION

To all men of goodwill in Africa.

UNIVERSITY OF IBADAN

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ABSTRACT

Anglophone African fictions, which are narratives containing a blend of African real-life socio-political events and fictive accounts, and which sometimes connect writers' metaphysical reference with their social consciousness and aesthetics, is central to literary expression in Africa. Yet, studies in African literature have focused on these philo-literary features only in fiction, neglecting their engagement in fictions, thus barring a balance in African literary scholarship. This study, therefore, investigated the connection between social consciousness, metaphysical contents and aesthetics in African fictions, with a view to establishing their role in the writers' creative vision.

The research employed George Herbert Mead's theory of interactionism, the principle of mutual social relation, in investigating the writers' pursuit of social goals, aided by their metaphysical leaning in the selected texts. Four Anglophone African fictions were purposively selected, for regional and gender balance. These included *Nomad* by Anyaan Hirsi Ali (East Africa), *A Dream Fulfilled* by Thandi Lujabe-Rankoe (Southern Africa), *You must Set Forth at Dawn* by Wole Soyinka (West Africa) and *A Daughter of Isis* by Nawal el Saadawi (North Africa). The texts were subjected to literary analysis.

Four indexes of social consciousness were observed across the fictions sampled: the Somali war, racial segregation in South Africa, military brutality in Nigeria and gender imbalance in Egypt. These were respectively fictionalised within the ambits of idealisation, infallibility, fairness and equality. The hostile socio-political environment in Africa informed the writers' references to metaphysical phenomena in advancing their goals. This manifested in atheist spirituality in *Nomad*, where Ali battles the spiritual aspect of the blood line and links human creative inspiration to atheist consciousness. It was also noted in references to African spirits such as Ngai in *A Dream Fulfilled* where Lujabe-Rankoe pursues folk liberation from apartheid and sees her reunion with folks after exile as divine and, so, makes supplications to Southern African spirits. It reflected in eulogy for deities such as Oro and Orunmila in *You must Set Forth at Dawn* where Soyinka describes the Oro festival he witnessed as 'blissful' and this invigorated him on exile journey through Benin Republic, and seeks reunion with Pierre 'under the canopy of 'Orunmila' in the afterlife. This animist consciousness also reflects in *A Daughter of Isis* where Saadawi pursues the rights of women in Egypt through Isis. When in danger while advancing her social cause, Saadawi claims the spirits are with her and she is 'no longer alone'. References were also made to the Supreme Being by all the writers for inspiration. The writers express their social and metaphysical temper in the fictions through aesthetic resources, such as goal-oriented code mixing, creative sentence inversion, vivid imagery and sensational hyperbole, for attaining idealisation, infallibility, fairness and equity.

Social consciousness, metaphysical contents and aesthetics in the fictions by Hirsi Ali, Thandi Lujabe-Rankoe, Wole Soyinka and Nawal el Saadawi are connected through fictionalised socio-political realities, contextualised within experiential exigencies, and creative linguo-literary resources of the writers. Thus, their convergence is instrumental to projecting the writers' perspectives, and the metaphysical and socio-cultural pulses of African societies.

Key words: African fictions, Social consciousness, Metaphysics, Literary aesthetics,

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CHAPTER ONE

INTRODUCTION

Background to the Study

Several African literary scholars have been concerned with socio-political developments in their respective countries. They have handed down poetics of social criticism, and demonstrated social consciousness in various aspects of society in their critical works. Albie Sachs (1990:136) expresses concern about culture and racial supremacy in Africa and submits that 'each culture has its strengths, but there is no culture that is worth more than any other'. Sachs' view is in line with Peter S.Thompson's (2002:212) inquest into the divergent sensibilities in the advocacy for black identity. He opines that 'writers, critics, politicians and the voting public in such places as Senegal and Martinique have always seen in Negritude what they wanted'. Also, Bernth Lindfors (1979) examines politics and culture in relation to language choice in literary forms. The social concern which preoccupies Uzo Ezonwanne (1997) is the question of polygyny in relation to enlightenment in Africa. The question of revolution in novels is dominant in Balogun P.O. (2008) when he examines this subject-matter in Sembene Qusmane's *God's Bits of Woods*, *Xala*, Alex La Guma's *A Walk in the Night* and *The Stone Country*, which are all fictional narratives.

From a divergent perspective, African literary critics have investigated spirituality and the arts in the African social system. Tejumola Olaniyan (2004) looks into festivals and ritual in drama, as Biodun Jeyifo (1988) embarks on a journey to uncover what the will of Ogun is in the prolific creativity of his protégé, Wole Soyinka. This is suggestive of the transcendental influence in the writer's creative prowess. It is, however, noted that each of these scholars examines each of social consciousness and spirituality (metaphysics) separately in their critical analyses, leaving out the link between the two as brought about by the emerging trends in social criticism in Anglophone Africa. Social consciousness which writers do demonstrate in their literary works has evolved over time. It has shifted from nationalist consciousness with the aim of attaining self rule and race ideology, to the consciousness of battling brutality being allegedly perpetrated by political leadership in African countries, with particular emphasis on Anglophone regions

of Africa. The hostile nature of the political environment in Africa has engendered a correlation between social consciousness and spiritual consciousness, (a term which is substituted for 'metaphysics' in this research). This correlation, often time, has not been accounted for, especially as it manifests in Anglophone fictions as well as how the interlink of social consciousness and metaphysics conditions language use in fictional texts.

Anglophone African fictions, which are modified actual-life narratives from the English-speaking regions of Africa, often reflect social consciousness, which is the reflection of a writer's involvement in the socio-political events in his or her society. This is often the characteristic running motif in the non-fictional works of some African activist-writers, especially those in the Anglophone subregions of Africa. As deduced from the fore-going, out of the many social issues that writers do express concern about, in the Anglophone African society, politics and religion are more prominent, and both are usually marked by brutality and extremism, respectively. This situation has often led to a hostile socio-political environment, thereby making social change, the goal of the activist-writers, near unachievable. Most often, the writers resort to the spiritual realm for solace on social injustices they experience in society. This is suggestive of the metaphysical perspective to social advocacy in Africa, as undertaken by writers, emphasising the significance of the former to the latter. The bid of the writers to achieve a vivid recounting of their past experiences, in order to evoke the sympathy of the reader, usually accounts for aesthetic language use as noted in connotation, in texts. However, is the intermingling of social consciousness, metaphysics and aesthetics in non-fictional texts, the writing characteristic of the writers of a particular gender, of a generation of writers or that of the writers from a given geographical location in Anglophone Africa?

The interconnectivity of the factors identified above is not a writing peculiarity restricted by gender, generation or location, as represented in the writings of Ayaan Hirsi Ali, Thandi Lujabe-Rankoe, Wole Soyinka and Nawal el Saadawi, who are prominent African activist-writers, but whose social advocacy has not received sufficient comparative appraisal in African literary criticism. The writers are similar in social advocacy, but different in approach. As committed writers, the constant motif of their writings derives from the socio-political developments in their respective countries. The

similarities and the differences we have noted in the writers in the context of the research are conditioned by the nature of the socio-political events in Somalia, in the case of Ayaan Hirsi Ali; South Africa, in the case of Lujabe-Rankoe; Nigeria, in the case of Wole Soyinka, and Egypt, in the case of Nawal el Saadawi. The perspectives from which each writer addresses the socio-political developments in his or her country diverge. Also, different are the social belief systems of the writers.

However, the similarity in the political system in Nigeria and Egypt during the writers' era is of immense significance in the research. The military was in power in Nigeria for a long time, and in Egypt, Hosni Mubarak held sway. The military seized political power for the first time in Nigeria on January 15th, 1966 and there were quite a number of military coups in the country before the return to democracy in 1999, after which Soyinka wrote *You must Set Forth at Dawn*. Similarly, Hosni Mubarak came to power in Egypt in 1981, following the assassination of Anwar Sadat and his regime muffled the press and the opposition in the country. The long stretch of his rule is an exemplification of the autocratic nature of his regime.

Brutality was the signature of the autocratic rules in these countries and this formed a common thematic resource for both writers. However, there are many perspectives from which the writers utilise this as the substance for thematic preoccupation. All of these apply to Ali and Lujabe-Rankoe. Their countries, Somalia and South Africa witnessed a ravaging civil war and a divisive race abuse. These also serve as the source of their social concern. There are differences in perspectives, however. The perspectives differentiate all the writers.

The first is Ali's recourse to atheist spirituality as a source of redressing the alleged religious imbalance in Somalia made worse by the despotic regime of General Siad Barre who propagated scientific socialism and unitarianism in a country bipolarised along the Isaaq-Daood clan line. This resulted in the Somali civil war which displaced Ali and made her drift to the Netherlands. This is divergent from Lujabe-Rankoe's struggle against race abuse in South Africa under apartheid rule as perpetrated by P. W. Botha and F.W. de Klerk, representatively. The injustice inherent in the apartheid policy motivated a widespread demonstration including armed struggle. This activated Lujabe-Rankoe's social consciousness hence, formed the core of her social campaign. These perspectives

are somewhat unlike Soyinka's preference for the Yoruba folktale, culture and legends as sources of thematic concern in his literary works in addition to his interest in the political developments in his country. This is equally unlike Saadawi whose thematic concern derives essentially from gender politics as played in Egypt at the time, with rather lukewarm attention, comparatively speaking, paid to secular politics. Several critical essays ascribe a feminist status to Saadawi. Apart from this, putative readings on Soyinka have averred that he maintains affinity with Ogun as his extraterrestrial energy as source of creative inspiration. In the same vein, Saadawi's assertion that she is 'a daughter of Isis' is curious. It is suggestive of her filial affinity with the Egyptian goddess. The current circumstance of two eminent African writers with affiliation with cosmic powers portends need for investigation. Ogun is symbolic of a certain character trait so also is Isis. We, therefore, attempt to investigate how the cosmic powers are relevant to the writers' literary craft and vision in comparative terms, as a departure from the separate studies on the individual writers.

It has been observed in the research that an authoritarian society as exemplified in the Somali, South African, Nigerian and Egyptian societies under Siad Barre, P. W. Botha, Sanni Abacha, Anwar Sadat and Hosni Mubarak, especially the latter, respectively, would be hostile. The hostility usually stems from the government and it manifests itself in such situations as the censorship of the press, the muffling of the judiciary, the haunting and the hunting of the opposition, fiscal indiscipline, disregard for affirmative action and nepotism, to mention a few. These vices usually irk activist-writers like Ali, Lujabe-Rankoe, Soyinka and Saadawi and they register their angst usually by satirising the government on the vices. However, the obvious intolerance of the despotic regimes always jeopardises the writers' efforts and endangers their lives. Yet in spite of the hazard, the activist-writers have always gone ahead to criticise the governments in their respective countries. Most of them have been to prison on several occasions. The research is curious about the daring attitude of these writers in the face of the mounting aggression. Hence, we investigate the factor of the writers' cosmic influences in their social advocacy. Also, the research intends to examine the possible influence of the metaphysical consciousness of the writers on their social consciousness, and whether the

language of narration in the selected texts reflects the prevailing political hostility in the countries before democratisation of the politics in the Anglophone countries concerned.

Ali, Lujabe-Rankoe, Wole Soyinka and Nawal el Saadawi are eminent committed Anglophone African writers whose countries share similar political antecedent in terms of oppression. These are activist-writers who share similar social beliefs. They, however, part ways on the brand of the social belief that each professes and the mode of articulation of the social belief systems in their works. There have been drastic changes in the political systems in the countries: civil war has ended in Somalia, apartheid has been abrogated in South Africa, Nigeria returned to democracy in 1999 and there has been the phenomenon of Arab Spring manifesting in civil uprising against the despots in such countries as Tunisia, Yemen, Libya and Egypt. The Arab Spring ousted Hosni Mubarak from power in Egypt in 2011. The country has since democratised as Nigeria has done. The social advocacy that Ali, Lujabe-Rankoe, Soyinka and Saadawi have engaged in could be identified as either an immediate or remote contributory factor in the attainment of positive changes in these countries.

The eminent standing in social activism of these writers in their respective regions, the similarity in their social belief systems, the political antecedent of Somalia, South Africa, Nigeria and Egypt, the gender difference of the writers, their age bracket, (with the purposive exemption of Ali), as contemporaries, the trait of metaphysical leaning of the writers, all have provoked scholarly curiosity to establish the interconnectivity of social consciousness, metaphysical contents and aesthetic language in the selected fictions. Of peculiar emphasis is how social philosophy necessitates metaphysical affiliation and how the language of thought expression is conditioned by the mutual influence of social consciousness and metaphysics, as obtainable in *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis*.

The Research Texts as Fictions

The research texts, as aforementioned, are fictions. A fiction is a narrative which is a blend of real-life socio-political events and fictive accounts, especially as experienced and written by the individual concerned. It is a work of art combining fact and fiction. The combination of the two is aimed at achieving different purposes depending on the genre or subgenre of literature involved. In the context of this study, the

texts being sampled are actual experiences of the writers selected from each Anglophone African subregion. Their common objective is to present a gory state of their socio-political experiences in their respective societies, and this is intended to evoke the sympathy of the public whom the reader represents. As a social activist, whose primary goal is social change, each of the writers attempts to present his or her side of the stories as impeccable. He or she also selects only the favourable stories from the numerous events in his or her social life, which are a combination of the credible events and the unworthy happenings. But from all these, the writers have selected only the credible events that make up their narratives. This is suggestive of the writers' claim to sainthood. The socio-political events in each writer's life are a body of facts, but selecting only the credible events in the narratives is a distortion. Even the narration of the credible events is handled from the favourable perspective. This is attained through language adjustment, which in the context of this study, is technically referred to as aesthetics.

In specific instances, when Ali describes her family as 'A Problem Family' in *Nomad*, she presents herself as innocent and her father, half sister, mother, brother, cousins and grandmother as foils. Lujabe-Rankoe moved from Ntywenka on to Tanzania, Zambia, Egypt, Nigeria, Botswana, and Norway amassing international support for the ANC, during the struggle against apartheid in South Africa. She underscores on page 134 of *A Dream Fulfilled* that she devoted 33 years of her life to the liberation struggle, thereby painting a picture of herself as a martyr, or a saviour. Soyinka, too, tells of the long journey he embarked on around the world aimed at recovering *Ori Olokun* and took steps to mediate and achieve truce in the Nigerian civil war, thereby presenting himself as an ideal citizen. And Saadawi wants the reader to see God and men as evil. This is depicted in the subtitle 'God Above, Husband Below' on page 28 of *A Daughter of Isis*, thereby creating a scenario of being beleaguered. She also thanks God for the claimed calamities of women in the world. Noted as an undercurrent of all these claims by the writers are such virtuous goals as idealisation, infallibility, fairness and equity, in respective arrangement. These goals are attained through a modification of the presentation of social events as they affected the writers. The modification makes the texts, fictions.

Another factor that makes the research texts fictions is the adjustment of language through literary tropes. The accounts the writers are giving are their harrowing experiences in despotic and constraining social environments, and as such, they aspire to evoke sympathy from the reading public. They, therefore, do present a vivid description of the despicable experiences they had. In the process, the writers do exaggerate by employing such tropes as hyperbole and imagery, as representative instances, both of which make the narration of the events in the texts by the writers sensational and vivid, respectively. These are employed as rhetorical devices. In this regard, the claims of the writers are factual to the extent that they happened in truth, but the intensity or accuracy of the happening has been falsified for aesthetic and rhetorical intent. This factor of language modification, as well as the factor of selection of favourable events, makes the texts, fictions. The fiction, being a blend of real events and fictive claims, is suitable for the research because, among other things, the actualities in it aid authenticity, while fictive claims as noted in the modification of the intensity and extent of the brutality of events, through language, account for the aesthetic contents of each of the texts.

Linking the Conceptual Theories

The research employs a number of concepts in articulating its goal. Each of the theories has been selected based on the connection it bears with other theories. The connection is instituted by the explanation a given theory gives of an aspect of the thesis. The first of the theories which is strung to the core of the research is George Herbert Mead's theory of **interactionism**. This theory is concerned with the relational contact individuals in society have with one another in the process of their social interaction. The relational contact often conditions the nature of their social interaction, and that social processes such as identity formation and conflict derive from social interaction (Anthony Giddens, 2001). The relationalism inherent in the interactionism makes the theory relevant to the research. Through it, we examine the interaction there is in social consciousness, metaphysical contents and aesthetics, our research parameters, in the select Anglophone fictions.

Monism and **pluralism** are other concepts employed in the research, but unlike interactionism, monism and pluralism are applied in analysing Soyinka's metaphysics. To

this extent, the singularity that characterises monism used of to investigate Soyinka's metaphysical era of affiliating with only one cosmic agent, Ogun; while pluralism, the duality and multiplicity of being, is employed to investigate the syncretic transformation in the writer's metaphysical orientation. However, in addition to using the duality in plurality in relation to the singularity in monism, the concept is also borrowed to interrogate the multiplicity of spiritual consciousness of the research writers. This is a mark of the dynamic nature of the metaphysics of the writers, reflecting both the deistic and animist consciousness in the pursuit of their social advocacy in the select factions. Ultimately, the duality in the metaphysics of the writers creates relational vacuum in term of the connection of the metaphysical consciousness of the writers with their social campaign in Anglophone Africa. This relational need is addressed by the application of the theory of interactionism.

Faction as a Subgenre for the Research

Faction, as a subgenre, has been considered appropriate for this research for the sole reason that there is abundance of existing academic research on the writers, particularly on Soyinka and Saadawi, through their fictional writings. These researches are carried out to the neglect of the faction subgenre, whereas the subgenre of faction is near actuality than the fictional subgenre because it involves the practical social engagement of the persona and it often adopts the first-person point of view/narrative technique. The discussion on social consciousness in relation to metaphysical elements and aesthetics in texts as reflected by Ali, Lujabe-Rankoe, Soyinka and Saadawi, especially in comparative terms, is particularly sustained on the practical involvement of the writers in the happenings in their countries. In achieving a meaningful evaluation of the social engagement of the writers, any other subgenre like satire, parody, or burlesque is considered deficient. This is because satire, parody or burlesque thrives on absolute symbolism and allusion, whereas both symbolism and allusion are subjects of multiple subjective interpretations. Therefore, other literary works by Ali, Lujabe-Rankoe, Soyinka and Saadawi, such as *Infidel*; *Two Nations, One Vision*; *The Beatification of Area Boy* and *From Zia with Love*; and *Women at Point Zero* and *The Hidden Face of Eve*, respectively, are inappropriate in investigating the writers' practical social

engagement in the affairs of their nations. This is because these works are a product of imagination and they thrive only on symbolism and allusion.

In order to illustrate the deficiency of the writers' imaginative works in investigating their social and metaphysical consciousness, we aver that the fictitiousness of the central themes of and the personalities in their works provide no viable premise for building a formidable argument and drawing a valid conclusion in critical literary evaluation. This is because both the textual events and the characters are created. The phantom subject matter and the non-existence of the characters in a fictional work are critical factors that make the use of such works in investigating metaphysical leaning of a committed writer deficient. This is, particularly, as a result of the fact that the phantom subject matter of the fictional work is inconsistent with the real existence of the writer whose subconscious is being evaluated. And the subconscious of the writer manifests in the social advocacy which the writer professes in the real society. It is enough that a named character in a fictional work is the author's creativity. If such a character is true to the society, by bearing usual names and is made to do things known to the society, there would still be a substance for instituting an avenue for articulating the relevance of fictional works in discussing a writer in actuality. The craft of some fictional writers to create characters that are unknown to society, entirely, further justifies the inappropriateness of fictional works in investigating a writer's near real-life social engagement. There is the prevalence of such fictional characterisation in Soyinka and Saadawi's literary works.

We take Boyko, a character in *The Beatification of Area Boy*, as an example. The name *Boyko*, in all intent and purposes, is a product of the imagination as it is barely known especially in the Nigerian society. This is particularly so when the morphology of the word is considered. It is an orthographical blend of the English morpheme *Boy-* and the Yoruba morpheme *ko*. This, in itself, is a strange phenomenon of fiction. Furthermore, Detiba and Emuke are Soyinka's invented personalities in *From Zia with Love*. In the same perspective of consideration, the story of Firdaus in *Women at Point Zero* is a story of another person possibly a phantom personality. It can only be argued that it is Saadawi's story, but it cannot be validated as Saadawi's. As such, it is just a supposition and may not be a fool-proof resource for investigating Saadawi's social and metaphysical

subconscious, particularly, as this imparts on the author's actual-life engagement, hence the choice of the nonfiction as a research resource.

Choosing Ali, Lujabe-Rankoe, Soyinka and Saadawi as Research Authors

The research has been woven around Ayaan Hirsi Ali, Thandi Lujabe-Rankoe, Wole Soyinka and Nawal el Saadawi for a number of factors. That is, the authors' real-life accounts have been subjected to critical comparative evaluation on the basis of the dynamics and the interconnectivity of social consciousness, metaphysics and aesthetics, for a number of factors. We begin with the era of the birth of the authors: Lujabe-Rankoe, Soyinka and Saadawi are septuagenarians. They have been chosen in order to satisfy the generational consideration which is vital to the focus of the research. This accounts for the choice of Ali who is younger, but whom has been chosen in satisfying the age comparison need in the research. Also, the authors have been so chosen in the bid to investigate the gender factor in the manifestation of the conceptual research framework. We explore the impact of the sensibility of an era on the people of the era as a possible factor occasioning both the common and divergent perspectives that Ali, Lujabe-Rankoe, Soyinka and Saadawi share in their social philosophies. In considering this, as a factor, the strict religious upbringing of the writers as well as their political leaning are investigated. The writers, in early stage of life, had strict religious training and this is a possible factor responsible for the absolute spirit of fairness and social justice which they share, as both Christianity and Islam preach fairness and justice, just as there are gods, such as Ogun, and goddesses, such as Isis, which stand for social justice.

In addition to this, the authors have been selected for the research on the basis of the similarity in the political antecedent of their countries of origin. This is in term of the tumult in the countries. Somalia, South Africa, Nigeria and Egypt have experienced different forms of despotism in their polities. Nigeria and Egypt were colonised by Britain. There was civil war in Somalia and South Africa was devastated by apartheid. All these were viable factors in ascertaining what the writers share in common. This is because these political experiences are the main factors that form the contents of the writers' literary works, especially those selected for this research. The mode of issue presentation, whether explicit presentation or evasive presentation through symbolism,

allusion or satire, is conditioned by the political system in the countries where the works are written.

As crucial as the temporal and political past is in selecting the research authors, so also is the factor of their consciousness of the cosmic powers. This factor of cosmic influence, which the writers share in common, raises the research curiosity. Perhaps the writers' energy and drive for advancing social causes in their respective countries is motivated by the character traits of the cosmic patrons. However, it is noted that the fact that the writers do not adopt or are not affiliated to the same extraterrestrial patron introduces a different dimension to the investigation of these writers as research authors. The writers' common act of resorting to cosmic powers and the divergence in the respective essence of their metaphysical leaning, including the difference in ages and gender, evoke curiosity. The research is motivated to meet the curiosity.

In addition to this, the gender difference of Ali, Lujabe-Rankoe, Soyinka and Saadawi in relation to the vibrancy that the writers command in advancing their social causes lends curiosity. An intra-gender comparative studies on two or more committed authors on the basis of the vibrancy of their social advocacy may not be as intriguing as an inter-gender comparative studies as manifesting in a comparison of literary works by these writers. Vibrancy of social agitation is nearly synonymous with the male gender. The male gender is believed to be strong, bold and daring. All these attributes are sources of pride in the male gender and, for the gender critic and advocate, these qualities are used to advantage by the male gender. It is the endowment of these attributes that makes the male person to be adjudged superior to the female person.

Therefore, that Ali, Lujabe-Rankoe and Saadawi, being female writers, possess and demonstrate these qualities in their social advocacy, as Soyinka does, makes them command a standing similar to that of Soyinka in terms of writing eminence. To illustrate, Soyinka has been incarcerated several times by the military government in Nigeria, on the account of his critical views on social questions. Ali, Lujabe-Rankoe and Saadawi too have been persecuted in Somalia, South Africa and Egypt, respectively, on several occasions in respect of their critical opinions on the political developments in their countries under despotic regimes. These female writers also command an intimidating literary renown as Soyinka does. There have been drastic reformist political

developments in the countries in the last decade. And this exemplifies the realisation of what the writers have been agitating for through their writings for several decades. So, in respect of this, that Ali, Lujabe-Rankoe and Saadawi share and exhibit the peculiar traits of daring resilience makes them command the literary stature that makes them adequate to be investigated in comparative perspective with Wole Soyinka.

Research Limitation

The research is conducted using the fiction subgenre. The periodic nature of autobiographical writings usually results in the minimal number of a writer's autobiographical writings. This accounts for the restriction in the selection of research texts for this study. *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis* have been found to contain the parameters for our research investigation. In selecting these texts which are fictions in the modes of narration, however, certain factors were put into consideration. We opine that it is the autobiographical subgenre that is most appropriate in investigating near actual-life phenomena such as social ideology and metaphysical consciousness as applicable to Ali, Lujabe-Rankoe, Soyinka and Saadawi. It is held that investigating the interlink between social consciousness and metaphysics in satires or parodies may be deficient. This is because both subgenres of satire and parody are based on symbolic representation, hence are subjected to diverse interpretations, particularly, if the satire or the parody is rendered in the third person narrative technique. This discards the crucial *I* which is central to investigating the psyche and the subconscious of a writer when authenticity is intended.

Considering the diachronic factor in the selection of the research texts, it is discovered that a memoir is a record of what has happened to a writer over a given period of time. As a result of this, the memoirs by a writer may not be, and is usually not, as many as the regular works of imagination by the same writer. This restricts the number of the texts to be reviewed for the research. Closely related to this in terms of time factor is the nature of the issues being discussed in a given memoir and how appropriate to metaphysics and social consciousness they are. The period of time in the life of Soyinka as discussed in *Ake* could not be considered an age of maturity for such phenomena of

developed mind as social advocacy and metaphysics. Soyinka was still a minor at the time of the events in the childhood autobiographical text.

The situation is similar in the case of Nawal el Saadawi's autobiographies. For example, *Memoir of a Woman Doctor* and *Memoir from Women's Prison* do not contain a demonstration of metaphysical consciousness as *A Daughter of Isis* contains conspicuously. Since metaphysical consciousness is a matter of change in thought and sensibilities, it is believed that Saadawi had not developed the consciousness of the cosmic powers at the early time when the memoirs were written, and that such consciousness was latent. Hence, neither of these two autobiographical texts is considered appropriate in reading the research authors' social consciousness and metaphysical leaning.

Also, of significance in the selection of the autobiographical accounts for the research is the possibility of an autobiography focusing on a specific event, place, deed or an achievement in the private life of an author. An autobiography that focuses on the private life of an author is perhaps not appropriate in carrying out our research. This is in close consideration for the significance of the word 'social' in the topic of the research. We are particularly interested in the activities of the authors as they concern the entire society. We are concerned with the resolve of the writers to attain the common good of the people. In line with this research preoccupation, Soyinka's *Ake, Isara: A Voyage Around Essay*, and *Ibadan: The Penkelemes Years* are deficient for the research. In the same vein, not all the Saadawi's autobiographies are appropriate in a research based on the wide ramification of the writer's life experience and social engagement. We note such deficiency in *Memoirs in a Women's Prison*, published in 1983 and *My Travels Around the World*, published in 1986. Both texts diverge in their deficiency. While the former is limited by the attention it pays to the affairs of women and the pre-1983 life experiences of the author, the latter leaves out barely two decades of Saadawi's life experiences being the laps between the year of its publication and 2008, being the year of the re-issuing of *A Daughter of Isis*, hence, the selection of *Nomad, A Dream Fulfilled* and *You must Set Forth at Dawn* along *A Daughter of Isis*, as research texts.

Therefore, it is not all the personal narratives of each of the research authors that are appropriate in carrying out a social-and-metaphysical investigation on Ali, Lujabe-

Rankoe, Soyinka and Saadawi. Some of their memoirs pay attention to a period in their lives: some were written long ago, upward of barely three decades, and the authors are still alive and many things have since happened in the writers' societies which they have been involved in: some of the texts are limited in perspective, addressing issues that affect only a section of the populace, as against a common interest. However, a careful academic scrutiny of *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis* shows that the autobiographies contain viable resources for rigorous scholarly social-advocacy and metaphysical evaluation of the texts with emphasis on the intermingling of these parameters in the narratives as evidenced by the conspicuous affiliation of the writers with transcendental figures and their use of connotative language in the narratives for emotive effects on the reader.

Research Objective

The focus of the research is to investigate the significance of metaphysical consciousness in a successful reformist social campaign in Africa. This is achieved by examining the prevalence and interconnectivity of social consciousness, social consciousness and aesthetics in the select African fictions, *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis*. These named conceptual instruments, that is, social consciousness, metaphysics and aesthetics are central in the research. Their prevalence and connectivity in the texts is the concern of the study. However, how each of the fictions reflects, or how the writers handle each of prevalence and interconnectivity of the concepts in the texts serves as the subject to scrutinise in this thesis. It is at this juncture that social milieu of the texts and gender come to the fore.

Soyinka's literary works have extensively been analysed with emphasis on inaccessible plot and complex language. Critics with eyes for animism have also commented on him on this basis. For example, Biodun Jeyifo (1988:xiv) in an interview with Soyinka declares:

But proteus, as a metaphor of the creative principle, comes from the Western culture while you have also adopted Ogun as an essence of the creative artist.

Jeyifo's observation and declaration on Soyinka's affinity with Ogun is one of the comments in analyses on Soyinka in the animist perspective. Our intention is not to analyse Soyinka, using this parameter. Rather, we are concerned with the effect of his animist consciousness on his social advocacy. We want to investigate the factors informing the animist adoption and how these factors vary or are the same from writer to writer. We, also, want to establish, as a specific purpose, the significance of hermeneutical factors in writing, most especially in Somalia, South Africa, Nigeria and Egypt. We are interested in the characteristic temperaments of the gods under consideration. It, also, interests to know if gender has roles to play in connecting with a metaphysical agent. We intend to investigate the possible age factor in the compelling need to adopt a god as a cosmic guide.

On the basis of social consciousness exhibited by the writers for our literary investigation, our intention is not to discuss the politics of the societies involved. Contrary to this, we intend to examine the strategies adopted by the writers in expressing their social philosophies. We are interested in the nature of events in the countries and how the writers react to these. The writers respond to issues in their societies. For example, Femi Johnson (1987:15) on Soyinka, declares:

He takes many risks. Once his mind is set on something, you can't stop him. Take the trip to the East just before the civil war broke out, for example. He was so convinced as to the righteousness of his mission, that he did not think twice before exposing himself to the obvious danger.

Here, Soyinka is responding to a civil event even at the risk of danger. The observation is that the situations in the African countries involved, are different. As a result, we intend to answer such questions as 'What aspect of social life does each writer pursue?' 'What common traits do the writers share in pursuing the social events they believe in?' 'Does gender play a role in the writer's attempt to effect a positive social change?' 'What is the place of religion or apostasy in the writer's quest to reform the society?' 'How do these writers respond to government types in their respective countries?', and so on.

The concern for aesthetics in the set texts – *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis* – consists in the bid to find out how the writers *beautify* their works, specifically, through language use. In the first instance, we would

want to know if there is a trait the writers share in language beauty in their writings. If there is, it is our goal to investigate what the purpose of beautifying their languages is in the various works, which are on crucial social questions. This being so, it interests us to know how the authors achieve aesthetics in their works. This is a consideration for the authors' modes of aesthetic language use in passing messages across.

In the same vein, our attention is drawn to what each of the authors considers as elements of language aesthetics. And on this, we want to establish the factors that make the writers consider what they used as resources for language aesthetics. Do they source their aesthetic resources from common social lives? Are the social lores, if any, gender – oriented? Are the resources essentially connotative language use? If so, are they context – stimulated or figurative? If figurative, what figures of speech is each writer fond of, and what is the frequency of the preferred figure of speech. We are equally curious about the reason(s) why a given aesthetic resource, for example, a figure of speech, has been adopted. We want to find out if the writers have adopted conventional resources of aesthetics such as epigrams, proverbs, figurative language use, sentence inversion, morphological resuffling, a conscious use of simple sentences, successively; and so on.

The authors reflect social consciousness in the texts for review. The cause for our interest in this is the similarities or the dissimilarities in the nature and the presentation of social consciousness in the texts. Our peculiar concern is how the respective societies facilitated the aspect of life each author addresses in his or her texts. We intend to examine the possible influence (if any) of gender in the choice of social commentaries by the authors. It is our interest to investigate the input of psychology in championing the causes that the authors champion. We equally intend to examine the role of spirituality, as exemplified in animist spirituality, atheist spirituality and religious spirituality, in the ideological belief-systems of the writers. And above all, we want to establish the success (or otherwise) of the ideological struggles of the authors in their respective societies.

The objective of this research is also to opine that there is an inter-play of social consciousness, metaphysics and aesthetics in *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis*. And to attain this, we examine the dynamic nature of the writers' metaphysics and establish the reformist intent in the writers' social consciousness, with emphasis on the interconnectivity of the former and the latter. This

is in addition to investigating the language use in the texts and maintaining that the manifesting angst and social tempers of the writers condition the rhetorical resources in the language of the fictions.

Thesis Statement

Some African writers demonstrate their spiritual consciousness in their social advocacy. In the same vein, spirituality is not restricted to religion. Atheist spirituality, as popularised by such philosophers as Andre Conte-Sponville, is as inspirational as both the animist and theistic spirituality. African native spirituality influences social advocacy in Africa, and as such, a successful social campaign in Africa is dependent on an affiliation with the powers in the African transcendence. In *Nomad, A Dream Fulfilled, You must Set Forth at Dawn*, and *A Daughter of Isis*, there is an intermingling of social consciousness, metaphysics and aesthetics. In the same vein, there is a connection between social consciousness and language use in the selected African auto-biographies. To this extent, the thematic preoccupation and manifesting social attitude of a committed writer are necessarily a manifestation of the writer's cosmic leaning and association.

Analytical Procedure

The procedure for the research analysis begins with an investigation into the nature of Ali's atheist spirituality in comparison with Lujabe-Rankoe's native spirituality. This is followed by an investigation of Soyinka's metaphysics from the perspective of other gods and goddesses in the Yoruba extraterrestrial plane. This is, however, not to nullify the existing claim that Ogun's numinous influences permeate Soyinka's metaphysics. Rather, we maintain this traditional view on Soyinka's metaphysics as a template for affirming that in the context of *You must Set Forth at Dawn*, the transcendental influences of other gods (and goddesses) co-exist with and as such, lessen the dominance of Ogun's influence in Soyinka's metaphysical temper. After the consideration of Soyinka's metaphysics, we investigate the dynamics of Saadawi's metaphysics to affirm that the Egyptian writer's metaphysics is predominantly constituted by deep immersion in the consciousness of God and by the acknowledgement of numinous presences in the Egyptian cosmic realm.

The consideration of the reformist nature of the writers' social consciousness for a new social attitude is followed by the discussion of the metaphysical leaning of the writers. This is complemented by the investigation into the writers' modes of demonstrating their social consciousness. And this is, in turn, followed by the linguistic choices of the writers which, in the ultimate consideration, are determined by and are reflection of the writers' social and metaphysical consciousness.

Terms and Concepts Used in the Research

Some terms and concepts are specially used in the context of the research. These include **A-MS**, as inspired by Michael Halliday's Systemic Functional Grammar, and stands for 'Adjunct-Main Sentence', a sentence model in which the part that specifies and clarifies comes first before the most important part of the sentence is added. **Atheist Spirituality** is another term employed in the research. This is a term characteristically used by free thinkers such as Babara Smoker to designate the transposition of the mind of a non-religious thinker into the cosmic realm as reflecting in the deep intangible emotion. **Atheist spirituality** is used by atheists to maintain that spirituality is not essentially a question of religion. Also, the term **Combative Metaphysics** is used in the context of the research to designate aggression in Soyinka's manifestation of spiritual consciousness in his social campaign. In the same vein, the use of **CVS** was inspired by Michael Halliday's Systemic Functional Grammar. This is an abbreviation for 'Complement Verb Subject' and it is a sentence structure type which is an inversion of the basic order of syntactic elements, swapping subject with object. We used **Extratextual** to characterise Soyinka's metaphysics as he manifests such in his day-to-day engagements in society, which is not recorded in *You must Set Forth at Dawn*, but only referred to.

Faction is a portmanteau word which is a combination of fact and fiction, as a writing style, constituting a subgenre of the prose fiction. It is traceable to Geoffrey of Monmouth in the 12th century and, in the modern periods, to Truman Capote (1966), Alex Haley (1976) and Beryl Bainbridge (2002). Another theoretical concepts used in the research is **Interactionism**. It is a sociological concept which could be traced to George Herbert Mead (1962). The theory is concerned with the study of an individual in relation to others in society emphasising the behavioural patterns of the individuals. We coined the term **Intratextual** for the research and employed it in characterising Soyinka's

metaphysics within *You must Set Forth at Dawn*. **Isis** is constantly used in the research, and the word, according to Ndubokwu (2002), designates an Egyptian goddess in the ancient times, a goddess of fertility who was wife of Osiris, ruler of the underworld in the former age in Egypt. Furthermore, we used **Monism**, in the research. This is a philosophical theory in the classical age which, according to the pre-Socratics, such as Parmenides (515-540), maintains that every object or phenomenon congeals in singularity, and that an object is one because it is one. We equally used **MS-A** as inspired by Michael Halliday Systemic Functional Grammar. The concept stands for ‘Main Sentence-Adjunct’, a sentence construction model in which case the most important part of the sentence comes first before a constituent that clarifies and specifies is added at the end of the sentence. Similarly, **Occidental-Arabian** is used in the thesis. The term is coined for the research. It is a compound adjective, reflecting the characteristic ways of Europeans in relation to Arabian sensibilities. **Pluralism** is employed in the research, as a philosophical theory in classical age. It, according to more recent philosophers such as Rene Descartes (1596-1650), maintains that every object or phenomenon is because it is not. It was a response to the claim of singularity which monism advanced. It advances duality of an object or phenomenon. **SC** is an abbreviation for ‘Subordinate Clause’ and it is used as such in the research. This is a type of clause whose meaning and functionality depends on the stronger constituent in the sentence. It was inspired in this research by Michael Halliday’s Systemic Functional Grammar. Similar to this is **SVC** which stands for ‘Subject Verb Complement’, the natural order of syntactic elements, forming a sentence in the active voice. It was inspired in this research by Michael Halliday’s Systemic Functional Grammar.

On Ayaan Hirsi Ali

Ayaan Hirsi Ali is a Somali activist-writer. She equally holds a Dutch citizenship. In 2005, she was named by Times Magazine as one of the one hundred most influential people in the world. The Swedish Liberal Party has equally awarded her a prize for her social advocacy and democracy. Her commitment to social justice and the enhancement of free speech has also earned her an award by *Jyllands-Posten*, a Danish newspaper. Ali has equally won the Swedish prize for Moral Courage Award for commitment to conflict resolution, ethics and world citizenship. Also, Ali occupies a fellowship position at the

J.F. Kenedy School of Government at Harvard University, Massachusetts. She is a notable member and active contributor at the The Future of Diplomacy Project operating in Belfer Center, an academic organization concerned with scientific enquiries and international affairs.

Ayaan Hirsi Ali was born on 13th November, 1969 in Mogadishu, Somalia. She was a daughter of a notable Somali politician who was an opposition voice against Siad Barre, a Somali dictator. She grew up with his father in exile—from Somalia to Saudi Arabia, to Ethiopia and on to Kenya. At the tender age, she embraced Islam. She was a devoted Muslim. This informs her sympathy for the Islamist Muslim Brotherhood, in Egypt. She was equally in support of *fatwa* against Salman Rushdie, a British writer on the publication of the latter's publication of *The Satanic Verses*. Her consciousness of the limitations of women in society, which Islam stipulates, hence, condones, as enshrined in the Quran, was raised in her reading of adventure stories in English literature. She stands against such contentious issues as the rights of the Muslim woman and women genital mutilation.

Ayaan Hirsi Ali left Mogadishu in 1992, sought and obtained political asylum in the Netherlands. She was able to secure residence permit in the country within three weeks of her arrival in the Netherlands. Her access to Freudian works re-directed her perspectives on morality, especially as it has to do with religion and tradition. The access she had to the new moral values and system motivated her to improve herself. She was at Leiden University where she obtained a Master of Science in Political Science.

Ali was an astute politician in the Netherlands. She is a member of Volks party voor Vrijheid en Democratie (VVD), a political party in the Netherlands, and served in the Dutch parliament in 2003. Her parliamentary pronouncements on Islam were controversial. She co-made a film *Submission* which was rather critical of women in Islamic societies. Her life was threatened for this but Theo van Gogh, her co-producer, was murdered on the street of Amsterdam in 2004. This forced Ali into hiding. As it has been, Ali's reading of works by John Locke, Sigmund Freud, John Stuart Mill, Frederick Hayek, Karl Popper and Atheist Manifestoes convinced her to denounce Islam. The decision which she took, according to her, while at an Italian restaurant sipping wine.

Ayaan Hirsi Ali is a world-renowned writer. Her publications include *The Son Factory: About Women, Islam and Integration*, titled, in Dutch, as *De Zoontjestabriek over vrouwen, Islam en integratie*, which is a collection of essays written earlier than 2002. She also wrote *The Caged Virgin: An Emancipation Proclamation for Women and Islam*, which is titled *De Maagdenkooi*, in Dutch. She published *Infidel* or *Mijn Vrijheid*, in Dutch, in 2006; and in 2010, she published *Nomad* which essentially is the record of her experiences on the clash of civilizations and the quest for the supremacy of the Western civilization over the way of life based on restrictions, submission to the bloodline and denials. Ayaan Hirsi Ali currently lives in the United States of America, still holding the prestigious status of one of the one hundred most influential women in the world and still advancing the social cause of the freedom and rights of women and detachment from the bloodline.

On Thandi Lujabe-Rankoe

Thandi Lujabe-Rankoe is a South African social advocate. She is a veteran of the apartheid struggle in South Africa. Lujabe-Rankoe was born in Ntywenka in Transkei, which is the biggest Bantu homeland and first Bantu self-governing territory in South Africa. She was a daughter of an enlightened disciplinarian, a school principal who had attended the same educational institution as Thabo Mbeki. Lujabe-Rankoe attended the prestigious Lovedale College and for the higher education, the Victoria Hospital Nursing College, a departure from her father's intention that she should attend the University of Fort Hare, a reputed institution in South Africa, at the time.

After completing her nursing training at Victoria Hospital Nursing College, she joined the struggle against the policy of racial segregation in South Africa, then. She was an active participant at the 1955 Kliptown rally in which the ANC and other progressive organization participated. She had been co-opted into being a member of the ANC. Her membership of the anti-apartheid group contributed immensely to the victory that the ANC attained in the struggle against the oppression of the black majority by the minority whites in South Africa. She was instrumental to taking the cause abroad to attract sympathy and support from the international community at the great expense of her career, marriage and family affiliation and affection. Lujabe-Rankoe recounts that she

devoted thirty three years of her life to the struggle for the liberation of the black majority in South Africa. Nelson Mandela acknowledged her invaluable contributions to the struggle against apartheid in order to attain folk liberation. He once described her as one of the notable individuals that sustained the struggle and consequently achieved deserved victory. Lujabe-Rankoe was the emissary of the ANC in such countries as Tanzania, Zambia, Egypt, Nigeria, Botswana, Zimbabwe, and Norway where she was when victory was achieved at the collapse of apartheid in her home country. She lived most of her adulthood in exile, running errands and strategising for the ANC. Lujabe-Rankoe is a diplomat. She was South Africa's High commissioner to Tanzania between 1995 and 1999. As a writer, she published *A Dream Fulfilled* and *Two Nations, One Vision*. Her contribution to the liberation struggle in South Africa was immeasurable. *A Dream Fulfilled* is an account of her immense contributions to the struggle against apartheid, which is the feminine perspective to the daunting task of conquering apartheid struggle in South Africa.

On Wole Soyinka

Wole Soyinka is a native of Ogun State, South-West of Nigeria. His parents came from different communities in the state. While his father was from Isara, his mother was from Abeokuta. Isara and Abeokuta are notable towns in the state. At the time of Soyinka's birth on 13 July, 1934, this part of Nigeria was under British control and was known as Western Region.

Though Soyinka was born specifically in Isara, he grew up in Abeokuta. This was essentially, because his father, Samuel Soyinka, was residing there. He was the headmaster of a local primary school, St. Peter's Anglican School, Ake, Abeokuta, at the time. Soyinka attended this primary school. Later, he attended the prestigious Abeokuta Grammar School, Idi-Aba, Abeokuta, where he was, briefly, before being admitted into Government College, Ibadan which, at the time, was one of the schools established by the Federal Government of Nigeria for the privileged class.

After graduating from the College, Soyinka sought and gained employment in Lagos. It was a blue-collar job. He was on this job briefly as he returned to school too soon. He resumed at the University College, Ibadan to study English Literature for an intermediate course. During this time, Soyinka wrote *Keffi's Birthday Treat*, a radio

production which ran on *Nigerian Radio Times*, in 1954. The writing and running of this radio production occurred in Soyinka's graduating year at UCI before proceeding to England for further studies in the latter part of 1954.

Soyinka was at the University of Leeds to continue his studies in English Literature. He completed his Bachelor of Arts degree programme under the tutelage of Mr. Wilson Knight. Having obtained his Bachelor degree, Soyinka worked as an editor of a periodical publication *The Eagle*. This engaged him in Leeds where he was and earned his Master's degree in the same discipline. Soyinka soon started his Doctorate at Leeds but had to relocate to London and worked for Royal Court Theatre, reading plays. He wrote his first major play, *The Swamp Dwellers*, in 1958, followed consecutively in 1959, by *The Lion and the Jewel*.

Soyinka returned to Nigeria in 1960 as he received the Rockefeller Research Fellowship from the University of Ibadan. Upon his return to the country, he taught literature at University of Ibadan, University of Lagos, and University of Ife. As he taught, he wrote. He writes till today. As a writer, Soyinka produced works across literary genres. He wrote plays, prose, poetry as well as commentaries. Some of his plays include: *The Swamp Dwellers* (1958), *The Lion and the Jewel*, (1959) *The Trials of Brother Jero* (1967), *Kongi's Harvest* (1968), *The Road* (1964), *The Bacchae of Euripides* (1973), *Death and the King's Horseman* (1975), *Opera Wonyosi* (1977), *Requiem for a Futurologist* (1985), *A Play of Giants* (1985), *A Scourge of Hyacinths* (1991), *From Zia with Love*, (1992), *The Beatification of the Area Boy* (1994), *King Baabu* (2001), and *Alapata Apata* (2011). He wrote novels too. These are *The Interpreters* (1965) and *Seasons of Anomie* (1973). Soyinka also wrote collections of poems which include *A Shuttle in the Crypt* (1971), *Ogun Abibiman* (1976), and *Mandela's Earth* (1988).

In addition to plays, novels and poems, Soyinka also wrote the sub-genre of non-fiction. These are his memoirs, some of which are *The Man Died* (1972), *Ake: The Years of Childhood* (1981), *Isara: A Voyage around Essay* (1989), *Ibadan: The Penkelemes Years; A Memoir 1946 – 1965* (1993), and *You must Set Forth at Dawn* (2006). Some of his notable critical essays are "Neo-Tarzanism: The Poetics of Pseudo Transition" (1975),

“Art, Dialogue and Outrage: Essays on Literature and Culture” (1988), and “Myth, Literature and the African Worldviews” (1976).

Wole Soyinka is a social crusader; an activist for social justice and democracy. His activism dates back to his school days particularly at the University of Ibadan, where he and six others formed an association of brothers, the Pyrates Confraternity, with the sole aim of fighting for the rights of students on campus. In the larger Nigerian society, Soyinka has been involved in the political developments in Nigeria since the 1960s. In 1965, he was of the opinion that the Western Nigeria Regional Elections were rigged. He, therefore, seized the studios of the Western Nigeria Broadcasting Service and made a broadcast calling for the cancellation of the elections. He was involved in the Nigerian civil war. His meeting with Chukwuemeka Odumegwu Ojukwu, who was then a military governor in the Biafran Republic on how to avert secession, was seen as felony by the Federal Government of Nigeria under General Yakubu Gowon. The Gowon administration arraigned Soyinka and imprisoned him. This did not deter Soyinka from being actively involved in the advocacy for good governance in Nigeria.

He was at the vanguard of the struggle against the military in Nigeria following the annulment of the June 12, 1993 general elections. He was forced into exile but returned when the political coast was clear in Nigeria. Wole Soyinka is still active in the socio-political life of Nigeria even at 78, and his opinions are always respected by the people. Recently, he led other concerned individuals in Nigeria under the auspices of The Save Nigeria Group in a protest march on Abuja. It was to protest the vacuum created in the presidency by the continued absence of the president who was away in a Saudi Arabian hospital. *The Nation* in its Wednesday, February 3, 2010 publication reported the event under the headline, *Soyinka, Bakare, Others give VP 7 days deadline (SIC)*. The paper writes: ‘The Save Nigeria Group (SNG), a group of activists whose Abuja protest march was led by Nobel Laureate, Prof. Wole Soyinka, issued the deadline yesterday’. However, Soyinka is gradually withdrawing from social advocacy in Nigeria. In an interview on Rhen Khan’s *One on One*, on Al Jazeera, on Monday 1st of August, 2011, he encourages the youth to be involved in social advocacy because as he puts it, “I am bowing out”.

Wole Soyinka is an academic of international standing. He has won several awards nationally and internationally, including the prestigious Nobel Prize, in 1986, for being a prolific literary intellectual. He currently delivers papers around the world on notable global questions, diplomacy, African politics, Literature, to mention but a few. He is a social crusader for unrestricted justice, democracy, good governance, and freedom. He demonstrates these in a number of ways. He marches on cities to protest improprieties in governance. He equally writes satires to bemoan social ills. *King Baabu, Etiki Revu Wetin* and *Alapata Apata* are some of his most recent works.

Genres of Soyinka's Writing

A genre is a model distinguished by peculiar features. It is a distinctive category of literary expression. These definitions are further explained as the conventional methods of expressing thoughts in literary compositions. These methods include poetry, prose and drama. In literary studies, they are known as genres. Literary practitioners have further identified other genres or sub-genres. These include comedy, tragedy, tragic-comedy and so on. Literary writers choose any of these as a mode for expressing their thoughts.

Soyinka's works span the three main genres, as there are some of his works that are poetry collections, some prose fictions, while others are plays. It is however, noted that there are many more of his works that are plays, poetry collections, and non-fictions, than there are prose fictions i.e novels. His plays include: *The Swamp Dwellers, The Lion and the Jewel, The Trials of Brother Jero, A Dance of the Forests, Kongi's Harvest, Madmen and Specialists, The Strong Breed, The Road, Death and the King's Horseman, The Bacchae of Euripides, Opera Wonyosi, A Play of Giants, Requiem for a Futurologist, Beatification of Area Boy* among others.

The collections of poems by Soyinka include *Idanre and Other Poems, Poems from Prison, A Shuttle in the Crypt, Ogun Abibiman, Mandela's Earth and Other Poems, Smarkand and Other Markets I Have Known*, to mention but a few. The works of Soyinka of the genre of prose are classified as non-fiction and novels. The non-fictions are those on real-life events most especially in Nigeria. These include: *The Man Died: Prison Notes of Wole Soyinka, Ake: The Years of Childhood, The Open Sore of a*

Continent: A Personal Narrative of the Nigerian Crisis, The Burden of Memory; the Muse of Forgiveness, Myth, Literature and the African World, Isara: A Journey Around Essay, Ibadan: The Penkelemes Years, Climate of Fear, Interventions 1 – IV, You Must Set Forth at Dawn and many more. The novels are *The Interpreters* and *Season of Anomie*.

From the above, it is, perhaps, safe to conclude that Soyinka is much more inclined to drama and poetry than he is to prose, especially, the novel. His handling of his writings in the genre of the prose is remarkable. Most of his prose writings so far are non-fictional works which are based on true-life experiences rather than imaginary works. The implication of this is that Soyinka is conscious of and particular about what goes on in his social milieu in Africa, particularly, in Nigeria. Abiola Irele (1988:165) avers: *no attentive appraisal of Soyinka's work can fail to grasp the fact that it has been marked by a special concern for the moral issues involved in the unfolding process of our communal process*. Irele's assertion is an accurate assessment of Soyinka's writings as will be established subsequently in this research.

On Nawal el Saadawi

Nawal el Saadawi was born in 1931, in Kafr Tahla, a local community near the city of Cairo. She grew up in a polygamous family, a traditional family of nine children. In spite of this, the children enjoyed the preference their father had for education as he insisted that all the children be educated. This paternal inclination propelled Saadawi to pursue a rigorous academic career as she was at the University of Cairo. She bagged a degree in psychiatry in 1955. This was in spite of restraining social and religious impediments, most especially colonial oppression and cultural limitations such as low opinions on the abilities of women, which was prevalent in Egypt at the time.

Saadawi's education guaranteed her employment in her society, as she practised as a psychiatrist. She later rose to be a director in the Health Ministry in Egypt. It was during her career in this ministry that she came across her husband, Sherif Hetata, who was, at the time, a co-worker in Saadawi's office. She had been involved in two previous marriages, before being married to Hetata but the two marriages were botched because the two men did not share Saadawi's leftist view on the society, but Hetata did. In fact, he

himself was imprisoned for about thirteen years due to his involvement in the activities of a political party of the Left in Egypt.

Saadawi is, today, one of the leading Egyptian feminist campaigners. She has devoted substantial resources to writing on the problems of Arab women. Her books have been on the sexuality and legal standing of the Arab women in society. This theme was considered prejudicial and inimical to the status quo that had been in the male-female order of relationship in the Egyptian society, particularly, in the society whose dominant religion required (and still does, rather tenaciously, with a measured modification) women to hold men in awe. Therefore, her publications were censored. These publications were seen as affront on the men and an attempt at subjugating the essence of men in society. Saadawi was forbidden from publishing her works in Egypt and she had to go as far as Beirut, Lebanon, to publish.

It was in 1972 that Saadawi published *Women and Sex*. In it, She addresses such questions as sexuality, religion, place of women and politics. *Women and Nuerosis* was published in 1976. It addresses twenty critical cases of women in prisons as well as different hospitals across Egypt. Further investigations she conducted into the plight of women in her society resulted in the writing of *Women at Point Zero*. In 1977, Saadawi published *The Hidden Face of Eve*. Expectedly, she examines burning issues in the society as they concerned the society. These include female genital mutilation, aggression, the female child, prostitution, sexual relationships, marriage, divorce, including Islamic fundamentalism. Among other texts she wrote are *Memoirs from the Women's Prison*, *Al Mar'a Wal Sira' Al-nafsi*, *The Fall of the Imam*, *Walking Through Fire* and *Memoirs of a Woman Doctor*. Islamic fundamentalists were strongly opposed to Saadawi's writing philosophies. They strained every nerve to suppress her and her publications. This was solely responsible for publishing her works at many places, including Beirut, Cairo, and London to mention a few.

Saadawi is an international figure. She was '... the United Nations Advisor for the Women's Program in Africa...' Jennifer McBride (2010:2). This was in 1979. She was also, commissioned by the United Nations as the director of African Training and Research Centre for Women in Ethiopia. In 1981, she was an advisor for United Nations Economics Commission for West Africa in Lebanon. From academic perspective, her

international exposure included teaching at the prestigious Duke University and Washington State University in Seattle, both in the United States of America. Many awards add to her international figure. These, among others, are Literary Franco-Arab Friendship Award (1982), Literary Award of Gubran (1988) and First Degree Decoration of the Republic of Libya (1989).

Genres of Saadawi's Writing

The many works of Nawal el Saadawi are all under the prose genre. As discussed earlier, Saadawi's writings include *Women and Sex* (1972), *Women and Neurosis* (1976), *Women at Point Zero*, *The Hidden face of Eve* (1977), *Memoir from the Women's Prison* (1993). *Al Mar'a Wal Sira*, *The Fall of the Imam*, *Walking through Fire*, *Memoirs of a Woman Doctor*, among others. All these are prose works. Just as Soyinka's handling of the prose fiction attracts our research interest, so also does Saadawi's. It is noted that Saadawi's prose works are all on real-life events in Egypt, Africa and the world over. This means that Saadawi favours the non-fiction prose rather than the fictional prose: no imagination, no character creation, but records or re-presentation of day-to-day social-political developments in Egypt, her home country. She is not given to drama and poetry. Unlike Soyinka, most of whose works are drama and poetry.

CHAPTER TWO

LITERATURE REVIEW

AFRICAN SOCIAL SYSTEM, SPIRITUALITY AND LANGUAGE OF THE FACTIONAL TEXT

Preamble

The socio-political system of the continent of Africa is peculiar. The history of the continent, developing from the traditional socio-political events, such as conquests of heroes as well as royal dominion, culminating in the colonial experiences of the subregions, and evolving in the current social realities, is a manifestation of the turbulent past the continent witnessed. The imperialist incursion, the brutality perpetrated by the military and the alleged atrocities of African politicians do combine to make the present of the continent no less turbulent. The continent is situated close to the Mediterranean Sea in the northern stretch. The Atlantic Ocean borders it in its Western end. And, in the East, the region of Africa terminates at the Red Sea, Gulf of Aden, and Indian Ocean. Africa is located in the Southern part to Europe. The continent has its own peoples. They include, representatively, the Yoruba of Western Nigeria, the Mossi of Burkina-Faso, the Baule of Cote d'Ivoire, the Mende of Sierra Leone, the Ashanti of Ghana, the Baluba of Congo, the Ndebe of Zimbabwe, the Zulu of Southern Africa, the Berber of Northern Africa as well as the Swahili, to mention a few. The people of Africa have taken their socio-political destiny in their own hands by showing interest in the political developments on the continent, and participating in the political process. They have demonstrated these by chronicling their experiences in books, technically known as factions in this study.

We are interested in the aspect of social consciousness that writers maintain in Anglophone Africa today. We aspire to establish whether socio-political issues which drew the attention of writers two decades ago still draw their attention these days. If they still do, we want to know the factors responsible. If they do not any longer, we equally would want to identify the factors this could be attributed to. This is so, just as we intend to investigate writers' views on what constitute stylistic aesthetics in literary works. It is important to stress that each of these peoples in Africa have their peculiarities,

manifesting in their culture, or as an alternative description, their ways of life. The way of life of a people includes what they eat (and how they eat it), what they wear (and how they wear it), how they relate to each other, and their religion. Scholars have, in various ways, described the religious life of the people in Anglophone Africa. Of interest to us, at this juncture of the research, are whether the scholars are unanimous on their views of religion in Anglophone Africa; whether what used to be in their descriptions so remains up till now. We want to interrogate the opinions of past African scholars of religion and spirituality, and the present ones, to see areas of harmony and discord. This will enable us make valid judgments, especially on the interconnectivity of social consciousness, metaphysics and aesthetics in the research texts.

Faction as a Literary Subgenre

The faction is a literary classification which attempts to combine reality with creative fictitiousness. It is the subgenre that looks into the society, recounts events as they have happened with concealed traits of technical distortions in the narration. This form of literary composition is informed by the nature of its morphological components. The word is a portmanteau word as it is a composition of two separate words, combining to form the word. The word is made up of 'fact' and 'fiction'. The former word accounts for the realistic contents of the narration while the latter word reflects the creative distortion which is a feature of the faction subgenre. Mike Vanderboegh (2009) describes the faction as "...a text on real historical figures, and actual events, woven together with fictitious allegations". Vanderboegh traces the emergence of the faction subgenre to Geoffrey Monmouth's writings in the 12th century. He also cites *In Cold Blood* by Truman Capote (1966), *The Saga of an American Family* by Alex Haley (1976) and *According to Queeney* by Beryl Bainbridge (2002) as examples of factions in global literary history.

Literary scholars and critics have theorised on the question of fictionality and truth in narratives especially as it involves real-life events, for example, the biography, and implied that separating fiction from actual-life narration is daunting. To this extent, such fact-based narratives as the biography which contain fiction, either as a narrative creativity or by the analyst's claim, are so designated. This has given rise to such coining

as *fictional biography*, which is the real-world narrative about an individual but which contains substantial fictionality. M. H. Abrams (2005) opines: 'literary prose narratives in which the fiction is to a prominent degree based on biographical... facts are often referred to by compound names such as *fictional biography*...' (p. 99). Abrams' *fictional biography* bears the traits of *faction*, the core of which is the combination of what is real and that which is imagined and infused.

Also, of keen interest to literary scholars is the individual sentence in a *faction*, which is, making reference to the words of Abrams, *fictional biography*. Attention has also been on the truth or falsity in the sentences, especially on the latter; how the expressions are invented to suit the purposes of the writer at the point of the writing. The language thinkers tend to be of the view that the language of fiction could only be an invention (M. H Abrams, 2005). In the same vein, since the *faction* contains an aspect of fiction, the sentences used in it are substantially fictional. Abrams asserts that such sentences are known as *fictional sentences*. However, he explains that the language thinkers do not see fictionality in the sentences as being odd altogether. To them, the sentences in the fictional text ought to be seen as representing the imagined world of the writer's creativity. Abrams refers to I. A. Richard in describing fiction as 'a form of emotive language composed of pseudostatements... which is justified entirely by its effect in releasing or organizing our attitudes' (p.99). In further defence of the writer's infallibility in the use of fictional sentences in fiction or fictional biography, Abrams quotes Sir Philip Sydney's argument that a poet 'nothing affirms, therefore never lyeth'. This is because lying involves designating that which is true as false and since that is not the case in the instance of the *faction*, fiction or the fictional biography, then the fictional statement, emotive language or pseudostatement is not falsity.

In sum, it could be deduced from the argument from the perspective of modern modification of Sydney's opinion on fictitiveness that a fictitive statement, fiction, a fictional biography or a *faction* is a question of the context of discourse between the writer and the reader. In that case, fictionality, especially in the nonfictional works as well as works which are a combination of reality and invention, such as *faction*, is meaningful, and often an intentional narrative framework for effective recounting of past events as related to the subject of the text.

Perspectives on Interactionism

Interactionism is a sociological theory which examines an individual in relation to others in society. This theoretical social perspective could be traced to George Herbert Mead, an American sociologist and philosophical pragmatist, according to Anthony Giddens (2001). To Mead, social processes, such as identity formation and conflict are derived from human interaction. Mead's core interactionist tenet is the critical assessment of the behaviour of an individual while being keen on how this affects others in society. Anthony Giddens (2001:18) maintains that 'symbolic interactionism directs our attention to the detail of interpersonal interaction, and how that detail is used to make sense of what others say and do'. Here, what is underscored by Giddens is what the individual does and how this affects the rest members of a community, or in other words, what the individual does in relation to others in society. Interactionism was popular in the 1960s and co-existed with such social phenomenon as liberalism in the United States of America. It was associated with theorist-writers such as Howard Becker and Erving Goffman. Martin Marcus and Allan Ducklin (1998) observe that interactionism focuses on how the individual in society acts, conducts himself and relates with others while being conscious of the reaction and the views of others in the community on his or her behavioural pattern. This theoretical goal corroborates Giddens conclusion on Mead's interactionist perspective. Marcus and Ducklin argue that

Goffman views the individual as a theoretical performer, acting out various roles and presenting different images, aware of the kinds of behaviour that will be approved or disapproved of by others in particular circumstances'. (p 32)

Core in this statement by Marcus and Ducklin are 'the individual and approved or disapproved of by others'. The two phrases indicate that the social action derives from a single person and extends to the members in a given society. This forms the bedrock of Mead's theory according to Giddens above. To this extent, we aver that Giddens and Marcus & Ducklin agree on the core tenet of interactionism, that is, the individual behaviour in relation to the rest of society.

Michael Haralambos and Martin Holborn (2008:12), while maintaining this central idea in interactionism, however, look at the theory from the comparative perspective. They review the theory in relation to other social theories such as functionalism, Marxism and feminism, and aver that interactionism ‘...focuses on small-scale interaction rather than society as a whole’. In that case, the concern of interactionists is the width and spread of its applicability is advancing social purpose. They argue that unlike, functionalism, Marxism and feminism, interactionism would not see human actions in society as reactionary to the social system, in which case, they believe that interactionism is submerged under, independent of and detached from the larger social system.

The Subgenre of Autobiography as a Nonfiction Form

The autobiography is a subgenre of the prose genre. As a prose form, it adopts continuous writing narration model. It is the narration of the experiences of the self. In it, the writer gives an account of his or her situations in life either from early life or from a certain notable point in the writer’s life (*The World Book Encyclopedia, Volume I (2006)*, Remy Oriaku (1998) and Aduke Adebayo (2009). *The World Book Encyclopedia, Volume I* puts it as “Autobiography is a type of biography in which the author tells the story of his or her own life”. One important feature in the description of the autobiography all along is the reflexiveness of its narration. This is noted in ‘self’ and ‘his or her own life’, as above.

This peculiar feature springs from the morphological formation of the word ‘autobiography’, which is the combination of ‘auto’ and ‘biography’. ‘Auto’ is a prefix, which is a combination of letters at word initial for meaning modification. It means ‘self’. When this meaning of ‘auto’ combines with the meaning of ‘biography’ that is, ‘bio’ (about life) and ‘graphy’ (writing), the ultimate meaning is ‘writing about one’s own life’. In writing about one’s life, one is presenting oneself to the teeming readers. And the presentation of oneself involves personality and image. This brings to the fore the question of the authenticity of claims of the writer in his or her narrative accounts.

We opine that an autobiographer harbours the tendencies to protect his or her image in the record of his or her life experiences. If an autobiographer is presenting self

to the reader as argued earlier, then, credibility of the narration as well as the logic of presentation is on the line, if he or she washes his or her dirty linen in public. And, if he or she chooses not to do this, authenticity of narration is also subjected to doubt. By implication, the autobiographer, conscious of the perception of his or her social standing, selects favourable incidents in his life. By so doing, he or she denies the reader access to his or her other side of being. The outcome of the situation is that the autobiographer presents self as infallible, impeccable, and so, saint-like. If an autobiographer mentions his or her atrocities in his or her writing, this amounts to washing his or her dirty linen in public. No one would want to do this. Oriaku (1998:2) lends credence to the manipulation by the autobiographer in his or her work. He declares:

...the autobiographer is constrained by the needs of his projected self-image and the narrative which embodies it to select only some details of his real life (which quantitatively constitute only a segment of that life); when he goes to present this segment as the life, the whole life, he is already distorting reality.

The word of interest on Oriaku's description of the writing act of the autobiographer as above is 'distorting'. The effect of this word in the phrase 'distorting' reality implies that reality (truth) has been manipulated, and when truth is tampered with, lie prevails. Is an autobiographer a liar?

The autobiographer is not a liar. This is in the context of considering an autobiography as a work of art. A work of art performed different functions in society, including being didactic. It is perhaps safe to argue that by implication, all autobiographies are didactic. This reflects in the fact that the subject of an autobiography begins life humbly and passes through life in great turbulence. But in spite of the thorns of life, he or she triumphs. This is the typical model of all autobiographies. As the reader finishes reading an autobiographical work, the silence voice he or she hears is 'you, too, could be great, just strive hard'. This is where didacticism comes in. Now, how could the autobiographer claim to serve as a model, as an exemplar of virtue, for others to copy in the process of reforming the society, if he or she includes atrocities in his or her writing? The justification of the autobiographer to exclude his or her character weaknesses in his or her work is the concept of the infallibility of man.

Writing in defence of the writer in modifying circumstances for a purpose, this time from language perspective, Aduke Adebayo (2009:4) avers:

In fact, you are exercising your literary potential and exhibiting the expressive and poetic functions of language when you jokingly utter a sentence like ‘You are not bad at all’ (when, in fact, the person is badly dressed) ... or when you say “It is raining cats and dogs (when it is raining heavily). In those circumstances, you are not lying.

The crux of Adebayo’s submission in the foregoing is that language and circumstance can be adjusted in literature for a purpose. This grace, the autobiographer enjoys in modifying the content of his or her work. This is when we see the autobiography as literature and not a legal document of social contract. And, ultimately, the autobiographer’s act of selecting appropriate stories of his life and adjusting language in the process of narration converts an autobiography to a fiction. The stories told are actual happenings in the writer’s life. This is the fact while the selection of stories and language adjustment constitute the fiction. So, the selection of appropriate stories and language adjustment in telling the stories for emotive intent constitute a modification, hence, turn an autobiography to a fiction.

The Concept of Art for Art’s Sake

In the view of Joseph Esposito and Peter Norton (1994:594), ‘...art is the use of skill and imagination in the creation of aesthetic objects, environment, or experiences that can be shared with others’. This description of art by Esposito and Norton is further explained as that the art involves the representation of the physical features in painting, the moulding of figures, writing to express thoughts and impressions. All of these are the arts. We share this view. Painting, moulding and literature are arts. This is because they involve imagination and each of them is creativity.

Esposito and Norton are more explicit on the categorical modes of creativity that could be referred to as arts when they aver:

the term *art* may designate one of a number of modes of expression conventionally categorized by the medium utilized or the form of the product; thus we speak of

painting, sculpture, filmmaking, music, dance, literature, and many other modes of aesthetic expression...(p.594)

In the same vein, Jeff Groman (1994:626) describes art in a broad sense, opining that ‘... art is skill in making or doing.’ As in the case of Esposito and Norton’s description of art, the idea of creativity and imagination also reflects in making and doing in Groman’s definition above. A lot of technical knowhow goes into making or doing something. So, in this sense, we conclude that Groman, Esposito and Norton describe art the same way. Another scholar, whose views in the description of art is in line with Esposito, Norton and Groman’s, is Bayo Okunlola. He views art as ‘an expression of human feelings, an attempt to give meaning to a conceived idea’ (2003:1). He concludes that artistry comes with inspiration, and this is what Esposito et al see as imagination.

However, in spite of the sameness of the named analysts on art, Groman comes up with a classification of art, giving the dichotomy of the useful art and the decorative arts. He sees the useful arts as ‘ones that produce beautiful objects for everyday uses.’ On the decorative arts, he states that they are ‘those that produce beautiful objects for their own sake’ (p. 626).

At this juncture, it is important to examine the idea of art being useful and art being for its sake as enunciated by Groman above. What Groman means is that art performs a function in society and that some arts are created for their sake, for example, having no value additional to their aesthetic forms. On the useful art, Olagoke Thomson (2009:52) declares art ‘has many important values in the society.’ He argues that art could be used as a tool to fight against societal ills. By ‘ills’, Thompson is believed to mean such vices as corruption, cultism, war and many others.

As stated earlier, Groman identifies the decorative art which, according to him, is an imaginary creativity for its own sake. This brings to reckoning the concept of art for art’s sake. This is the English translation of ‘l’art pour l’art’. This is a French expression which means that art is not expected to serve a purpose in the society. That is, art should not be committed. Rather, it should be limited to the aesthetic essence.

This view about art in the society is traced to Italy with the Latin expression ‘Arts gratia artis’ which is said to have been a slogan by Metro-Goldwyn – Mayer. But controversy has raged on where the expression genuinely originated from. Some credit it

to Theophile Gautier (1811 – 1872), while many others say the expression appeared in the works of Victor Cousin (a French philosopher, 1792 – 1867), Henri – Benjamin Constant de Rebecque (a Swiss-born French politician, 1767 – 1830), and Edgar Allan Poe (American writer of the Romantic philosophy).

The main point intended by the proponents of the concept of art for art's sake, *L'art pour l'art*, was that art is complete on its own, and should be free from attachment to social inclinations. They argued that such inclinations deprive the essence of art which is the beauty of the work that should be enjoyed to relieve man of tension and pain while it entertains the reader or the beholder. Issues of didacticism or moral judgment or political commentaries are forbidden as the core principle of '*L'art pour l'art*' – art for art's sake. This belief about the concept of art for art's sake is asserted by Rosemary Coxon (1996:236) when she avers that art for art's sake is:

A popular phrase thought to sum up the essence of aestheticism, namely, the view that art needs no justification but itself and is to be judged not, for example by its moral tendency, but solely by whether it is successful art.

All considered as one, the exponents of '*l'art por l'art*' (art for art's sake), appeal for the appreciation of the aesthetics of an artistic creativity, and nothing else.

However, the concept, together with its proponents, has come under biting criticism around the world. As far back as 1872, the concept was described as '... an empty phrase, an idle sentence' by George Sand. Two words are notable in the two phrases that make Sand's description above. These are 'empty' and 'idle'. The former could be described as lacking content while the latter could be seen as unproductive. Neither of these two defining words is complementary. One could infer that what Sand means by her definition is that art for art's sake lacks content and that it cannot contribute to learning because it is unproductive. Sand's perception of art for art's sake is corroborated by Leopold Senghor who saw the concept as suitable for the social environment in Europe. He believed that the African society could not have grown without the art performing a function in the society. Perhaps Senghor's stance was occasioned by the myriad of socio-political problems including the problems of ignorance, illiteracy, and poverty in Africa. One may wonder how an African civil

society would be orientated without writers. Most positive social changes and reforms in history were as a result of writing and writing is an art. In this respect, Senghor's contextualization of his perception on art for art's sake is considered valid.

Metaphysics: From Socrates to Smoker and Boeree

The theory of existence has been a philosophical problem being investigated by scholars for centuries. The elements of concern, that have been investigated, are forms such as intangible realities noted in the objects of the wind. This scholarly activity investigating nature and its impact on man and how man responds to it is in the domain of metaphysics. It was the preserve of classical philosophers such as Socrates (470-339 BC), Plato (428-348 BC) and Democritus (460-360 BC) who investigated circumstances in the extra-terrestrial realm, though they differed in principles. For examples, Socrates held that the tangible world is real. Plato argued the immortality of the human soul and the separateness of the soul and the body, while Democritus maintained the atomic nature of being in which case he believed that any being could be reduced to its indivisible form.

The word *metaphysics* is said to have originated from the combination of two Greek words *meta* and *physika*. Joseph Omorege (2004:iv) explains that the word *meta* means *after* and *physika* means *nature*. Omorege argues: *thus the word metaphysics literally means "after physics" and it was first used by Andronicus of Rhodes*. It is also argued that the word came into use in Latin during the Middle Ages, that is, the period between A.D. 476 when the last emperor of Western Roman Empire, Romulus Augustus was deposed, and A.D. 1453 marking the Renaissance – the time when Constantinople was overcome by the Turks.

The Encyclopaedia Britannica Volume 24 (1994) explains that metaphysics is a field of philosophy that aims at determining the nature of things in actuality. By this, the encyclopaedia means that metaphysics seeks to identify the meaning-content, the structure, including the principles of anything insofar as it exists. Metaphysicians, by this, argue that metaphysics is the utmost comprehension of all fields of inquiry in human learning, provided that the context of enquiry is concerned with reality of being in its compact form.

Metaphysicians from the classical age have attempted to look at the mysterious aspects of existence. Specifically, in the classical age, metaphysicians such as St.

Anselm, engaged in the investigation of the existence of God whom they described as the perfect Being or the most real of all things. For some time now, metaphysicians in the Euromerican world have been engaged in investigations outside of the physical plane and as a result of this, they have been coming up with theories that, they claim, stand side-by-side with, if not supersede scientific principles.

The encyclopaedia also explains metaphysics in relation to the soul and the human body. Arguing from the perspective of Plato, it maintains that:

... Plato believed in the immortality of the human soul. The soul was ... an entity that was fundamentally distinct from the body although it could be and often was affected by its association with the body. (p. 9).

The soul-body perspective, considered along with the investigation by metaphysicians into the nature of God, has introduced spiritualism into the scope of metaphysical engagement.

According to *The New Encyclopaedia Britannica* (Vol. 8), metaphysics is ‘the branch of philosophy that concerned with critically examining basic philosophical assumptions and identifying what exists insofar as it exists’ (p. 241). The crux of this definition is that metaphysics was essentially about the existence of objects. Further exemplification by the Encyclopedia is observed in ‘... metaphysical philosophers have concerned themselves with the relationship between abstractions and substance, trying to determine whether both are real or whether one is somehow more real than the other (p. 102). This situation about the concern of metaphysics has introduced the perception of ‘the physical and the supernatural sensibilities’. This is made much clearer in the Encyclopedia’s revelation: ‘Metaphysicians have interpreted the natural world, the significance of time and space, and the nature of God...’ The interest in the nature of God by metaphysicians indicates the supernatural dimension of metaphysics in which case, they investigate the situation of existence among the agents in the spiritual domains, particularly how the supernatural realm influences, or outright controls the physical world, the world of man.

The scope of metaphysics has widened as there have been various investigations into the nature of metaphysics, especially as these investigations emanated from different parts of the world. Mention has been made of animism, especially in the African traditional

religious consciousness; deism represented in God and, as an addition, angels, both of whom are Beings in the supernatural realm of existence, with God being the arch-Being; and atheist spirituality. The world of the supernature is believed to have influences on man. This reflects in the different religions there are in the world today. Whatever religion it may be, there is always a reversion to and the willingness for solace in a transcendental world. The world is constituted by man and beings in the spiritual realm.

Atheist spirituality has also been adjudged a phenomenon of the metaphysical space. The inclusive nature of metaphysics, as noted in the modification in what constitutes spiritual engagement in the metaphysical space since the Classical Age, has informed the infusion of the spirituality of the atheist as an integral part of the metaphysical realm. It has been so categorised as atheists believe that it is a veritable route to the exploration of the cosmic realm. Atheists, such as Smoker and Boeree, believe that spirituality is not necessarily a phenomenon of religion as depicted in the G(g)od-centred organised public religions, but that it is a private engagement as reflecting in the deep intangible emotion. This perception of spirituality as may be exclusive of religions receives strength in Bernard Ramm's (1966:120) reference to Kierkegaard's view that "spirit in man is the synthesis of the temporal and the external of the body and the soul" and Carnell's definition that "spirit is the power of self transcendence...". This assertion provides justification for the atheists' view of spirituality as the phenomenon personal to the individual, being induced in a person by such an exercise as gazing into the marvelous state of nature, that is the vacancy of the earth. Such an exercise evokes an innate emotional response in an individual, and this consequently, connects the individual to the intangible sphere. These theorists of atheist spirituality aver that spirituality is not a question of Godhead, necessarily, and conclude that atheism is a private faith with spiritual minimalism, and as such, the faith can motivate, inspire and cleanse.

However, Walbert Buhmann (1982:233) tends to denounce the exclusivity of spirituality and the Godhead asserting that there is "a God who is life's ultimate mystery...the God whom even atheists seek and recognise in the depth of their hearts". This is suggestive of Buhmann's belief that atheists cannot transpose into the cosmic

realm without God's consciousness, the consciousness that is central to spirituality in religion.

Certain religions such as Taoism, Shintoism, Christianity and Islam teach the belief in the Supreme Being. But some others like the animist religions, as noted in the African traditional religions, require adherents to submit to the will of deities which are also of the transcendental realm. Whether numinous or spiritual, any recourse to the transcendental space by an individual for a super-influence is metaphysical. In any case, metaphysics, in addition to being the study of the theory of knowledge such as epistemology, the study of state of reality, ontology, and the study of how the universe emanated, that is, cosmology, also includes the resort to and the corresponding influence from the numinous or spiritual world. This means that the belief in and contact with God, the gods and angels including atheist spirituality are issues of metaphysical engagement.

Theism, Deism and Pantheism in African Religious Consciousness

Africans are known for their pious religious consciousness. In any case, Africans believe that there is energy from the supreme space that guides and controls the physical world. This is theism. That is, the awareness of a superior power which man submits and looks up to. It is the identified superior spiritual energy for man's miracle. Somebody of theistic consciousness adopts the known guide of the transcendental power and worships it for influence.

Theism takes different forms. It may manifest in an individual in the form of deism. This is the belief in the existence of God, not through the divine means of revelation, but rather based on natural reasoning. The reflection on the marvelous creations of God and the precision and consistency in the workings of the celestial creations like the stars, the moon, the sun and the orbit are theistic manifestations, and convince on the true existence of God. Similarly, the intimidating vastness of the ocean without overflowing its boundaries makes one submit to the belief that there is a force – a spiritual energy – that influences the accurate functioning of such an earthly phenomenon. Such a belief is deism.

It is important to make mention of pantheism in the discussion of the religious consciousness of Africans. Pantheism is the doctrinal belief that God is the source of

everything on earth. It signifies that God is the mega entity from whom nature and material things, including man himself derive. Pantheistic belief makes one to be willing to worship gods, for example, polytheism. In sum, Africans have the consciousness of the energy from the supreme space; they are theistic. They also believe that God exists judging from the wonders of His works; they are deistic. African equally admits that God is the source of everything including man; they are pantheistic.

Justifying from the afore-mentioned, it could be averred that Africans are religious. Buttrussing this view, Abimbola Lagunju (2005:104) writes:

There is no doubt that the African is innately religious. Numerous books and articles have been written on the religiosity of the black African, his perception of the world around him, the universal black African belief in one Supreme Being, the existence of lesser gods and his ancestral spirits. The world, according to the African is divided between the visible and the invisible; human beings and God and the spirits with continuous interaction between the two.

Again, in the above, Lagunju underscores the religiosity of Africans. The interaction that he talks about is in the form of humans worshipping the Deity or gods including the spirits of forefathers long gone. The fact that the African can see his forefathers as spirits to worship speaks volumes for how inordinately religious he is. One is then curious about how the African still considers a human like him with blood and veins as deserving to be worshipped by him. This perhaps is due to the magic of time. The long period of time between the days of the ancestors and the present day when the African lives creates a mystification of the early man. The present-day man sees the earlier man as mysterious and strange, hence superior. Superstition also plays a major role in the circumstance. Africa, to a great extent, is a very superstitious society, a larger part of which believes that forefathers possessed super-protective influences. As such, the African believes that his ancestors protect a clan from generations to generations.

Lagunju is not alone in the view that Africans are religious. Adejare Adeboye (2009:69) also opines:

Without exception, every religion in Africa believes in a supreme being, he is sovereign, all powerful, who knows

all things. But cannot be known or approached. He is fearsome and so must be feared.

Adeboye explains further:

Yorubas believe that there are spirit pantheons or divinities which are sixteen and are taken to be the sons of Obatala... Every family has its own god, Chi in Igbo, ...Successes, failures, fortunes, sicknesses epidemics, good harvests etc., are attributed to the mood of the gods.

In summary, Lagunju and Adeboye agree on the fact that Africans are religious. They believe that spirits govern the human world. But then, it is important to ask; in what form do Africans reflect their sense of religion or a multiplicity of religions? Does a person practise only one religion these days? What do the religions preach? It has been observed that the religious nature of the people of Africa varies in description. Among the people are those who believe in monolatry, some believe in monotheism. The faith of some others leans toward polytheism. Given the ultimate goal of the religious submission of Africans, it is doubtful if among them are atheists in the true sense of the word.

In the first instance, an atheist is a person who rejects a belief in the existence of God or gods. An atheist, alternatively called an agnostic, holds that the idea of a Supreme Being (God or gods) is unintelligible. This description holding, we then ask, can an African be an atheist? Some Africans practise Christianity, some Islam while some practise the traditional religions. There is no question of doubt in that Christians believe in the existence of God. The general consciousness is that God influences the being of an individual. This is a confirmation that Christians believe that God exists. Anne Oke (2009:70) stretches this when she argues that:

Because Daniel stood where God placed him he became a star. The Bible says those who know their God shall be strong and do exploits. You must be busy with Christ and for Him, and your star will surely shine. Manifest His glory; be in His service and your star will surely fulfill the purpose of its creation.

There are two pointers to Oke's articulation of the existence of God: the first is that she claims God created the star of the individual being addressed: the second is that the

individual should serve God. What this means is that there is an entity to submit to; after all, one cannot serve vanity.

Funmi Aransiola's (2009) perception of the question of the existence of God is no less different from Adeboye's and that of Oke. In fact, Aransiola is more emphatic by stressing Oke's statement above cited. She declares:

Yet you can change your circumstance if you change your foundation by genuine heart felt confession of your sins from dead works and acceptance of Jesus as your Lord and Saviour... The believer, who knows his God shall be strong and do exploits (61, 62).

Again, this is an affirmation of the existence of a Supreme Being manifesting in the reference to and presentation of Jesus as Lord and Saviour. The capitalization of 'S' in Saviour' is significant. It is a veneration of the figure being referred to. The conclusion to be drawn from these is that African Christians believe in God. As African Christians believe in the existence of God, so also do African Muslims. They believe in the existence and supremacy of God. This is affirmed in the words of Barkindo, Omolewa and Maduakor (1989). They disclose:

From the fifteenth century many Muslims held the belief that in about 1786 or thereabout the world would come to an end... This would be the time when the Anti-Christ (Arabic – Dajjal) would appear to lead the world to damnation. But his reign would be interrupted by the appearance of Mahi... In addition to the belief in the Mahdi and the 'End of time', the Muslims also believed in the idea of a Mujaddeed (Reformer or Renovator) who would come after every century to reform the religion (5).

A critical review of the comments of Barkindo et al above reveals that Islam teaches the belief in a supreme celestial being. This is God as represented in such words as 'Christ' and 'Mahdi' in the excerpt. Also, the capitalization of 'R' in 'Reformer' and 'Renovator' is as significant as the capitalisation of 'S' in 'Saviour' in the Aransiola's perspective quoted earlier. At this juncture, we want to stress that the reformer and saviour intended is not human but supreme.

So far, it has been argued and established that Africans believe in God from the perspectives of the imported religions. What about the indigenous religions? Do they

teach the existence of God? Yes, they do. In the words of Abimbola Lagunju (2005), it is indicated that the gods are representing God on earth according to what African traditional faithfuls believe. He avers:

The idea of an Average African about God is vague and confused. He is seen as the Father of gods. They believe that God has nothing to do with the world again after the creation. For example, the Yorubas believe that Obatala is the one charged with the completion and organization of the world. God is pictured as one who is too great to interest Himself in the affairs of the world (70).

Through this revelation, Lagunju has shown, rather convincingly, that the African traditional religion faithfuls too, believe in the existence of God. This claim manifests Dayo Ologundudu's (2008:18) recitation and translation of Orunmila eulogy. He recites:

Ifa Olokun a soro dayo:	Ifa the owner of the sea that changes all matters to happiness
Eleri Ipin:	The witness of destiny
Ibikeji Olodumare:	The second to Olodumare
Obiriti ajipojo iku da:	The one that changes the day to die
A tori ti ko sun won se:	The one that fix the unfortunate heads
Amo imo tan:	The one that could never be completely understood
Arinu rode:	The one that sees the inside and the outside

It is clearer at this juncture, that truly traditional religious faithfuls believe in God too, with this disclosure by Ologundudu. Olodumare is one of Yoruba names for God. If Orumila, a deity in Yorubaland, is given the epithetic 'Ibikeji Olodumare' (the second to God) by his faithfuls, then, it means that the faithfuls acknowledge that God exists. Perhaps, as Lagunju points out, it is the eminent veneration Africans have for God that makes them feel they are not worth having direct contact with God. They, therefore, choose a deity as an intercessor. In the light of this, one can argue and conclude that they believe in God even more unless of course if there is a most convincing superior argument to the contrary.

Consequently, it is appropriate to maintain that the faithfuls of traditional religions cannot be called atheists. An atheist is a free thinker who does not feel or believe that there are numina somewhere outside of the world of man. Even referring to them as heathens may be derogatory since they believe that there is a numen in every home, and God with a universal presence and influence. As a result of this position,

Wole Soyinka and Nawal el Saadawi, on the account of adopting and relating to Ogun and Isis respectively, are no atheists. And by means of relating to these African gods, they may be called animist and animism should not be misconstrued for Godlessness or non-existence of the Supreme Being.

The Potency of the Yoruba Pantheon

The pantheon of a community of people is the totality of the numina, that is, the deities and the spirits, of the community. It is the world of the spirits of the people of the area. One can equally refer to it as the interaction, the contact, of the gods of an area with the physical world of the given community. The pantheon is the presences in the cosmic realm of a given locality. Specifically, the pantheon of the Yoruba is the totality or the body of the cosmic influences of the region on earth. These influences are the external force in the dichotomy of the physical and the spiritual that completes existence in Yorubaland.

There are many gods in the pantheon of Yorubaland. This is due to the fact that there are many peoples in Land. Some of whom are the Egba, the Ijebu, the Ibadan, the Oyo, the Ekiti, the Ikale, the Osogbo people, to mention but a few. Each of these peoples has their own gods. And, there are still other gods worshipped in hamlets and villages. In fact, in Yorubaland, (and possibly in a substantial part of Africa) each family has what they believe in as their intercessor. However, there are major gods, or in this context, mega gods, common to the traditional peoples in Yorubaland. The mega gods have faithfuls in all parts of the Land. Some of these gods include Obatala, Obaluaye, Sango, Esu, Ogun, Yemoja, Osun, Oya, Osanyin and Egungun, to mention but a few. Each of them has peculiarities in terms of how it is worshipped for the desired expectation to come to fruition. It is curious to know the essence of these gods. Or are they just there in the African cosmic space? What do their adherents benefit from worshipping them?

As indicated earlier, Africans believe in the existence of God. Emu Ogunmor (1993:113) corroborates this view. He maintains that:

There is the belief in the existence of a supreme being among all the peoples of Africa. This being is given different names in different locations, regions or ethnic groups. The Yoruba for example, call him Olorun and the

Igbo call him Chukwu. In Hausa, he is known as Allah. In Edo, he is known as Osanobua and in Urhobo, he is known as Ogbene. This supreme being is believed to have control over natural forces and cosmic rhythms. (sic).

Ogumor's words above re-echo the claim that Africans believe in the being of the Supreme Being and as such traditionalists should not be described as atheists. An atheist does not believe in the existence of God or gods. Having established and stressed it that Africans believe in the existence of God, we want to establish the connection between their belief in God and the Yoruba pantheon. All the Yoruba before the advent of Christianity and Islam (and a good number of them after the advent up to the present moment) believe that their gods are in the cosmic space to cater for them as intercessors with God. Those who believe in Orunmila ask Orunmila what the message is from God. Other adherents send their gods including their ancestors or divinities to God for their needs. As stated earlier, it is the excessive veneration the Africans had (possibly still have) for God due to His marvelous doings that made them feel not worth direct contact with God. Their thinking and belief was that the gods or ancestors were closer to God. How justifiable this is, is not a question of our concern in this research. Ogumor reveals further that:

Africans believe that their ancestors maintain contact with the Supreme Being. Their spirits are invoked by the ethnic groups or families to bless them in all material activities. They are called upon to deliver the ethnic group's or family's request to the supreme being, to ensure fertility of the land, and child-birth and to ensure good health and good luck. (113) (sic).

From this, it is deduced that the Yoruba pantheon is not in the doldrums. It is potent and efficient. The gods serve their protégé in return for the ablutions from the adherents. This possibly explains why the traditional religions still thrive in Yorubaland (in fact in the entire Africa) till today, in spite of the consuming influence of Christianity and Islam.

Highlighting the duties of the gods to the people in Yorubaland, Ologundudu states that Orunmila is the deity of guidance through divination to the people. He ascribes creation craftsmanship to Obatala. Esu is said to be capable of bringing love and harmony, not completely negative. Ogun is presented as upright, disliking lies and false

oath; that is, he wants the truth all the time. Ologundudu further describes the deities, indicating that Yemoja is a goddess who is the mother of all children. In that case, she is a provider of children for the barren. In the same vein, Osun is likened to Yemoja. Ologundudu presents her as a female energy who is ‘... the giver and caretaker of the children’. (97). Oya is said to be supportive, possessing a lot of magical power. She has the reputation of having given Sango a lot of power:

Tola Olaoye (2005) adds her voice to Ologundudu’s on the significance of the Yoruba pantheon to the well-being of the adherents of the gods. In specific terms, she enumerates the cosmic relevance of Sango to his faithfuls. She writes:

Sango’s personal objects including charms or their replicas are kept by his devotees and placed as ‘treasures’ on his alta – *ojubo*³. They are referred to as *nkan isura Sango*. It is through these objects that his devotees believe they can commune with Sango, for they are of the view that he hears their supplications through these objects and blesses them.(sic).

If, as Olaoye maintains here, Sango could be benevolent to his devotees, then we could conclude that the Yoruba gods are, indeed, munificent as against the stereotypical malevolence ascribed to most of them. For example, Esu, in the Yoruba hermeneutics, perhaps, most dominantly among the faithfuls of the imported religions, is believed to be damned. Maybe this is due to the misconception of the Yoruba Esu for Lucifer in the Bible. The situation is, the Esu in the Yoruba pantheon is believed to be damned. Joel Adedeji (2005:105) says ‘Yoruba folklore relates the fallibility of the gods to the role of Esu....’ But the same Esu, according to Adedeji, is the divinity ‘... whose duty is to superintend the activities of the other gods’ ... and to his adherents, he agrees to ‘... bear the burden of human sacrifice of expiation and redemption’. In sum, Adedeji does not want Esu to be seen as damned outright. In the same vein, Sango though ‘... terrified his subjects... using capital punishment for minor offences,’ (Olaoye, 2005), would strike to death somebody who makes a false oath. In this light, Sango could be said to be upright. As a result of this, people find solution to knotty situations in people’s dealings with each other by consulting Sango. People in Yorubaland fear this situation and therefore try to be upright in their dealings. Is Sango not contributing to building a fair human society?

The Yoruba pantheon is of great essence to the people especially, the devotees of the gods that constitute the pantheon. The views of the theorists of the Yoruba theogony are to the effect that Yoruba gods are of great significance to the people of the land. This assertion has an acceptable explanation in the current situation that the gods are still fervently worshipped by many devotees in Yorubaland up till the present moment. This is perhaps due to the fact that:

The gods stand up to uphold the cosmic principle of complementarity and man's communion with them is for the determination of his fate, the preservation of his life and an assurance of the continuity of society. (Adedeji, 2005:109).

Truly, today, there seems to be an unavoidable dependence of the people on the gods for the society to continue. The continuation is not in terms of the socio-political-economic running of the society; but in terms of the supersensible realm of the society. When a problem occurs, people resort to spiritual intervention. The instancy required cannot be attained through either of the two dominant imported religions; after all, the way of God is not the way of man. This instancy is achieved from the gods. Perhaps, it is the unholiness of the faithfuls that usually makes it impossible to be able to achieve the desired instancy; after all, Jesus performed instant miracles in the Bible. Gradually, the instant potency of the power of the gods is gaining right of place in the modern governance. This is due to the situation that corrupt public office holders usually go unscathed. To curb this, voices are getting louder every day calling for fetish swearing-in process instead of the holy books of the imported religions. This speaks volumes for the potency of the power of the African gods, and by extension, the Yoruba pantheon.

The Complexity of Ogun's Attributes in the Yoruba Pantheon

A discussion of the attributes of Ogun requires the contextualisation of the Yoruba deity in the cosmic space. It demands the diachronic tracing of the mystification of the god. It anticipates the exploits of the divinity in the Yoruba hermeneutics. It also includes a discussion on the attitude of his adherents to his injunctions, as well as a review of the gains of his devotees. It, indeed, warrants the inclusion of the present situation in the worshipping of the divinity among the people, including the prospect of

his worship in the Land. Before a decisive attempt on each of the aspects of Ogun aforementioned, at this juncture, it is significant to stress that Ogun is of a complex character. It is this complex nature that makes Nelson Fashina (1998:8), in an attempt at explaining the character of Ogun, posit and ask:

The dynamics of the ritual conflict unfolds the author's myth-making and myth-re-writing attempt to characterise Ogun as the source of human technology and engineering. The death of Ogunwale and Adesewa's departure from the kingdom evoke a burden, a critical, mythical standpoint for interrogating the idea of goddism in Yoruba pantheon. Who is Ogun, and what is the will of Ogun?

We need to emphasise the provocativeness in the above quotation by Fashina, most especially the latter part of it. Fashina ends on a rhetorical question which creates a mystification of the divinity. The essence of the question is a feeling of an unknown terrain. Truly, Ogun is of rarely accessible character. And this makes him a complex and unique guide-essence in the pantheon. A cautious effort is made here to explain the nature of Ogun's existence as a cosmic energy. In Yorubaland, Ogun is popularly assumed to be the guide-essence of hunting, war as well as iron. The belief of the Yoruba most especially Ogun's devotees, is that he is fierce and as such, he has the capacity to strike an unfaithful person. This, the Yoruba believe, can happen to a false oath taker by Ogun's name.

Also, in Yorubaland, the belief is that those who work with iron, for example, hunters, blacksmith and (in the latter days of Western technology) drivers, must make recourse to Ogun any time they want to work. This is due to the popular assumption that 'Ogun is the god of iron...' Adeboye (2009:71). Ologundudu (2008:92) corroborates this disclosure:

All people who work with iron and all kinds of metal are supposed to worship and appeal to Ogun every now and then as they engage in their profession. The Yoruba fear Ogun and believe that Ogun can kill anyone who lies or swear a false oath with Ogun. Ogun can kill them by causing them to have an accident. (sic)

The general atmosphere of Ogun's attitude in the above is fierceness. But this is in the direction of ascertaining justice and fairness in human dealings. However, all there is

about Ogun is not violence and hot temper. There is equally humaneness in his character. For example, he is believed to have created a pathway for other gods and goddesses during their epochal journey from heaven to earth. The Yoruba lore has it that, being the god of iron, he cut the bush and created the path. This, of course, is a selfless service.

The myth surrounding Ogun's dominance in the sphere of Yoruba metallurgy and indigenous technology reveals that Ogun is duplicated with same number of aspects of him in Yorubaland. Ologundudu, on the strength of traditional oral source of information dissemination, affirms this:

Oral tradition says that there are seven roads or aspects of Ogun. Ogun alara agbaja. Ogun alara, who is worshiped in Ilara, is the one who likes the dog. Ogun ajero a gba agbo. Ogun ajero, who is worshiped in Ijero, likes the ram. Ogun Onikola amuje enia. The Ogun who makes decorative facial marks takes human blood. Ogun onigbajamo irun ori ni je. The Ogun of the barber prefers human hair. Ogun melemele a gba esun isu. The Ogun melemele takes the roasted yam. Ogun Sheriki ti dogun lehin odi. The Ogun of Sheriki has become the Ogun of distant town. Ogun ntor'oke'bo. Ogun was coming from the mountain, Aso ina lo mubo'ra. He covered himself with garment of fire. Ewu eje lo wo. He wore the garment of blood (92) (sic).

The seven aspects of Ogun as highlighted here, is a cause of the complex nature of Ogun. The seven descriptions represent seven characters. Some of the characters here could be weird. Some are mild while others are quite diabolical. He is of course, a divinity of multi-faceted personalities. Hence, Fashina's fit of rhetorical questioning on the nature of this Yoruba divinity.

The complexity of Ogun's character is heightened when Modupe Oduyoye (2008) links Ogun to many tribal nationalities. She opines that:

The myth of Ogun was the way the primitive ancestors of the Yoruba came to terms with the natural phenomenon of a volcano²... This is the origin of the myth of Vulcan," an early Roman deity, a fire-god". Hence also Sanskrit Agni, "familiar to Westerners as the Indian god of fire".⁵ I have expressed the opinion elsewhere that the Sanskrit agni "fire" is the same as Yoruba Ogun, and I cited the fact that in Ijebu dialect of Yoruba, red hot charcoal from the fire is called Ogunna'⁶ (p.73).

Oduyoye's revelation as above links Ogun to two nationalities, that is, Rome and India. She equally links him to two others – the Semitic civilization and the Middle East. Semitic civilization and the Middle East are broad terms. Breaking them down further, the Semitic civilization was the conscious awareness and education that came to the limelight among the Jews, the Arabs, the ancient Babylonia, Assyria and Phoenix. The Middle East is the region encompassing Israel, Turkey and North Africa (Egypt, Morocco, and Tunisia). In effect, Ogun is connected to Rome, India, Babylonia, Phoenix, Israel, Turkey, Egypt, among others. If Ogun is this connected, then the trace of these nationalities would be found in him alone.

This is not all. The divergence of Ogun's character variables has not got to the top-most part of its peak. This is due to Oduyoye's likening of Ogun to Tubal-Cain in the Bible. The Bible records in Genesis Chapter 4, verse 22 that 'Zillah gave birth to Tubal-Cain, who made all kinds of tools out of bronze and iron. Oduyoye's tracing of Ogun to Tubal-Cain is not due to Zillah giving birth to Tubal-Cain but the latter's making of all kinds of tools from bronze and iron, especially iron. As she argues:

Tubal-Cain in Genesis 4:22 was the one who first fixed various implements of copper and iron. He is rather down to earth, a personified prototype rather than a deified hero ... A polytheistic line runs down to the Yoruba for whom Cain is the more than human Ogun ... Thus when Christian missionaries came to Yorubaland, they could not but recognize Ogun worship for what it is – the old, old veneration of Cain the killer, who killed with implements of iron forged in the fire. (p. 80).

Indeed, the attributes of Tubal-Cain as recorded in the Bible and those of Ogun as posited all along in this research are in unison. Therefore, Oduyoye's expostulations are feasible. They are more feasible and, indeed, convincing when we take the comparative linguistics perspectives to her explanation on the connection between Cain and Ogun. She further avers:

... between the Ogun of the Yoruba and the Cain of the Genesis story it is not just a matter of parallelism of themes, but that the two words are in fact cognates... In this case we need to show that Yoruba –g-n corresponds with Semitic q-n-/q-m. The final nasal consonant in Semitic (-m-or-n) will be found to have been assimilated to

the preceding vowel in Yoruba: it nasalizes the vowel and then drops off. The –n at the end of the Yoruba form is therefore merely orthographic representation of this nasalization. (p. 81).

All of this historical behavioural and orthographic phonic evidence is towards affirming it that Ogun is traceable to the Bible, too. We find Oduyoye evidence tenable, particularly the Biblical connection as well as the evident insinuating that Ogun is a corruption of Cain. And if the present Ogun in Yorubaland is the Tubal-Cain in the Bible and he is connected to different parts of the world, any wonder then that the position in this research is that Ogun is a cosmic divinity of a complex character trait? He is fierce in temper: he is humane in deed. He is present in modern days: he has been from the Creation. Ogun is known with the Yoruba yet, he is multi-cultural.

Isis: The Character of a Mother Goddess

If there is a goddess of a dominant influence as her significance, who is venerated Egypt-wide, it is Isis. She is worshipped across Egypt and stands symbolically among Egyptians, and this has been so for a long time. Analysing goddess Isis with emphasis on the spread of her veneration by the people, Microsoft Encarta Premium states ‘the cult of Isis spread from Alexandria through the Hellenistic world after the 4th BC’.

The reference to Alexandria in the foregoing is a symbolic presence of Isis in all Egypt. The ‘Hellenistic world’ refers to the ancient Greek and its life style and sensibility dominant during the latter part of the 4th century B.C. This, then, means that Isis was (is) connected to the classical age. Perhaps, the age-long presence of Isis and its cult account for the universality of its acceptance in Egypt in the first instance. However, we are of the view that the age-long presence may not be adequate in establishing the above. We, therefore, observe that this might largely be due to the socio-religious significance of the goddess among the traditional Egyptians. What socio-spiritual roles does Isis play in Egypt?

To begin with, Isis is seen by Egyptians as a mother goddess. This means that Isis possesses the traits of a mother, as illustrated by Ndubokwu (2002:36). In his words:

Isis was also regarded as a model housewife, faithful and devoted to her husband. Her concern for the safety of her

husband, her motherly love, watchfulness and care for her son, Horus, naturally endeared her to the Egyptians. She was thus the divine patroness of family life....

This Ndubokwu's comment on Isis is a complement to the universality of the goddess which he asserted earlier. As he puts it: 'The Egyptians believed that Isis was the universal Mother...' (Ndubokwu, 2002:35) Microsoft Encarta Premium sees Isis as '... goddess of fertility and motherhood'.

Motherhood was not the only attribute of goddess Isis. As Microsoft Encarta Premium states, she was equally the goddess of fertility. This could be explained as Isis being the goddess of production and procreation. Isis has often been described as the superintendent of nature. And agreeing to the description of Isis as the Egyptian goddess of fertility, Ndubokwu (2002) describes her as the goddess of agriculture. He explains further:

Egyptians, at harvest time, made a dedication of the first heads of the grain to the cut, and, they, standing beside the sheaf, beat themselves, and called upon Isis, thus rendering honour to the goddess. (p. 38).

This harvest rendering honour to Isis by Egyptians was due to the roles of Isis in farming and cultivation in Egypt. She is said to have discovered the fruit of wheat and barley and these revolutionised the eating style of Egyptians. Referring to Diodorus, Ndubokwu discloses 'Isis discovered the fruits of wheat and barley which grew wild over Egyptian land...' (p. 38). This discovery was of great significance to the people of Egypt. This is because it made people change their meals. It changed the cannibalistic tendencies in the people, too. As a result of this, Isis was (still, is) known as the goddess of fertility and agriculture in all Egypt. This was due to Isis's contact with Demeter, the Greek goddess of earth, agriculture and fertility.

Furthermore, Isis was reputed for being the goddess of healing. This is due to the belief that, in addition, and as a complement, to the discovery of the fruit of wheat and barley, Isis also discovered the drugs that healed people in ancient Egypt. She was, according to Egyptian mythology, usually delighted in the art of curing people of their infirmities.

It is noted that Isis exhibited the traits of a protector; one that provided shelters that shielded evil happenings. She cared for her family and the entire society. Ndubokwu says of her 'By her motherly watchfulness and care, she averted many evils that threatened her child ...' (p. 34). He adds:

Isis was also regarded as a model housewife, faithful and devoted to her husband. Her concern for the safety of her husband, her motherly love, watchfulness and care for her son, Horus, naturally endeared her to the Egyptians (p.36).

With this, it is only natural for Egyptians to adopt a goddess like Isis as their cosmic energy because they believed that they would benefit from the attributes of Isis enumerated above. Again, the tendency of a people to believe in and worship Isis (or any other deity) is understandable, going by the perception of Morenz Siegfried (1973) who asserts that Egyptian worshippers believed in divine interventions through God and that '... the worshipper proclaims God in the manner which seems right to him as a member of Egyptian society.'

He added that in the Egyptian society, there was '... the reality of a God who is in man and above man' (pgs. 4-5).

Since there is the manifestation of a divine contact in a god, and that the god is a reflection of God, the Supreme Deity, the desire of the Egyptian is satisfied in relation to a given god by assuming the attributes of the god. This was the case of Isis in Egypt.

It was not all calm traits with Isis. She, too, like Ogun, could lose temper justifiably, when occasion warrants. Instances that usually occasioned Isis' loss of temper were misappropriation of provincial funds and conjugal infidelity. In an instance of those cases, as Ndubokwu reveals, Isis would '... strike over his eyes with the angry sistrum and blind him'. (p.50). This is a situation of temper release. This attribute, as we have said of Ogun, Isis shared with the Yoruba god of metallurgy. In any case, Isis' character attribute in the Egyptian cosmos could be asserted to be complex, just as that of Ogun is. Isis is a mother goddess. She is the goddess of healing. She is the cosmic energy behind fertility. She influences agricultural harvest. She is a motherly intercessor. She is a care giver. She is a protector. She is faithful. She is fair because '... Isis gave men and women equal power' (Ndubokwu, 2002:37). The same Isis, however, is prone to temper when

need arises to ascertain the veracity of claims in the communal living system in Egypt. The humane nature of Isis, combined with her capability of striking, makes the character trait of Isis complex when considered in the context of the influence in the Egyptian socio-religious life.

African Literature and Current Social Realities

African literature is a unified entity of divergent components, each component having a unique feature, and the components sharing a central trait that binds them together. The idea of African literature is the general writings from the different regions of the continent; be it that the writers are resident within the regions or they write from abroad about the socio-political or socio-cultural happenings in their homeland. Scholars have equally argued that the writings of non-Africans on African questions constitute part of African literature. This argument is sustained since the thematic foci of the writings are on the situations and happenings in Africa.

However, the situations and happenings in the different regions of Africa are not the same, nor are they static. They differ from regions to regions and keep changing. Broadly categorising, the literary segmentations of Africa include North African literature, Southern African literature, West African Literature and East African literature. These regional groupings are related only in their geographical location, that is, they constitute the huge continent of Africa. The cultures of the regions are different. They are different in traditional values, and ultimately, their socio-political experiences are different. How, then, do all these divergences affect the literature of these regions?

It is the literary writers in the regions that portray the connection between the situations in the regions and the writings from there since the writer '... as a member of a society, and like any other member of the society, partakes of the observable experience(s) of the society' (Ademola Dasylva 2003:201). Dasylva's explicit intent in this comment is that the writer reflects and writes on the happenings in his/her society. In that case, it is the happenings in the different parts of Africa that the writers chronicle and present for the sensitisation of the public. What, in effect, are these regional socio-political and cultural situations that warrant the differences in the literature from the regions?

The Northern part of Africa is pre-dominantly Islamic. It comprises such countries as Egypt, Morocco and Tunisia. As a result of this, there were writings for the liberation of women from the acclaimed manacles in which Islam allegedly put them in relation to their social responsibilities to men. This accounted for the production of such works as *Women at Point Zero* and *Women and Sex*, both by Nawal el Saadawi. But this was not the experience of South Africans. Rather than pre-occupy themselves with religious issues, the social consciousness of South African writers tilted to fighting trans-national segregation which was orchestrated by the policy of apartheid introduced in the governance of the country. It was this policy that made Athol Fugard to tell of the 'death' of Sizwe Banzi. There was the actual death of Steve Biko. Both instances, among many others, were in the course of the struggle against white ascendancy as the principle of apartheid.

In West Africa, the situation was the fight against colonialism, military regime and official corruption. Though writers in Senegal (Mariama Ba, for example) seek gender redress but in spite of this, the dominant consciousness in Senegalese literature is cultural identity. This awareness gave rise to Negritude. And according to Demola Dasylva and Toyin Jegede (2003:143) :

Aime Cesaire, Leopold Sedar Senghor, Birago Diop, Ousmane Soce and Leon Damas later emerged as the main exponents of the philosophy.

While this was going on in Franco-phone Africa, Kofi Awoonor, Wole Soyinka, Christopher Okigbo and so on, were engaged in seeking sovereignty, equity and good governance through the attainment of independence, the ousting of the military and the enthronement of democratic order in Ghana and Nigeria, respectively, in West Africa. It is in the light of this that Ayikwei Amah tells us that 'the beautiful ones are not yet born'; Chinua Achebe tells of the story of 'a man of the people'; and Wole Soyinka writes a play about giants, recalls a conversation on the telephone. All of these are satires to mock corrupt leaders in West Nigeria and the whole of Africa, by extension. The experience of East Africa could be said to be similar to that of West Africa in the light of fighting colonialism and corruption. This is why Ngugi Wa Thiong'O wrote *Devil on*

the Cross, Petals of Blood many more, and Jared Angira let us know of what happened when Stanley met Mutesa at a time in their history.

At this juncture, it is crucial to aver, by way of explanation, that the writers, most especially the pioneer writers, in these regions, equally wrote on the love of their respective homelands. This, then, shows that writing as a struggle for independence and to subtly topple military regimes in Africa was another phase in committed African literature. Is the trend the same as it used to be decades past? Is African literature constant? Do the writers still write on the same themes especially in terms of socio-political and socio-economic consciousness as early writers did?

Trends have changed in African literature. New writers do not necessarily write on the social causes that Senghor, Osadebay and Hayford wrote on. Femi Osofisan (2007:47) expects a great shift in African literature when he asserts:

...we were determined to create an alternative literature that would be accessible, meaningful, and ideologically empowering. We would avoid the kind of literature that preached a tragic perspective of history, closed texts that reinforced a belief in fatalism or the inexorable power of the gods.

What does Osofisan mean by ‘a tragic perspective of history’? He could be read to mean the shattered events of colonialism and high-handedness of the military in the history of Africa which he hoped to avoid. This was a great expectation, because syllogistically, this means that Osofisan expected an area of globalisation, democratic rule for all nations, affirmative action, debt relief and an end to apartheid. He foresaw a detachment from writing on gods as there would some day be a super culture begging for the attention of writers in the African societies.

Biodun Jeyifo (2004) shares and re-echoes Osofisan foreshadowing on African literature and provides a soft landing for the manifestation of Osofisan’s expectation. He itemises the areas that the new literature addresses. To him, the new African literature would look at African society:

From the perspectives of the progressive formation of this postcolonial critical discourse ... the anticolonial revolution which pitched colonies and ‘postcolonies’ against empires and metropolitan centres of global power; the class struggle of working people and the poor for better conditions of life

and work; the struggles for gender equality in the home, in the workplace and for the control of bodies and reproductive rights (p. 280).

The items of focus in the above are features of post modern African societies as part of the global society. They, and other issues like African Growth and Opportunities Act (AGOA), Economic Meltdown, Peer Review Mechanism, Internal Democracy, Technology Transfer among others, have replaced the old order. And since writers usually preoccupy themselves with happenings in their societies, these issues of modern popular culture are the thematic priorities of the writers of the new age in Africa, and this changes the face of African literature.

This is also the view of David Ker (2003) when he repudiates those who feel that the African novel (literature) was not ready for the manifesting realities in the African perspectives. He specifically identifies Chinua Achebe, Kole Omotoso and Theo Vincent for holding this view in spite of the daunting manifestations. In bemoaning the pessimistic attitude of those who hold a contrary view to the new consciousness of the African literary writing, Ker writes:

It is common to assume as many critics and writers have done that the African novel is not yet ready for the modern. In condemning Ayi Kwei Armah's fine novel *The Beautiful One Are Not Yet Born* (1968) Chinua Achebe observed caustically that Ghana is not a modern existentialist country³... Theo Vincent also ends an otherwise brilliant essay on the issue of black aesthetics by lamenting that it is quite possible that the African writers will add some new dimension to the novel form, but we have to wait for that⁵. (p. 2).

From the above, it is understood that Ker is not in agreement with Achebe and Vincent on the dynamic tendency of African literature. His linguistic choice indicates this. First, he describes Achebe's comment on *The Beautiful Ones Are Not Yet Born*, (Armah's discourse on modern trends in African writing theme and shift from the old order) as caustic. Second, the implication of '... an otherwise brilliant essay...' and '... but we have to wait for that', in Ker's reaction to Vincent's submission on African literature and its dynamism is that the said essay by Vincent was marred by his dark view of African literature being yet incapable of reflecting current issues in Africa. And, by this, Ker

establishes that African literature cannot reflect present circumstances as a shift from the old order. In adding his voice to this cause in African writings, Lekan Oyegoke (2000:32) traces the new dimension a little back in the history of the society:

The reaction in the arts and literature that led up to the radical iconoclasm of modernism is believed to have in its turn fallen into a habitual mode that has set off another 'pattern' of reaction which manifests itself in sundry ways of postmodernism.

Oyegoke's position is shrouded in the cloud of theoretical register. We therefore explain that the reference to postmodernism is a denouncement of slave trade, colonialism, gnomic writing on the adventure of numena which caught the attention of early writers. This is because postmodernism, Oyegoke asserts, is '... a succession to modernism that itself had been a challenge to tradition, an assault on convention...' (p. 32). If modernism assaults convention and convention, in this context, is the past issues, then postmodernism indicates a complete detachment from what used to be the concern of African writers.

The shift in the contents of African literature seems justifiable in all ways, after all Charles Nnolim's (2006:1) description of the Literature is deplorable. According to him:

From its beginning, written African literature in the 19th and 20th centuries from Phyllis Wheatley and Gustar Vassa, down to Achebe and Ngugi wa Thiong'o, was an unhappy one. It was lachrymal. It was a weeping literature, a literature of lamentation, following Africa's unhappy experience with slavery and colonialism.

We add war and military incursion to the list of the sources of making African literature a lamentation, hence, 'a weeping literature'. Each of slavery, colonialism, war and military dictatorship brought doom to African social life. Through slavery, many families were disintegrated leading to loss of culture and self-identity. War brought ruins, too. Military regimes oppressed and maimed the civil society, and apartheid deprived aborigenes access to governance and self-determination. All of these have been too burning to be overlooked, hence since African Literature, all the while, has been a committed literature, attention has been paid to overcoming these obnoxious phenomena.

The trends have since changed. Apartheid collapsed in South Africa in 1992. The identity of the black man has been asserted, at least blacks have ever won the Nobel Prize; Africa hosted the World Cup in 2010, and Barrack Obama (a black man) has won America's presidency. Therefore, there is no need for the negritude philosophical writing any more. Democracy is now the most popular form of government now in Africa, and as a result, the beautiful ones are being born in Ghana today. Civil wars, too, are few in Africa. All these have brought about new thematic preoccupations in African Literature.

Muses, Musing and the African Literature of Occidental-Arabian Religions

It is often said that writers, as a matter of necessity, usually appeal to the Muse in order to enhance their creative ingenuity. The belief, in the literary world, is held that this is the spiritual dimension to writing creativities. This, perhaps, is the manifestation of the belief of humans in the influence of the transcendental energies on the physical world. But it is curious to investigate the connection between musing and literary writing in the Christianity era. Who was a Muse? What influence did a Muse exert? Where was the cosmic home of 'the Muses'?

A discussion of Muses tails back to the Greek mythology which records that there were nine Muses who were daughters of Zeus and Mnemosyne: the god of the celestial space and custodian of other gods; and the goddess of memory, respectively. The nine Muses influenced creativity in different artistic forms. W.A. Redmond (2009) discusses that:

Calliope was the Muse of epic poetry; Clio of history; Euterpe, of lyric poetry sung to the accomplishment of the flute; Melpomene, of tragedy; Terpsichore of choral songs and dance; Erato, of love poetry, sung to the accomplishment of the lyre; polyhymnia of sacred poetry; Urania of astronomy; and Thalia of comedy

What could be deduced from the foregoing is that when a writer is said to appeal to the Muse, there should be a specific one such a writer appeals to and that Muse changes as the literary form changes, for the inspiring Muse of tragedy is different from that of poetry. The Muses themselves were great singers sitting at the throne of Zeus celebrating

the god of the gods in Greece. The Muses were accorded due respect as energies behind artistic creativities throughout Greece but, as Micha Lindermans (2010) discloses:

The area of Boeotia, near helicon, remained the favourite place of the Muses, and there they were more venerated than elsewhere.

If traditionally, the nine Muses were from the Greece of the Classical Age, then, it is perhaps incontrovertible that the idea of Musing in African writing is a localisation of classical literary cultural traits in terms of terminology. But it is a confirmation of an established practice in terms of practical hermeneutical literary culture after all, there is the idea of oral artistry in Irewole when the hunter invokes the influences of Ogun in the hunter's rendition. Does one now posit that in the case of the hunter, he is appealing to the Muse? Of course not, he is appealing to Ogun who also inspires. As a result of this situation, it is concluded that the term 'appeal to the Muse' in terms of lexis, is a promotion of foreign deities who, of course, had their restricted cosmic influences. This phrase may be appropriate in describing the African writer's quest for inspiration if it is tenable that a god or a goddess, specifically, a Muse, has unrestricted trans-cultural influence. This, we doubt.

If this is doubted and it is the peak of the decolonisation of African literature, then it is high time we did something about the expression 'appeal to the Muse' in African literature. We are certain that Wole Soyinka does not appeal to Calliope to write; nor does Achebe. We doubt if it is Euterpe that Nelson Fashina appeals to in the process of producing – *Gods at the Harvest*. We equally do not think it is Erato that Adamola Dasyva and Remi Raji appeal to in creating *Songs of Odamulugbe* and *Shuttle Songs America*, respectively. If asked, Femi Osofisan would deny that he appealed to Melpomene in producing *Once Upon Four Robbers*.

Femi Osofisan could be said to have indicated the sign of de-Europeanising supernatural reflection for artistic creativity by titling his 2004/2005 University Lecture as "The City As Muse: Ibadan and the Efflorescence of Nigerian Literature". In the lecture, Osofisan, on page 20, quotes Clark as claiming that creativity happens through talent and that their talents (referring to himself, Soyinka, Beier, Nwoko and other members of the

Mbari Club) manifested because they belong to the right community –Ibadan. Corroborating this, Osofisan posits:

It was also this agreeable environment of Ibadan that made it possible for an expatriate like Ulli, Beier aided by Clark, Demas Nwoko, and Soyinka, to establish a centre like the Mbari Club... where all sorts of artists could meet regularly to exhibit their works

The focus of Osofisan's submission is that creative dexterity lies in a good atmosphere that fosters peace and deep thinking rather than making ablutions as a homage and submission to and veneration of Clio, Erato, Thalia, or any daughter of Zeus as Homer did in composing *Iliad* and *Odyssey*. In this case, Osofisan sees Ibadan itself as motivating creativity. This is an express corroboration of the view that Musing is at this age in African literature a continued Europeanisation of the Literature.

There is equally a curiosity to interrogate the place of Musing in the context of Occidental religion in African literature. Musing, by origin and practice, is a transcendental engagement. It is in the realm of metaphysical psychic metamorphosis. In view of the fact that the nine Muses were deified, the injunctions of the Occidental and Arabian religions denounce making ablutions to deities, whereas a substantial number of African writers are either Christians or Muslims. How do we now claim that they invoke the inspiration of any of the Muses before writing? Again, and finally, a claim to Musing, which by implication, is an invocation of the appropriate one of the nine classical Muses, is a continued Europeanisation of African literature which to a large extent, has no place in the present preoccupations of African literature. Another term to reflect the nature of African cosmos as it affects composition and literature is certainly urgently needed.

Beyond Style As Choice, The Man and Deviation

It was the Russian formalists that concerned themselves with the components of a literary entity in their literary investigations. And as such, their primary quest was how linguistic elements or literary resources combined to make an aesthetic composition. A fundamental situation, though implied, which was not foregrounded by these form-linguistic investigators was the connection between aesthetics and authorial style. By the

same token, stylisticians have always underscored different perspectives that constitute style in works of art. Style has been described as the man, choice, deviation and difference (Babajide, 2000).

Explaining style as choice, Niyi Osundare described it as a selection to effect a linguistic intrusion. By this, he means the conscious use of words to suit situations. More specifically, it could mean the one of the appropriate words (or expressions) to reflect the tenor of discourse. This is corroborated by Ayo Banjo (1983:19) when he identifies stylistics as “essentially a pre-critical activity”; maintaining that “...its sole aim being to examine precisely what a writer is doing with the language in a particular text”. Osundare goes further to describe style as difference, establishing it that, it is the use of alternatives, for example, lexical, syntactic or rhetorical alternatives, in the process of expressing the same thought. He tags this code-oriented variation. He equally identifies the subject-oriented variation. He maintains that this is a sub-category of style as variation and that has to do with the peculiar way through which varied human activities and how ideas are expressed in these varied human activities. He posits that when ideas are expressed in a peculiar way, the peculiarity tends to constitute a sub-variety of the language.

Niyi Osundare (2003) also observes that difference, in style, could equally be occasioned by author’s act of deviation in language use. He associates this, essentially, to foregrounding and automatising in poetic language use. On page 28, he, referring to Todorov (1975), identifies four deviation types, viz:

...quantitative deviation (deviation in frequency of occurrence), qualitative (deviation from standard grammar); syntagmatic (deviation from a norm present in the text); and paradigmatic (deviation from a norm outside the text), (p. 28).

He, subsequently, discusses Halliday’s (1973) rejection of the terms ‘deviation’, ‘departure’ and ‘deflection’ but favours the term ‘prominence’ in their place. In the same token, style is equally seen as iteration in which case, linguistic elements in stylistic context complement each other and this results in a pattern in a text.

All along, it has been established that style has been seen as man, choice, difference, iteration and so on. At this juncture, it is imperative to put Epstein’s (1989:22) comment that ‘... there are also individual style of writing’ into perspective.

This is because it speaks volumes for the positing of Osundare and Babajide on style and its multidimensional nature. And, as it is, it would be noted that the area of interest by these stylisticians and style theorists since (in the context of our study) Halliday (1973), Todorov (1975), Epstein (1989), Babajide (2000) and Osundare (2003) has been the categorisation of style. The task before us here is to look at style from the perspective of the connection between it and aesthetics which is ‘... concerned with the definition of beauty’ (Katie Wales, 1997:12). *Beauty*, here, as Wales would want us to understand it, is the quality of a work of art which makes the reader have a sense of enjoyment and reading fulfillment. Style, too, apart from being the man (the writing signature that makes an author easily identifiable), or being variation, constitutes aesthetics in works of art. In fact, the utilitarian substance of a stylistic engagement in a work of art, is more significantly manifesting and noticed in its aesthetic value.

Osundare (2008:5) indicates how style, as a matter of purpose correlates with aesthetic and how the connection and interplay between the two serves a communicative essence, that is, makes a reader have a productive justification for reading engagement in a literary art. He avers:

What is art if not communication...? Art thrives on the urge to... pass into common currency what was once a private fancy in the agitated influx that is the artist’s mind... The efficiency and effectiveness with which art does this depends on ... the degree of originality of stylistic virtuosity of the artist...

The diction selection of this extract requires down-to-earth analysis in the interest of our argument and position. To start with, *art* and *artist* in the extract would mean *literature* and *writer*, respectively. This is in view of the fact that the title of the Osundare’s text from where the extract was culled is *Style and Literary Communication in African Prose Fiction in English*. This, established as template, we would equally see the word *fancy* in the extract as *beauty* and this is aesthetics. So, what Osundare is saying here, in earnest, is that the amount of fancy (aesthetics or beauty) that a writer achieves in a work of art depends essentially on the stylistic virtuosity (stylistic skill) of the writer. In essence, Osundare is establishing it that skill in style brings about aesthetics in a work of art.

The height of Osundare's position on the connection between style and aesthetics indicating the deemphasising of style in vacuum is noted in the further assertion he makes on page 11 that:

All writers seek to communicate, but not in the same style... The cause of this stylistic differentia may be diadypic ... dialectal ..., generic ... or lastly it may be idiolectal; the hermetic idiom of Soyinka, the masculine metaphoric sweep of Dennis Brutus, the gnomic lyricism of Tanure Ojaide.

The interpretative synoptic reconstruction of this view is that idioms, metaphor, and lyricism are elements of style which is a reference to ... *in the same style* ... in the extract. If these elements are identified and rightly described as stylistic elements, then, the view that style is aesthetics or that there is a connection between the two, is reinforced. This is due to the conventional assumption that these three elements, among other, are resources by which authors paint language to enhanced linguistic beauty in their works and beauty is aesthetics. This is a position buttressed by Niyi Ayeomoni (2003:179) when he identifies deviation as a category of style, positing that deviation (style) is '... concerned with the creation of aestheticism in the use of language in texts'.

The crux of Osundare and Ayeomoni's observations and submissions on style is that art communicates and it does so through style. And that style, itself, is a method, an avenue, employed by authors to inject fancy into their writings – their works. Earlier, we saw *fancy* as *beauty* and beauty is aesthetics, thereby affirming that style and aesthetics do but inter-blend. Osundare's citing of idioms, metaphor and lyric as elements of style and aesthetics is not misplaced going by the exciting adjustment of language in an idiom, the high imagery of a metaphor and the prompting rhythm of a lyric. This argument and position on the nature of style, coming at this point in time, is to the effect that the connection between aesthetics and style, which has not been underscored lessened all along has unavoidably become compelling. It is truly compelling because the fact that Jeyifo has deviated in the title '... Wole Soyinka in his Own Write' (2004) by using 'write' instead of 'right' is not adequate. Jeyifo should be appreciated for exploring the homophonic sameness of 'write' and 'right' to use 'write' to describe Soyinka as a writer since the sounds of the words are the same. The same holds for the designer of a gin

advert who wants to lull consumers by calling them 'gintlemen' instead of 'gentlemen'. In these two instances, creativity overshadows deviation or choice. In fact, aesthetics (creativity), here, is an extension of style as deviation or choice.

UNIVERSITY OF IBADAN

CHAPTER THREE

RESEARCH METHODOLOGY

Preamble

Different approaches and methods were adopted in the conduct of this research. The nature of the research as one on the human social behavioural pattern informed the adoption of such research strategies as the Qualitative Research Approach, Literary Analysis, the Interactionist Theory, Textual Analysis, and the fiction subgenre. Each of these theories and concepts suited different segments of the research. The adoption of these approaches, concepts and theories in the research aided the realisation of the findings, which, in turn, helped in drawing the appropriate conclusion for the research.

The Qualitative Research Approach

This research is thought-based and not sustained on data that are subjected to laboratory tests for closed outcome, as in the case for other forms of research. The Qualitative Research Approach is, therefore, considered relevant in the conduct of the research. This is in the form of textual references and analysis. That is the contents analysis of the texts. Each part of the study is discussed in relation to the relevant parts of the texts that have been extracted for critical evaluation. This is to validate our views and observations on the analysis. We investigated the interconnectivity of social consciousness, metaphysical contents and aesthetics in the select fictions with emphasis on how social consciousness is sustained on the metaphysical contents of the texts. Attention was equally paid to the motif of social consciousness in the fictions, and this was considered in relation with metaphysical consciousness of the writers, especially, the dynamic nature of Soyinka's metaphysics in order to establish a departure from the traditional assumptions on his metaphysics. This is a pluralistic reading of the author's covert deistic consciousness. The discussion of the metaphysics of the authors is followed, closely, by the investigation of the mode of each author's social consciousness and how this determines their linguistic choices in the autobiographical narratives.

The positions we maintain at these stages of the research lead us to asserting that there is an interplay between the writers' metaphysics and the modes of their social

involvement, and also, the interplay between the writers' social consciousness and their linguistic craft in the sampled fictions. In the process of our qualitative analysis, we cite opinions which enable us derive our conclusions on existing knowledge. This is peculiarly suitable for the application of the qualitative research approach, unlike the Quantitative Research Approach, which employs application of data, such as figures, gathered from such activities as administration of questionnaires on a section of the general public, who supply the responses that constitute the data for subsequent analysis.

Adoption of Literary Analysis

We adopted literary analysis in the conduct of the research. Literary analysis is the critical evaluation of a text using several parameters such as plot structure, thematic concentration, use of symbolism and allusion, application of literary theories such as psychoanalysis, as well as both literal and connotative diction in the texts, with a view to ascertaining how these enable the author convey his concerns in the text under review, quite effectively. For a result-oriented evaluation, and in line with the research being a qualitative research, we adopted literary analysis approach. As a result, we evaluated the preoccupations of the African fiction writers on the basis of symbolism, characterisation, psychology of the writers, as it has to do with evident intrapersonal and interpersonal conflict, and the figurative reading of the diction of the fictions. The adoption of literary analysis, with peculiar emphasis on the above-named perspectives, enabled us achieve a comprehensive evaluation of the different parts of the fictions, and consequently, the whole of each text.

The Application of the Interactionist Theory

To achieve the intended goal of the research, we applied the Mead's Theory of Interactionism. This theory's essential concern for how conflict, cooperation including identity formation, as social processes, emanate from human interaction, is of immense significance in the conduct of the research. There are two main reasons: the first is that the theory derives from the system of social formation, and committed literature is concerned with developing events in society: the second is the featuring of conflict as a social process. Interactionism implies relational contact which is relevant to the study

because it examines the connectivity in the research concepts, that is, social consciousness, metaphysical contents and aesthetics in the select factions. In the same vein, the theory submits that conflict arises as a result of human interaction in the social process. In other word, interests of those who hold the stake in the social formation system do collide. This, often, leads to social crises, especially, when the opposing sides are the ruler and the ruled, which usually takes the form of constructive criticism of the atrocities of government. Such is the focus of the study and the adoption of the Interactionist theory in the research, particularly as the Interactionist principle is applied in relation to the connectivity existing as the functional blend of social consciousness, metaphysics and aesthetics in the select factions for the study.

Subregional Consideration in Text Selection

The design of the research is sustained on the conscious attention paid to subregional consideration in text selection. The attention given to this research design factor is due to the peculiarity of Africa's socio-political system. Africa, as established earlier, is a heterogeneous mega society. It comprises different peoples and climates, with divergent socio-political histories. These histories are aligned along imperialist antecedents, essentially. The imperialist factor manifests itself in all the four cardinal regions of Africa, and it conditions all other factors in the socio-political system of each of the regions. Such other factors as religion, indigenous economy, traditional political structure, social identity and cultural practices have all been affected by the imperialist incursion into the social life of the peoples of the different regions of Africa. This can be illustrated in the economic, diplomatic, as well as military ties each sovereign African state still maintains with the former imperial super powers. The imperialist factor considered along the misrule that has characterized the self rule infrastructure in Africa forms the injustices which the writers have been campaigning against, as chronicled in the factions being evaluated for this study. All the regions, for the factors as aforementioned, are represented in text selection for the purpose of evaluating how the writers' responses to the issues of social injustices vary from regions to regions on the continent. And as such, *Nomad*, *A Dream Fulfilled*, *You must Set Forth at Dawn* and *A Daughter of*

Isis were selected to represent East Africa, Southern Africa, West Africa and North Africa, respectively.

Need for Generational Factor

Particular attention was paid to the factor of age in the selection of the research texts. That is the research is intended to ascertain whether it is still only the octogenarians who have been serving as watchdogs to the political class since the attainment of self rule that are still on the scene of social advocacy across Africa. The need for this enquiry was borne out of the feeling in the circle of the octogenarian activists that the younger generation is shying away from speaking out in defense of social justice for the common good of the citizens. The vivid instance of Wole Soyinka readily comes to mind. He profoundly believes that the blunders of the older generation in government would be corrected by the younger ones. By this, he intends that the younger generation has not been active in the area of social advocacy and therefore should be responsive to social injustice. However, is this perception the absolute truth? If it is in the West of Africa where Soyinka comes from, is it so in all parts of Africa, that is, in East Africa, in Southern Africa and in North Africa. The need to satisfy this informs a particular consideration of this factor in the selection of the texts.

Consideration for Metaphysical Inclination

The central motif of the study is the exhibition of social consciousness by writers in Africa. However, this is investigated in relation to the metaphysical consciousness of the writers, with particular interest in how the writers derive energy and solace from the cosmic realm. We were also concerned about whether the manifestation of cosmic affiliation is peculiar to a particular generation. The tendency is high that the older writers would manifest metaphysical leaning in their social advocacy since they witnessed the earlier times in the Anglophone African social transformation process. Are there, however, younger writers who exhibit metaphysical leaning in the process of their social campaign? If there are and the younger generation is active in exhibiting their social consciousness, making recourse to the metaphysical realm in their social advocacy, do they cut across the length and breath of Africa. As a result of this primary research

intent, we considered the manifestation of interference of the transcendence in social advocacy in texts in the process of selecting the four research factions.

Gender Factor in Text Selection

The need to institute a holistic approach to facilitating enquiries in the research is paramount. This is attained through sufficient representation of different ramifications in Anglophone Africa, and this need has necessitated a consideration for the factor of gender in exercising social consciousness and metaphysical leaning in the Anglophone subregion. That is, it is of interest in the study to investigate the extent to which social constraints affect women's active socio-political participation. Such stereotypes as women being assumed the weaker sex, religious restraints, marital limitation, as well as hostile political system, all combine to render women seemingly incapable of social advocacy in the Anglophone African society. The consideration of the perceived women's incapability is such of substantial significance, especially when it is looked at along the fact that social advocacy is being investigated in the research in relation to its interactionist relation with metaphysics, which itself is believed to be largely in the domain of men. To this extent, the enquiry is intended to ascertain whether women do engage in social advocacy or that such is left to men to pursue in the Anglophone Africa. Therefore, the gender factor was put into consideration in organising research thoughts and in text selection.

CHAPTER FOUR

SOCIAL CONSCIOUSNESS, METAPHYSICAL CONTENTS AND AESTHETICS IN *NOMAD* AND *A DREAM FULFILLED*

Preamble

The two Anglophone African fictions, *Nomad* and *A Dream Fulfilled* to be investigated in this chapter contain the records of Ali and Lujabe-Rankoe's socio-political engagements in their respective countries. In specific terms, *Nomad* is Ali's advocacy on the socio-political and socio-cultural circumstances in her Somali-Dutch societies. In this fiction, Ali is concerned with, and thus, laments the retardation that a strong tie with the tribal bloodline in Somalia occasions, especially in the girl child. In *A Dream Fulfilled*, however, Lujabe-Rankoe records the contribution of a woman in the long and winding struggle against the apartheid regime in South Africa. Lujabe-Rankoe's narration sheds new lights on the apartheid struggle which, overtime, has been given a masculine posture. All these mark the core of the social consciousness of the two African fiction writers.

In the pursuit of the social agenda in the fictions, however, such other phenomena as metaphysics and aesthetics, our two other areas of concern in the analysis of the texts, are examined in relation to social consciousness in diverse perspectives. While metaphysical engagement forms the nucleus of social advocacy in *Nomad*, social advocacy conditions metaphysics in *A Dream Fulfilled*. Both of metaphysics and social consciousness affect language use in these research fictions.

Social Consciousness in *Nomad*

Our discussion on Ali's social consciousness derives from the nature of her spiritual conception, that is, atheist spirituality, which is the concrete manifestation of her rebellion against Islam. She alleges that Quranic injunctions restrict the potential of women, in Somalia, thereby limiting their access to enlightenment and economic power, and, as such, denying them self identity. This, according to Ali, has been made worse by the ties some Islamic African countries like Somalia expect women to maintain with bloodline. Ali, while addressing her grandmother, makes such statement as "you taught us to memorize our father's bloodline instead of the ABCs" (p.87). Contained in this

statement are traces of tradition and illiteracy. And the covert import of the statement is the grandmother's disregard for enlightenment and civilisation. 'Bloodline and ABCs' are symbolic. They signify tradition and civilisation, respectively. Ali is displeased with the situation whereby women in the Islamic world are denied the trappings of the modern life and 'crippled' as a result of lack of access to education. Ali expresses her grievances on this and is hungry for a redress. This introduces feminist dimension to the social consciousness of the writer in the fiction. Feminism, according to Babatunde Ayeleru (2008:255) "...is a sociological and philosophical theory which seeks to address all forms of injustice directed particularly to women..." The injustice which Ayeleru alludes to above is the restriction on education and freewill which, as Ali wants us to believe, Islam subjects women to. Ayeleru identifies feminism as the theory which seeks to provide "...a forum for redressing acts of repression, oppression, social and political, meted out to women..., especially in Africa..." (Ayeleru, 2008:256).

The cultural and religious influences which Ayeleru talks above are the factors of impediment which, Ali alleges, are what women in Islamic societies suffer. Instances abound in the fiction. To begin with, on page xix Ali opines that:

Western feminists have a wealth of experience and resources at their disposal. There are three goals they must aspire to in helping their Muslim sisters: the first is to ensure that Muslim girls are free to complete their education; the second is to help them gain ownership of their own bodies and therefore their sexuality; and the third is to make sure that Muslim women have the opportunity not only to enter the workforce but also to stay in it.

Ali's overt goal in this excerpt is to the effect of redressing certain denials that women in the Islamic world contend with in their daily life engagements. It is obvious that girls in the Muslim world do not have the freedom to acquire total education as signified in *...Muslim girls are free to complete their education*, indicating that they are restrained by certain social factors. It is also noticed that the girls are subjects of unwilling sexuality. This is deduced from *...to help them gain ownership of their own bodies...*, and this means they are made objects of sexual gratification, one against their will. Of huge significance is the denial of the women access to paid employment, as we note in *...to*

make sure that Muslim women have the opportunity not only to enter the workforce but also to stay in it. The observation Ali has made is that the only veritable step to liberating and hence empowering women in the Islamic world is by ensuring that the socio-cultural and socio-religious practices observed to be impeding the development of women in Islamic societies are exterminated.

In addition to an alleged Quranic subjection of women in the Islamic African countries to such dehumanisation as the above-mentioned, there is yet the sympathy that the writer expresses for the women even those who have emigrated from East Africa to London. The sympathy is as a result of their sorry sight and condition. Ali alleges that it is Islam that has slammed the burden that induces the pity on them. In her words:

The women along White Chapel Road carry the burdens of all the obligations and religious rules that in Islam focus so obsessively on women, as surely as their counterparts in East Africa. (p.15)

In the above, such words as *carry* and *burdens* signify discomfort and pain and the output they exude is one suggesting a state of abject squalor. When, to a larger extent, one considers the essence of *obsessively* in the statement, it becomes obvious that the emigrant East African women in London are dogmatic. The dogma manifests in the continuum of the women maintain in the observance of Quranic injunction which they took from East Africa to Europe. Ali tends to wonder at this. To her, it is proper that their dogmatic approach to the observance of religious values should not have been taken to Europe, citadel of civilisation.

This faction writer tends to bemoan sub-human tendency and the inferiority complex, Islam, allegedly subjects women in the Islamic African societies to. Earlier, we examined Ali's displeasure over the situation where the Quran specifies that the substance in a woman's claim is worth half of the substance of a man's claim yet both are humans. This alleged imbalance re-echoes on page 43 of the faction. At that juncture of the text, Ali laments the incapability and lack of self-identity which women in the Islamic societies are subjected to. She seems to condemn a situation whereby a woman cannot express freewill and freedom. Ali cites the Saudi Arabia example, thus: "In Saudi Arabia, the law requires women to hide and never to step outside without being escorted by a

male guardian.”(p. 43). This tends to buttress Ali’s view, a clear prejudice against women whose self-worth might have been jeopardised.

Gender prejudice alleged above as ingrained in the Saudi Arabia’s legal requirement that a man must escort a woman in the street, heightens a sense of identity loss which is indicated in the Abeh’s (Ali’s father’s) preference for the male child. Ali was a girl, yet her father would call her his ‘‘only son’’. This expresses the father’s desire and preference for the male child. Or how else could this be designated? This seems to be a question Ali is asking. Examining this situation from the psychological perspective, it would be distressful to a woman who has already established a sense of self-worth and identity to be so assessed. The writer’s mention of this stems from her concern for a redress of the situation in the Islamic countries around the world, especially in Somalia.

Ali groans languidly on this obvious gender bias on page 58 of the fiction where he laments the despicable position of women in the Islamic African societies. She declares:

This is the tragedy of the tribal Muslim man, and especially the first born son: the overblown expectations, the ruinous vanity, the unstable sense of self that relies on the oppression of one group of people—women, maintain the other group’s self-image.

The above is a mixture of sadness, lamentation and anger. Such words as *tragedy*, *overblown*, *ruinous vanity* and *unstable sense* depict a tone of anger. They are expletives expressing the writer’s displeasure and the resultant anger. The dominant atmosphere of anger has been brought about by the prejudice affirmed in a situation where culture and religion aid the overwhelming dominance of women by men in order that men maintain their ego. This is what ‘‘oppression of one group—women – ...and... to maintain the other group’s self-image’’ signify. The one group as implied is women and this means that the other group refers to men since there are only two main genders in the human sexuality.

The consciousness of the self by the male child could be seen as deriving from the pump and ceremony that usually accompanies the birth of the boy child in the culture of the writer. This is denied the girl child. Ali declares that there is nothing spectacular about the birth of the girl child whereas that of the boy child is marked in high excitement. In Ali’s worlds:

Because the infidel trusts and studies new ideas, there is abundance in the infidel land. In these circumstances of peace, knowledge, and predictability, the birth of a girl is just fine. There is no need to pout and sulk and every reason to celebrate and rejoice. The little girl sits right next to the little boy in school; she gets the same care in illness as he does; and when she matures she gets the same opportunity to seek and find a mate as he does (p 90).

Ali's assertions and opinions in the above are in a situation between the bloodline culture in Somalia and the civilised Western societies. However, it is the attitude of the Western societies towards the girl child or women that is depicted above. But the reverse is the case in bloodline- oriented Somalia where people pout and sulk when a girl child is born and where there is segregation between boys and girls in school where the girl child does not have the freedom of freewill. She does not receive adequate medical care when she is ill, and who does not have the opportunity to compete favourably with her male counterparts, for example, *seek, find* and enjoy the trappings of the corporate life style. This is in line with the need, as Ali aspires to achieve, to reverse the popular perception, according to Stephen Moore (2001:78), that: "...women are expected to be physically weaker, more emotional have motherly and homely instincts, and do not have strong sexual desires. On the other hand, men are stronger, less emotional more aggressive and have powerful sexual drives." A critical look into this submission reveals that women, especially those in the bloodline Somalia, are at a disadvantage in the general perception, thereby subjecting them to untold plight in the scheme of things. These are what Ali is pained about. Her concern to redress these is contained in the disclosure on page 98 thus:

.I could voice my criticisms of the feudal, religious, and repressive mechanisms that mere holding back women from women communities. Rita Verdonk, meanwhile would be the face of and voice of those Dutch men and women who had voted for Pim Fortuyn, who felt that they were disenfranchised in their own country, who felt invaded, their society pushed into mayhem (p. 98).

Usually, one criticises a system which one perceives is imperfect with the primary intention of putting things right in the system. This applies in the Ali's criticism of the feudal-religious-repressive inconsistencies in the Somalian social system. The emotion that the writer feels leads to the rhetorical outpouring *what is it about our Somalia culture*

that holds us back? By *holds us back*, Ali refers to the stasis, economically, and in other ramifications, that the women in the society experience. In that case, Ali tends to maintain that the social imbalance which puts women at a disadvantage in the social system in the Somali society and, indeed, the rest of the world, results in disempowerment, especially, economically.

Ali's commitment to improving the lots of women in the Muslim world is more pronounced in the dimension of sympathy that the discussion in the fiction takes as Ali posits:

There are little girls who love learning, but who are taken out of school when They begin to menstruate...children are married to adult strangers they have never met. Women long to live productive, working lives, but are instead confined within the world of their father's or husband's house. Girls and women beaten, hard and often, for a sidelong glance, a suspicion of lipstick, a text message, they have nowhere to turn... (p.130).

The dominant mood in the above excerpt is one of sympathy for the subjects of such misnomers as denial of right to education, forced marital union especially with adult strangers. The sorry state of the condition of women in the Somali religious enclave manifests in the diction of the excerpt. Such words and phrases as *taken out of school*, *married to adult strangers*, *confined*, *beaten* and *nowhere to turn* to evoke an atmosphere of a plight to an abysmal proportion and subsequently, a feeling of pity. The feeling of pity, it is deduced, is intended to provoke a concerted effort at addressing such situation considered inhuman. Ali, in this process seeks the empowerment of women in all ramifications, which is in line with the feminist creed, that is, according to Scott Fetzer (2001:69), "...the belief that women should have economic, political and social equality with men."

However, the sympathy expressed in the statement is not acknowledged by all. Ali feels her effort at drawing the attention of the world to the plight of a threatened group is being jeopardised. This results in a lamentation in the text. Here, she worries over the lackadaisical attitude of some influential politicians, the liberals, who posed to

be advocates of the rights of women in the Islamic world. She bemoans this in strong tone thus:

Here was another political lesson one of the first I was to learn in the United States. American Liberals appear to be more uncomfortable with my condemning the ill treatment of women under Islam than most conservatives are.... many liberals prefer to shuffle the feet and look down at their shoes when faced with questions about cultural differences.(p.106).

The pain that Ali bears as a result of the lack of support from the American liberal politicians is palpable as in the excerpt above. This appears to constitute a blow to her zeal of social advocacy. This, perhaps, may be because she has taken the advocacy to America in order to receive support which would produce the much-needed international support. The poor attitude of the liberals appears to anger Ali who thus laments 'I began to understand that 'liberal' means different things depending on the side of the Atlantic you are on'. This is sarcastic, a subtle way of mocking the American Liberal, who, to Ali, is inconsistent with the normal practices around the world. The sarcasm is so pronounced that Ali insinuates that the reasoning of the American Liberals is counter-clockwise. This is contained in 'What Europeans would call Leftists are confusingly termed "libral", with a small l, in America... '.

Opposition to Ali's advocacy by the attitude of the American liberals is however subtle, when compared with the fierce counter view expressed by Westernised Muslim women in America; those who have taken advantage of the atmosphere of freedom the American society grants its residents. At one of the advocacy sermons, specifically, the one held at Srippls College, Claremont, California, as Ali puts it:

But before anyone could make the first comment, a girl in a headscarf called out from the audience, "WHO THE HELL GIVES YOU THE RIGHT TO TALK ABOUT ISLAM?"

This, of course, is an attack on the campaign that Ali has embarked on. It is a discordant view from the least-expected people. To Ali, since the Westernised school girls from Africa have experienced the benefits of the liberal society, they should support the cause she is advancing. But rather than this, the school girls would hector her when she is

delivering lectures on the liberation of the Muslim women from the supposedly unfavourable injunctions in the Quran, like Quran Four, verse thirty four, which, according to Ali, permits men to beat their wives. However, a consolation came the way of Ali when a member of the same audience countered the opposition question above. Ali tells the reader ‘A red-haired kid standing yelled back, THE FIRST AMENDMENT’. The consolation that Ali feels is deduced from her comment as the reaction to the immediate above. She says ‘That was inspiring’. Here, ‘that’ refers to the yelling of THE FIRST AMENDMENT as above. The inspiration is a motivation to continue advancing the cause to liberate the Muslim women.

Essentially, Ali’s social consciousness is hinged on her fervent desire to sensitise the women in the East Africa Muslim world on the futility of absolute obeisance of Quranic injunctions that are unprogressive to women in the context of the manifesting socio-economic realities. Through this, Ali’s hopes to break the bloodline, which their religion has made to be part of their culture. Advancing this cause emphasises Ali’s social consciousness as a feminist struggle. And this has been motivated by the nature of the writer’s metaphysical attitude, that is, the atheist spirituality. This spirituality is a breakaway from the writer’s Islamic spiritual consciousness. This is a disenchantment which has resulted in Ali’s resorting to neutral spirituality as purest of spiritualities, and to her, it was her consciousness in atheist spirituality ‘...that has inspired me to imagine a life for myself...’ (p.xv).

On Ali’s Feminist Temper: The Radical Approach

Ali’s feminist advocacy is a radical feminism. She hopes to effect change through this mode of gender advocacy. The change consists in the positive reversal of the alleged ill treatment of Muslim women by men, in compliance with Quranic injunctions. In other words, the change, as Ali wants it, is better enhanced through a reconstruction and a redirection of gender roles in society. A gender role is ‘...the pattern of behavior and activity which society expects from individuals of either sex----how a boy/man or girl/woman should behave in society.’ (*sic*) (Ken Browne 1998:86). Starting from the Browne’s definition, and as presently constituted, gender roles, especially as Islam specifies (deduced from Quranic injunctions), are unfavourable to women. Having

experienced what it takes to be an ideal Muslim woman, Ali is angered by what she would call a second-class-status women in society. Her anger results in a defiance and confrontation. She narrates thus:

So, I bolted. Only I had fled made my way to the University of Laiden, where I took classes...in concepts of individual freedom and personal responsibility, was I able to up to my father mind to mind. (p.161).

The defiance, conspicuous in this excerpt, and hence, the entire faction, emanates from the word 'bolted'. The word denotes 'break loose' and one can break loose only from a stronghold. The stronghold is the restriction that Islam allegedly inflicts on women. Also, the audacity that Ali commands in being able to stand up to her father, 'mind to mind', is a manifestation of a pent-up anger, which has engendered rebellion.

The rebellion that Ali exhibits in the narrative takes a more fierce dimension in her daring attitude to addressing issues of culture and religion with her grandmother, especially as these have retarded, as she implies, her development in life. She narrates to the reader:

Grandma, I no longer believe in the old ways. The world began changing in your lifetime... But I will not serve the bloodline or Allah any longer. And because the old ways hamper the lives of so many of our people, I will even strive to persuade my fellow nomads to take on the ways of the infidel. (p. 92).

This tirade is culled from the letter Ali writes to her grandmother in the narrative. The tone of this speech is one of defiance and antagonism. Such expressions as 'no longer believe, will not serve the bloodline or Allah' and 'hamper' depict brazen defiance. This brazen defiance is more pronounced in the writer's act of first calling her grandmother before revealing all she does. The calling is daring as it tends to remove any iota of ambiguity in assessing the possible target of the vituperation. She tends to tell her grandmother that she realises what she is doing and whom she is talking to. There is anger in the speech.

God is next in the hierarchy of the figures that Ali has dared or shown disregard to. On page 91 of the text, her description of God contains a daring defiance. This is when the description is considered in context. In her words: "Grandma, fevers and disease are not caused by jinn and forefathers rising from the dead to torment us or by an angry

God...”It is observed in the foregoing that Ali equates God to the grandma’s ancestor. We see the tone and attitude being one of belittling God. The writer seems to have reduced Him to a mortal being. Her disposition through an angry *God* is one of non-challenge and indifference.

This is further advanced with a consideration for the grammatical and pragmatic significance of the word ‘an’. This is an indefinite article, which E.M Olanrewaju (2004:18) as part of the articles signifies “selectivity in which the modifier indicates whether a selection has been made from a collection or not.” If *an* signifies a selection from a possible options, then its use indicates a leveling as orthodox religions believe that there is only one Supreme Being. Ali emphasises how angry and daring she is by referring to God as ‘a wrathful God’ on page 95. The code of semantic analysis applied to ‘an angry God’ earlier, still applies to a wrathful God. Olanrewaju’s article theory still applies and wrath is a substitute for anger in the earlier expression cited. All these, constant, the pragmatic significance of ‘a wrathful God’ is the same as of ‘an angry God’.

Ali’s feminist advocacy is fire-brand feminism. It is one of resistance. Her brand of women liberation struggle is that of resistance and defiance. At the centre of her reactionary attack are his father, his grandma, the Quran and God. The mortals and the Book are under Ali’s attack for different roles. The former carries out gender stipulations in the Book dogmatically, as she implies, while the latter is assumed to contain what is believed to be sacrosanct. Attack on God (Allah) is to take the *war* to the very root of the plight of women in the affairs of the world. This is an attitude of ruthlessness and disdain which has resulted in her rebellion.

Ali’s Other Social Concern

We have identified and discussed the liberation of the Muslim woman as Ali’s central social concern in *Nomad*. However, the liberation of the Muslim woman who, as Ali alleges, is oppressed and retarded by certain Quranic stipulations, is not the only social issue the writer is concerned with in the text. The need to address other questions, regional or global, prompts her to allude to or mention, but not discuss in great detail, other burning questions. The mere mention of these issues with minimal depth in the course of her narration is testament to her belief that a change is inevitable on the social

issues. It is deduced that Ali believes that once the issues are mentioned or alluded to, the attention of the world is drawn to them for the umpteenth time and the necessary rectification would be effected. To her, such issues which are in urgent need of the world attention are closer to resolution as they are alluded to or mentioned constantly than if they are mentioned seldom.

One of such situations that draws Ali's attention is the Palestinian-Israeli conflict. Ali could be said to be in support of the Palestinians. This is because she seeks to create a sympathetic situation for the Palestinians. She tells of the Palestinians as refugees in Riyadh, Saudi Arabia. She describes them as "...refugees from the Israel conflict,..." A critical look into the phrasing of this statement especially, in relation to the word 'refugee' shows that the writer is in an emotional support for the Palestinians. If a refugee has suffered place dislocation and is at the mercy of a benevolent host, then the person who has placed him in that condition, in general world view, is considered callous. This is what is implied in the foregoing. Israel is considered guilty of the degeneration of the conflict. The indictment of Israel by Ali becomes more conspicuous in the fact that she does not call the conflict a Palestinian-Israeli conflict. She calls it the Israel conflict. This, perhaps, may not be in the interest of Israel in the eyes of the world as this is a war, according to Norman Lowe (2005), in which ...progress was difficult. This may make the rest of the world pose a condemnatory attitude to Israel.

Apart from this, in the narrative, Ali tends to bemoan nuclear power dictatorship by bringing the Saddam Hussein's situation to the present circumstance. On page 31, she brings to mind the trial and execution of the former Iraqi leader. This perhaps is effective in reminding the current prospective leader nursing the nuclear power ambition of the grave consequence of such an endeavour. As this concerns Ali, so also is the cause of the backwardness of the traditional societies a major concern for the writer. Ali reviews this on page 82 of the text, referring to and deriving source of proposition from the 1958 Edward Banfield's publication *The Moral Basis of a Backward Society*. Here, Ali tends to disapprove of the cultural and traditional practices in Somalia, especially as they are dictated by religion, citing them as the reason for the retardation of the traditional societies in Africa just as Banfield foresaw the sacrificing of the public good for nepotism happening in Sicily and the rest of Southern Italy.

On page 83, Ali sees financial mismanagement or the lack of proper financial culture as the bane of the progress of most individuals. To her if the individuals lack the culture, then the nation's economic progress is in jeopardy. This accounts for Ali's attention to the question of thrift in the text. In her own concern for the mismanagement of funds by Hassan, a cousin of hers, who spent '...his money to prop up people, invested in outdated values', she would want to counsel: '...Save your money, buy a home, get an education...' This counseling is in concert with the the writer's urgent need to curb the alleged financial recklessness which the Somali clan was known for but, which all the same, has not taken the people of the clan anywhere in terms of development. Her own exposure to the Western lifestyle marked by strict financial discipline in order that the money is used to re-produce has motivated her to encourage other women to invest. The core essence of this is to empower the women economically for independence. The need for a disciplined financial attitude is also echoed by Robert Kiyosaki, Sharon L. and Lechter C.P.A (1999:301) who state: 'Take control of your cash flow...control your spending habits...Live within your means...' Ali believes that the financial discipline at home is a step forwards in improving humanity.

Ali's attention shifts to social ills in the powerful nations, with peculiar emphasis on the American situation. She laments the degradation in the American society where '...there are pockets of American where people barely have enough food to each...where school entrances need to be bullet-proof....' (p.122). The entrances have to be bullet-proof because of crime prevalence. The American degradation is lamented by Michael Moore (2002) who condemns the government's poor attitude to education in America. He asks rhetorically, 'what kind of priority do we place on education in America?' Apart from the American degradation, Ali also examines the burning question of sex education and how old sensibilities in African societies where '...sexuality is a mystery', have resulted in the abuse of it when the children have grown up because they have not be educated on it. With this Ali emphasises the need for Muslim nations especially in African nations to open up and talk about critical and sensitive issues in society. This way, Ali reasons, the society would change for the better and this is an affirmation of Ali's essence of alluding to or mention, outright, these social issues in the course of the discussion of her central

concern, the alleged Islam's ill treatment of the Muslim woman, specifically in East African nations.

Metaphysical Paradigm in *Nomad*

It is important to begin our discussion on the metaphysical contents of *Nomad* by first asserting that spirituality is not necessarily a question of religion. We opine that spiritual consciousness or engagement is not the prerogative of religion, traditional or imported. Spirituality is not synonymous with religion. It can be experienced in, but it is not limited to, religion. There is even a temporal divergence between spirituality and religion as the latter predates the former. If Nature itself predates religion, it then goes to affirm that the transcendental, deistic or animist, is not the sole prerogative of religion. Rather, it is a question of the transference of the soul from the tangible sight into the intangible realm. The intangible realm accommodates both the tangible agents like the Supreme Being and the deities in the universe and the intangible agents which are the purities of the vacant realm conducive to the free mind.

At the inception of metaphysical enquiries, classical metaphysicians such as Socrates (470-339BC) and Plato (428-348BC) investigated Nature and the impact it had on man. Subsequent addition to this was the consideration for the extra-terrestrial realm and its agents, which include the Supreme Being, angels and gods of the universe. In effect, metaphysical enquiries metamorphosed from the investigation of the mind to the investigation of the transcendence.

Over time, scholarly investigations have emphasised the tangible agents of the transcendence leaving out the intangible elements. When man sinks into the sub-conscious and he surges into the transcendence from the pseudo-physical realm of the sub-conscious, his soul seeks gratification and appeasement by an agent of the realm either by the Supreme Being or a deity. The gratification is in the form of healing or inspiration. This is generally believed to be the hallmark of spirituality.

However, this framework leaves out atheist spirituality which maintains that whether there is an agent in the transcendence or not, the atmosphere of the transcendence is spirituality. And that access to the realm is not a question of religion but

one of reflection and spirituality may be sustained in the purities of the transcendence or be aided by a deity.

Musing as an attempt at literary inspiration is a transcendental engagement in a disavowal of the Perfect Being. Inspiration is, however, not restricted to literary writing. Landmark inventions have been made by intellectuals of the sensibility of atheist spirituality. Some of whom include Diagoras of Melos (5th century BC), Epicurus (341BC), Andrew Carnegie (1835-1919), Sigmund Freud (1856-1939), Jacques Monod (1910-1976), Alan Turing (1912-1954), Francis Crick (1916-2004), Noam Chomsky (1928-), Peter Higgs (1929), Carl Sagan (1934-1996), David Suzuki (1936), Richard Dawkins (1941-), Steve Wozniak (1950-) and Sean Carroll (1966-), to mention but a few. All of these individuals have explored atheist spirituality in coming up with the great discoveries the world experiences, these days.

It then follows that one should ask the question 'is atheist spirituality a fertile ground for inspiration?' The research response is in the affirmative. First of all, Ali talks about *spirits* and the evocation of them from the transcendence just like they are evoked in the religious realm. She writes 'I would have summoned the 'spirits' of my new world' (p.86) and on page 240, the writer considers the spiritual warfare when she writes 'To change this, I have in mind a kind of spiritual competition....', Both of the above tilt toward the spiritual consciousness in atheism. Also, Ali's situation confirms that there is inspiration in atheist spirituality. The writer expressly affirms that:

If my mother had gotten her way and kept me at home instead of sending me to school, the seeds of my rebellion might have taken root, seeds that inspired me to imagine a life myself that was different from the one that I was accustomed to...(p.xv)

The mention of the words 'inspired' and 'imagine', in the above, indicates and emphasises the intermingling of atheist spirituality and both of inspiration and imagination. It bears semblance with Musing. The rebellion Ali refers to in the above was against her childhood Islamic faith. The rebellion is appeased by the writer's new found faith, the atheist spirituality, which she, metaphorically, refers to as the seeds and characteristically, a seed breeds. What the seeds have produced for Ali are inspiration and imagination. The inspiration and imagination have prompted Ali to embark on social

advocacy and write. Atheist spirituality inspires. It aids imagination. It has inspired great inventions ranging from the Democritus's atomic theories, through Jacques Momod's findings on gene transcription to Carl Sagan's contributions to the exploration of solar system in robotic missions. In the same breadth through atheist spirituality, Ali has been motivated and inspired to high imagination to advocate and write.

Ali's metaphysical attitude in *Nomad* reflects her consciousness of atheist spirituality. She makes this clear:

So long as we atheists and classical liberals have no effective programs of our own... we should work with enlightened Christians who are willing to devise some. (sic) (p. 243).

Of peculiar concern to us in the above is 'we atheists', a phrase which substantiates and emphasises our claim that Ayaan Ali's metaphysical attitude in this faction is one of atheist spirituality: her leaning towards free thinking as a means to attaining inspiration on social advocacy.

Ali's atheist spirituality is the product of her disenchantment with Islam. This establishes it that Ali is aware that there is the phenomenon of the existence of God. This could be deduced in her words:

The members of the congregation take their places on long wooden benches. Once in a while people stand up to thank God or to pray, and some kneel down with their heads bowed and their hands clapped together. The sermon is in English, accessible and easy to follow. The central message is one of love. (p.252)

Pragmatically, 'people stand up to thank God or to pray' in this context, portends a favourable attitude that suggests that the writer is aware of, but may not believe in, God's existence. A phrase that might have depicted an attitude of the non-existence may have been 'people stand up to thank somebody they call a god', which is an attitude of unawareness and indifference.

Another instance that suggests Ali's recognition of the existence of God is in her consciousness that a Supreme Being is capable of inflicting eternal punishment on

somebody who has committed religious atrocities. This is in the Christian religious spirituality. As she puts it:

A person who chooses to opt out of Christianity may be excommunicated from the Church community, but he is not harmed; his destiny is left to God. (p. 244)

Again, when one looks at 'his destiny is left to God', one understands that a person who utters or writes the expression has to believe that there is a Supreme Being who is capable of evoking the Super Power to condition and determine the fate of an erring individual. The dimension of destiny as above raises a deeper curiosity. Destiny is a question of the whim of the Superior Being in determining what happens or does not happen to humans. Ali's mention of and reference to destiny in her words above goes to prove that she is conscious of the existence of God. Copious proof of Ali's consciousness of God's existence includes such remarks as 'The scramble for Africa was a brazen competition openly motivated by gold, God, and glory....' (p.172), '....we quickly decided it was God's will....' (p.174), 'So, we left them too long, again thanking Allah and agreeing that it was his wish'.(p.176) and 'I covered my body, spread a prayer mat, faced Mecca, and asked Allah to protect me....' (p.194). All of these statements by Ali in the faction suggest her consciousness of the existence of God. It takes somebody who believes that there is God to aver that a force like the phenomenon of the supernatural (God) endeared the white man to Africa and that there is an influence up above that deserves man's reverence through thanks, as is the case in the Ali's statements above.

It is, however, important to state that Ali's ostensible indication of her awareness of the existence of God is the hangover of the religious teaching she received at a young age in Somalia, Saudi Arabia and other Islamic nations she was brought to by her parents. Ali tells of how the consciousness of God's existence and might was instilled in her as a teenager. She recounts her grandmother's instructions on religion and reminding her grandmother of the grandmother's former instruction, Ali writes: 'You insisted that we remain loyal first and foremost to God...' (p.87). This is sequel to her recounting of her father's (Abeh's) routine instructions for them as teenagers. As she narrates: 'Every evening Abeh would order us to wash, and brush our teeth, put on our night clothes, pray and go to bed'. This came earlier in the narrative on page 45. All of these are an

affirmation that at the tender age, Ali was made to be submissive to the supernatural influence of Allah in the transcendence. This submission would afford her access to high inspiration healing. As she was at an impressionable stage of life, all of these remained in her subconscious. They are currently manifesting in her adulthood.

This situation has given rise to a contradiction in term. Ali's constant declaration of herself as an atheist, as noted in *I myself have become an atheist*, (p xx), *Apostates—people, like me,...*(p. 244), as well as the earlier.....*we atheists...*(p. 243) and such declarations affirming her awareness of the existence of God collide in terms of human logic. The paradox is unknotted by asserting that Ali's atheist spirituality is a case of rebellion. Hers is a question of deviance and apostasy. And this leads the course of the discourse in the direction of the model of Ali's atheism. There are the natural atheist and the converted atheists. Ali's is the latter.

In the first instance, rebellion presupposes the existence of a force. In this case, the force is the existence of Allah and the subsequent consciousness of Him by Ali. But if she now declares herself an atheist, this goes to assert that she nurses a grievance against certain religious ordinances, scriptural injunctions and or sanctions. The grievance is, according to her, the unfair treatment of women by Islam as enshrined in the Quran. To her, Allah is unfair to women, calling the separation of women from men at the mainstream prayer centre *gender apartheid*, on page 252 of the text. That is, the unfair separation which tends to merely objectify women in the scheme of religious affairs. She cites copious instances of the objectionable circumstances and expresses her bitterness over them. The objectionable circumstances inform the disillusionment or disenchantment she expresses in the faction from the beginning of it through the middle to the end, being more explicit on page 35 thus: 'And not once have I lost faith in Allah'.

The first of such awkward situation of "gender apartheid" and hence a source of Ali's disenchantment is signified in her response to her mother's 'I can bear everything, but I can't bear the thought of you forsaking Allah' in a dialogue between the two on page 35 of the text. In her words:

I thought I am feeble in faith because Allah is full of misogyny. He is arbitrary and incoherent. Faith in him demands that I relinquish my responsibility; become a member of a herd. He denies me pleasure, the adventure of

learning, friendship. I am feeble in faith, mother, because faith in Allah has reduced you to a terrified old woman--- because I don't want to be like you.

Her grouse in the above includes the relinquishing of responsibility and the denial of pleasure, knowledge and association. Ali declares her grouse as *relinquishing* and this strips her of a sense of being while *denial* limits her sense of worth. Both combine to objectify her.

The second instance of the unfavourable placement of women in society as the Quran decrees is in her outpouring thus:

The Quran decrees that daughters inherit half a son's share: 'Allah prescribes with regard to your children: To one of masculine sex falls [in the division of an estate] just as much as to two of the feminine sex' (4:11). The value of their testimony in a court of law is fixed as half that of a man's. Even in the case of rape, the victim's testimony is worth half that of her rapist (p.163).

Here, Ali suggests that the Quran makes the two of her just one son. She finds this undignifying. The case of rape as she mentions above is criminal in any penal code. It is, therefore, an irony that the sufferer of the crime would have to struggle twice the perpetrator's burden of proof before she could access justice. This is because her proof weighs half of the proof of the perpetrator in terms of credibility. She identifies this as a grouse. This alleged prejudice is so much of a psychic burden which Ali is desperate to let off. She, therefore, does not mince words by bringing it to the front burner at the beginning of the text where she opines that:

I see three main barriers to this process of integration....
The first is Islam's treatment of women. The will of little girl is stifled by Islam. By the time they menstruate they are rendered voiceless. They are reared to become submissive robots who serve in the house as cleaners and cooks. They are required to comply with their father's choice of mate, and after the wedding their lives are devoted to the sexual pleasures of their husband ...their education is often cut short...(p. xvi-xvii).

In this outpouring, Ali evokes a passion of sympathy for the girl child due to the obvious pathetic anguish which, as Ali claims, Islam inflicts on them. The passion of

sympathy emanates from such words as *barrier*, *stifled*, *rendered voiceless*, *reared*, *submissive robots*, *serve*, *cleaners*, *cooks*, *comply*, *devoted* and *cut short*. All of these point to the girl child being subjected to servitude. A barrier is an impediment that limits or forbids growth and development. To stifle is to suppress by force. *Voiceless* presupposes lack of self opinion. *Reared* is an allusion to and a metaphor for cattle guide. *Robots* signifies lifelessness, intelligence deficiency, and unfeelingness. *Serve*, *cleaners* and *cooks* suggest indignity, while *comply* and *devoted* are in the direction of being consumed in the identity, spiritual and physical, of the other, while *cut short* indicates denial in the context of education as above. To Ali, these are a bitter pill to swallow. Of all of them, the denial of education seems to be more painful to Ali as she reechoes it later in the text where she claims that Allah denies her ‘...the adventure of learning ...’ as quoted above, earlier. All of these complaints lead to her rebellion manifesting in evident distrust and anger as deduced in the fiction.

Pieces of evidence indictive of Ali’s anger abound in the Ali’s actual-life narrative. We opined earlier that Ali is disenchanted with certain Quranic injunctions as affecting women. Sequel to this is the prevalence of Ali’s angry comments on matters as they concern Allah which is a demonstration of her disillusionment. We noted this in the diction, tone and general atmosphere of the fiction. Ali demonstrates aggression in addressing both humans and God. At this juncture, our emphasis is on the tone of disdain in Ali’s attitude to Allah and His messengers.

The first instance is seen in *We bow to a God who says we must not change a thing*. (p.88). The disdain in the underlined is in the nominal phrase *a God*. To bring this out, the phrase is further analysed. The word *God* is a proper noun, and Wiredu and Oyeleye (1998:23) describe proper nouns as nouns which ...refer to specific people, specific places, and specific objects. They state further that: *Because of their specific reference, proper nouns do not usually take the definite article*. (p.23). and we add... *and the indefinite article*. Here article *a* is used with *God*, a proper noun. The effect that the combination of the article *a* and the proper noun *God* gives is one of disregard and disdain. It connotes *an unknown God* which is an utter disregard for the might which the faithfuls of Islam ascribe to Allah. Ali repeats this on page 91 when she writes ...*an angry God*, ...and on page 95....*and put myself at the mercy of a wrathful God*.

The height of Ali's disdain is observed on page 214, where She poses as an equal of Mohammed. She tends to equal the physical mortal beings and an agent of Islamic spirituality. As she writes: *Is it I who am being disrespectful to Mohammed in criticizing his legacy, or is it he who is disrespectful to me?* This rhetorical question leaves much to be desired. There is an air of mortal superiority. This superiority is not a question of actuality. Rather, it is a defiant elevation of the mortal self which Ali symbolises herein. The question is a violent attack on the religious status quo which subjugates the physical mortal to beings of the Islamic spirituality. Ali's anger is palpable through the question. It is a demonstration of her agnosticism; her immersion in the atheist spirituality.

Atheist spirituality is a source of inspiration to Ali; the inspiration and the basis for her social advocacy. And the focus of the advocacy is the liberation of the Muslim woman which demands that the women should inculcate the liberal religious sensibility. Ali also denounces the continued sustenance of the tie with the tribal bloodline. To Ali, the continued sustenance of the tie with tribal bloodline as decreed in the Quran has thrown Muslim women into bondage. For Ali, it is only freedom and freethinking which atheist spirituality symbolises that can enhance the development of Muslim women. This is a cause she pursues, the essence of which he wrote the faction, *Nomad*, the attainment of which, as she indicates in the text, depends on the cooperation with '....classical liberals...' and '...enlightened Christians...' (p. 243).

The spirituality that Ali pursues as an atheist is an agentless spirituality in the transcendence. This is attained through a reversion to the silence sphere of the human faculty which transposes the human psyche to the transcendence. This compares to Theravada Buddhism in India and Bon in Tibet. Both of which recognise the power of meditation in the process of attaining spirituality. Ali's recognition of the existence of Allah, Mohammad and angels constitutes Islamic spirituality but which she finds inadequate. She has substituted this with atheist spirituality because atheist spirituality recognises freewill and freewill is the substance of the social advocacy that Ali pursues.

Aesthetic approach to the Language of *Nomad*

The language of *Nomad* is both stylistic and aesthetic. Ali is conscious of the need to convey ideas to the reader in the most effective way, while, at the same time, he makes

the reader find reading a rewarding engagement. These two linguistic goals are attained in the handling of the language use in this African faction. *Language use*, is a term, which in this context, means word usage, that is, the kind of words used and how the words are used. Several resources of language are adopted in writing the text, which add up to constitute the peculiar language use in the memoir. These linguistic resources include mixing of code, functional connotative, creative syntactic constructions, as well as graphological elements. All of these combine to make readers have unrestricted access to what the writer offers in the text. That is, the infusion of these resources crystallises information and ideas which is the hallmark of literary communication.

We begin with the connotative resources in the language of the autobiography. And the first instance of such is Ali's use of the word *birth*, collocating with the word *war* on page xi as seen in the expression 'I also returned, for eight months, to Somalia, where I experienced the *birth* of the civil *war* ...'. Naturally, *birth* and *war* do not collocate. They do not work together in common logic. This personification, however, is a resource of style and aesthetics. This is in the sense that when the positive signification, the hope and expectation inherent in *birth* mixes with or is considered in relation to the destructive signification of *war*, then there is a thought provocation. This thought-provocation, itself, creates an intriguing feeling. The result of all this is an attachment of the reader to the reader. This is because curiosity has been built through strategic language use, and that it is so constructed in the text is on purpose.

There is equally the expression 'I might be living just like Sahra: conditioned to live in a *prison* within a society that is free'. *Prison*, here, connotes lack of freedom and freewill. But the effect of brutality that the writer intends would be concealed or poorly implied. The fervent desire of the writer to convey the intensity of the gagging she was suffering at the time in real life. With the use of *prison*, there is an imposing imagery which overtakes the atmosphere of the usage context. The outcome of this is the creation of vividness which makes the reader imagine the extent to which the restriction was perpetrated in the socio-political environment that the writer is describing. This is the essence and the value of the metaphor in use, oral or written, it creates imagery as such enhances functional linguistic conveyance of meaning in a text or speech. Ali achieves this when *prison* is used at this point in the text.

Imagery abounds in the text as a narrative technique. Such include the use of *lock* in the expression ‘... those who are still *locked* in the world’, which is culled from page 129. We note ...*shadow graves in in what would have been beautiful courtyard there are shadow graves of nameless girls...*on page 234. Page 235 bears the word *edifice* in its metaphorical sense in the expression *They would surge forward to build a new edifice of freedom, strength and plenty for the East....*In the foregoing *lock*, *shadow graves* and *edifice* convey images of retention, nothingness and hugeness, respectively. Through them, the writer achieves crystal-clear descriptions. These consequently aid meaning and understanding in the narration, which symbolises the stylistic value of their use. *Evaporate* on page 166 and *herded* (p.85) also powerfully convey a sense of disappearance and animal rearing, respectively. Constant multiple rhetorical questions are another figurative device employed by Ali as an aesthetic resource with stylistic significance. Instances include *How old will Sagal be when she puts on her first veil to walk down the city streets of the UK, and will she be ‘cut’ – will her genitals be mutilated and sewn when she is five or six years old, like those of almost every Somalian girl child? (p.20)*, *How will you ever stand up to men? How will you wrestle? How will you honour your forefathers, fight a lion, earn your share of she-camels? How will you ever lead an army? Control a battalion? Rule a people? (p.42)*.On page 64, there are *Where would this baby go to school? Would she be able to care for her son? How would he fare in Nairobi, without a proper father?* Other instance include *Are we talking about how to do this? ... Why not? Why the hell not? (p.224)*. We posit that these questions are asked to express and convey an emotion, a passion. This becomes important because she is selling fresh idea to the world and she has got to seek sympathy. They are, therefore, rhetorical devices for convincing the world of the viability of her cause and draw sympathy from the people, as it were.

It is important to stress that Ali also entertains the reader linguistically, in spite of the seriousness of the subject of her cause. She does this through alliteration, that is, the cumulative ordering of similar consonant sound at the beginning of the words in an expression. Such instances are *Liar! Liar! Little, filthy liar (p.45)*, *...how far and fast our family had regressed (p.83)*, *When well-meaning Westerners...(p.164)*, *...to reveal, ridicule revile and replace...(p.228)*, and *...wealthy women of the West would...(p.235)*.

These expressions are not accidental. They are deliberately used to give melody, and by the way of this, they constitute, in part, the aesthetics of the language of the fiction.

Code mixing is also a language strategy employed in the narrative. The word-choice of the text reflects a mixture of English words and words from Somali culture, Dutch culture, Kenyan culture and Islamic religion. Code mixing is a constant language feature in the text. It runs from the beginning to the ends. This is what accounts for the writer's interchanging *God* with *Allah* all through the text. On page 11, we note *niqaab habash*, page 15 (the Somali word for Ethiopians), *jilbab* still on page 15. And page 29, there is *Abaayo* (that is, dear sister), *Hawala* on page 33, *abda* (slave) is noted on page 43, we see *Qabta* (the Apocalypse) on page 73, *taqqiyah* seen on page 89, *Mevrouw* (miss) on page 112, *dawa* on page 156. *Daah, daah, daah* is used on page 172. *Black mamba* is used on page 188. There is *Tawhid* on page 200. We see *guntiino*, *Muqmad* and *Miye* are found on page 260.

These words are strange to the English language, the primary language of narration in *Nomad*. They are borrowed words from foreign languages around the world. Ali's stay in Somalia, Saudi Arabia, Kenya, and the Netherlands contributed to the lexical choice in the language of the text. This linguistic situation brings about the significance of the title, *Nomad*. A nomad is a person who moves from place to place as reasons demand. In the case of Ali, it is as her situation or socio-political realities demand. We read that she moved out of Somalia at the break of the civil war in 1991. She got to places: Saudi Arabia, Kenya, and the Netherlands. She talks about her experiences in each of these places. The use of the language in a mixed mode is a reflection of the experiences she had in the countries she stayed in. Mixing certain words from each location of her travels is to paint the picture of the location being described, so vividly. This lends imagination to the description and, ultimately, authenticity to the claims she makes. And to the target audience, like a Somalian, Kenyan or a Dutch citizen in the Diaspora who reads the memoir and encounters such words as *mevrouw* (which means *miss*) would appreciate the lulling linguistic *flavour*, one of a speech community. This ensures the meeting of the expectation of an audience. To this extent, code mixing becomes a stylistic and aesthetic instrument.

The syntax of *Nomad* is such that there is a particular feature. This is that Ali is consistent in the construction of the ASV sentence structure, where we have A as Adjunct, S as subject and V as verb. The adjunct is the part that contains the complementary information and, hence, syntactically, modifies the central verb. The subject is the noun or pronoun that performs the action in a sentence, while the verb is the action being performed. The ASV structure is such that the adjunct is brought from the end of the sentence, after the verb, to the sentence initial. This delays the main information in the sentence and hence creates suspense. There are instances of this in the syntax of *Nomad*.

Representative examples include *every place I have settled in, I have been forced to flee* (p.xi), *when I walked into the Intensive Care Unit of the Royal London Hospital to see my father, I feared I might have come too later* (p.3), *sitting in the care that was driving me away from what was certainly the cast time I would see my father, I thought about what had kept me away from my family* (p.15), *in every story I was ever told, the girl who left her family—or, even worse, her clan—to pursue her own goals found that her story ended swiftly in horrible depravity and bitter regret* (p.95). Further instances include *if you are a Muslim, from the time you are born your mind is prepared* (p.141) and *In February 2009 in Buffalo, New York, a forty-seven-year-old Muslim businessman who had set up a cable TV station to ‘promote more favourable views of Muslims’ beheaded his wife...’* (p.223). All of these instances are Ali’s preference for the ASV sentence construction through which she withholds, quite temporarily, the main substance of each ASV structure. This is done so as to bring about suspense. The ASV structure now becomes a resource of aesthetics and style in *Nomad*.

Ali attains stylistic and aesthetic effect in the language of *Nomad* also through figurative language use, which is exemplified in the creation of imagery, expression of passion, and proof of contact with places, as seen in the use of metaphorical language, rhetorical questions and code mixing. The vividness of description and the imagery make the reader imagine and re-create the original scene. The rhetorical questions asked contently in the text express the emotion and passion with which the writer pursues her cause and code mixing affords Ali the ability to inject the aesthetic value of language that excites and lulls the native speaker. For example, through code mixing, Ali is able to prove her contact with the locations mentioned in the course of her nomadic shifting.

Code mixing, equally, serves the purpose of reflecting the domain of discourse, that is, Islam, and this accounts for the numerous Arabic words and expression that are found in the memoir. Ali's recounting of her conversation with her country fellows would not have been as real and vivid as it is in the narrative, without mixing code, as reflecting in the use of the word *Abaayo*. This is a Somali word for *dear sister*. Therefore, imagery, rhetorical questioning and mixing of codes are stylistic and aesthetic resources through which Ali achieves effective literary communication in *Nomad*.

The Nature of Lujabe-Rankoe's Social Consciousness in *A Dream Fulfilled*

The fiction, *A Dream Fulfilled*, is a record of Lujabe-Rankoe's commitment to social change in her nation South Africa. It is a narration of the writer's involvement in combating a ruthless government that constituted a trademark of force and injustice. In this fiction, the writer recounts her selfless contributions to the liberation of a people from the shackles of indigenised foreign dominance. The narrative, therefore, portrays Lujabe-Rankoe's social consciousness as one of the strife of the apartheid struggle in South Africa from the perspective of a woman. It is a social advocacy for clannish liberty and identity. It is a struggle for freedom. Lujabe-Rankoe's social concern, as narrated in the autobiography, is essentially on the battle to eliminate apartheid in South Africa.

Lujabe-Rankoe retells the story of apartheid in South Africa from a woman's perspective. Several narratives on the apartheid policy and its consequences on the black South Africans have given the struggle a masculine outlook. The legends of the campaign against apartheid have always been masculine figures. We have heard of such names as Andrew Mlangeni, Walter Sisulu, Govan Mbeki, Raymond Mhlaba, Elias Motsoaledi, Thabo Mbeki, and Nelson Mandela as prominent personalities in the African National Congress (ANC) who stood firm and rallied the international community against the brutality of the apartheid rule in South Africa. In fact, at some point, the sympathy that the twenty-seven-year jail term which Nelson Mandela served on the Roben Island prison granted him an overwhelming prominence that has made the name *Nelson Mandela* synonymous with the struggle against apartheid. To an extent, the name *Thabo Mbeki* rings bell but remotely, so do such as *Walter Sisulu* and *Govan Mbeki*. These are male ANC combatants who wrestled the apartheid government in the orange nation.

However, the battle against apartheid was not an all-male affair. There were invaluable contributions by women. For example, the ANC leadership delegation that visited Oslo in January, 1991, comprised Albertina Sisulu and Lujabe-Rankoe. There were many women whose involvement in and contributions to the toppling of the apartheid regime were invaluable. Little, if anything at all, is heard about the women in the apartheid struggle. Yet Lujabe-Rankoe spent a substantial part of her life in the service of humanity, engaged in a struggle to liberate black South Africans from the manacles of apartheid. She informs the reader:

I devoted 33 years of my life to the liberation struggle. For 33 years I clung tenaciously to the idea of freedom And dignity for my people, and now that my dream Has been realised I look forward to being part of the Building of a new South Africa....and I am proud to be a part of the past...but for now, my dream fulfilled, I live my life with joy, from moment to moment, one day at a time!(p.134).

Lujabe-Rankoe's sense of commitment and happiness as above is quite obvious. It takes someone with spirits of social commitment to devote 33 years of his life to fighting a despotic and ruthless regime in the name of securing freedom for his people. The magnitude of the commitment is signified in the word *tenaciously*, and all is directed towards building a new South Africa. There is even a near-spiritual dimension to it all. Lujabe-Rankoe sees her social advocacy in the form of fighting the apartheid regime as a dream, a fulfilment, and a vision. And upon the realisation of this vision, the writer becomes fulfilled, hence the title of the autobiography. This makes Lujabe-Rankoe outstanding in the struggle against apartheid in South Africa.

There should be no less way of describing a freedom fighter who left her home town, Ntywenka, and went into the unknown terrains. He experienced deplorable living conditions, serving as an efficient mouth piece and representative of her organisation, the ANC, which had decided to take the struggle to foreign lands in order to get foreign aids. Lujabe-Rankoe went into exile, traversing continents and operating in most despicable circumstances. Her only goal in infusing much energy into what she did, ostensibly, was the accomplishment of freedom for black South Africans, which was the purpose of her nomadic engagement in the foreign lands. However, the struggle began from homeland and it was occasioned by the poor conditions of living of the blacks in

South Africa at the time. Lujabe-Rankoe informs the reader that, in South Africa, *the 1940s were times of widespread distress for black South Africans in both urban and rural areas* (p.15). This sorry state in which blacks found themselves in homeland South Africa combined with other deplorable conditions, accumulated and resulted in a campaign of defiance by the ANC.

Lujabe-Rankoe tells of the condemnatory disposition of her kith and kins to her readiness to articulate the ANC's cause abroad. This is on page 33 of the narrative thus:

Some of my friends thought I was out of my mind when they learned that I had left the country to join the struggle; but I drew strength from my conviction that, although the path I had chosen was tough, it was what my people needed most at that critical time...and accepted the liberation of my country as my priority.

While there is a section specifically dedicated to investigating the language of *A Dream Fulfilled*, in this study, it is pertinent, however, to examine the lexical choice in the above quotation. Lujabe-Rankoe is strategic in her choice of words here. The use of *my* as above is purposeful. It pronounces, loudly, the writer's dedication to the popular welfare of the black South Africans at the time. She sees the sorry plight of blacks in South Africa as her burden which she should and was ready to bear. Such expressions as *my people*, *my conviction* and *my country* here reflect the burden and the emotional attachment she bears to the black majority in South Africa who were being oppressed by the apartheid lords at the time. The possessive adjective *my* indicates this. It was this sense of commitment to the popular will that made her accept the responsibility of championing the ANC's cause abroad.

Lujabe-Rankoe was in Tanzania and there life was not a bed of roses. The writer narrates that, in Tanzania, she began her life....*in exile with two young children and with neither a shirt to spare nor a penny to my name*. A sorry state like this marked the condition in which Lujabe-Rankoe pursued the ANC's goal abroad. Yet, she was not discouraged.

She was transferred by the ANC leadership from Tanzania to Zambia. There was need to establish an ANC office in Zambia through Tennyson Makiwane and Baba Miya because *at the time of Zambia's independence in 1964, the country's government and the*

ANC were enjoying very cordial relations. Lujabe-Rankoe too was sent to Lusakato work with Tennyson, Miya and other comrades. (p.46). The sacrifice Lujabe-Rankoe made was the separation with her husband as, according to Lujabe-Rankoe, ...Vuyani's father travelled with us to Lusaka, but we fell out and he had to find his own accommodation (p.46). If we take the phrasal verb fell out which means separated, one, then, realises the huge sacrifice that Lujabe-Rankoe made in the cause of fighting the apartheid regime from the international front. It takes someone especially a woman who is absolutely devoted to a cause to bear the separation with his or her spouse in the name of a cause. Lujabe-Rankoe did this and it constitutes part of her immeasurable sacrifice to the ANC's cause. And this has not been adequately disseminated to the rest of the world.

Lujabe-Rankoe did more. Her contributions to the struggle through the nomadic approach took her to Egypt in 1967. In Cairo, she faced worse problem as in Lusaka: the problem of accommodation loneliness and starvation. She tells the reader: *Lack of adequate accommodation made it necessary for me to share a house with ANC chief representative, Mr Jongilanga.....The separation she has suffered through falling out with her husband in Lusaka as well as the family members she left behind in Ntywenka began to tell on her. She informs the reader that she became lonely. In her words: lonely with Vuyani in Cairo during the Christmas season in 1968, I was filled with a terrible loneliness and a longing for my family and homeland. An individual, who is faced with lack of accommodation and loneliness, must be passing through a terrible moment. However, Lujabe-Rankoe's situation in Cairo became the worst with the lack of food that she had to cope with. She is confused on the question of where tomorrow's bread would come from... (p.51). The problem of being severed from home, and in the foreign land, not having shelter, company and bread could pose a terrible moment to an individual, especially, a woman. The situation is capable of making a fighter of a cause relent. But Lujabe-Rankoe did not. She was in Nigeria in 1969.*

In Nigeria, Lujabe-Rankoe began her stewardship in Abeokuta, Ibadan and Ijebu Ode. She did not fair any better in these places. She had no source of income in Abeokuta, encountered accommodation problem in Ibadan and lost her son, Vuyani, in a hospital in Ijebu Ode. All of these in the course of executing her responsibility as the ANC mouthpiece in Nigeria; fighting the apartheid regime from outside of South Africa.

She lamented her parlous state on page 56, where she declares rather pathetically: *my shock lasted for many days and weeks, and was followed by a nervous breakdown.* However, Lujabe-Rankoe achieved her mission in Nigeria in spite of the setback. In her words: *In 1974, I invited the ANC leadership to the country, and what they saw encouraged them to open an ANC office in Lagos* (p.59). With this, the much-desired international support for their cause received a boost, after all, *the Nigeria government was very supportive...* (p.60). This is emphatic on the invaluable contributions of Lujabe-Rankoe to the ANC's cause against the institutionalisation of the apartheid policy in South Africa. Following this achievement in Nigeria, Lujabe-Rankoe was in Gaborone, Botswana, in 1979.

Lujabe-Rankoe's experience in Botswana was one of tension and anxiety. Since she was closer home, the apartheid regime found her reachable for assassination. This is in the light of cases of the assassination of ANC comrades in Botswana. She equally lived in abject poverty. She and others, as she narrates...*received food and second-hand clothes from well-wishers.* Her situation was not any different when she left Botswana for Zimbabwe in 1985. She had to do odd jobs here and there as given to her by Mr Volleback, First Secretary at the Norwegian embassy. It was in this sorry condition that she was told of the ultimate death of her father in a car crash, as she narrates on page 79. In no time, she left for Norway in 1988. Again, loneliness was her lot. She alludes to this on page 83, where she confesses: *with the passing of time, I began to feel painfully lonely. Winters were extremely harsh...* In all, Lujabe-Rankoe underwent a lot of unpleasant moments for the accomplishment of the ANC's goal, which was to solicit and receive international support for the ANC. From Tanzania through Zambia, Egypt, Nigeria, Botswana, Zimbabwe, to Norway, it is an experience of pain and anguish for Lujabe-Rankoe in the ANC's service for black humanity.

However, Lujabe-Rankoe's pain and anguish was not in vain. It yielded the desired result for the ANC. The connection that Lujabe-Rankoe was able to establish saw the ANC through. She flaunted her score card on page 82. As she puts it: *my work with NORAD in Botswana and the Norwegian people's Aid in Zimbabwe had put me in touch with many Norwegians.* This contact she was able to make was instrumental to the strong will-power she commanded internationally, and this resulted in the pressure on the

apartheid region back home, which led to the abrogation of the policy marked by the release of Nelson Mandela from the Roben Island prison in 1990.

The struggle against the apartheid regime in South Africa is the hallmark of Lujabe-Rankoe's social consciousness in *A Dream Fulfilled*. The faction is a record of this freedom fighter's immense contributions to combating Peter Willem Botha, Frederik Willem de Klerk, and Daniel Francois Malan, the executors of the apartheid. The text underscores Lujabe-Rankoe's commitment to liberating the allegedly oppressed black majority in the Orange nation. And her passion for and commitment to the assertion of the native identity of the black folks is noticeable all through her narration and in her pronouncement: *I devoted 33 years of my life to the liberation struggle*. Lujabe-Rankoe's social consciousness as recorded in *A Dream Fulfilled* is one of struggle and strife, one in quest of social reordering where the majority, not the minority, would rule. It is the social consciousness of race relevance and identity assertion.

Gender Reading of *A Dream Fulfilled*

There is the gender perspective to investigating Lujabe-Rankoe's social consciousness in this narrative of her socio-political engagement. It was stressed earlier in the research that the ANC heroes are predominantly men. In fact, Nelson Mandela has *usurped* the accolade accruing from the ANC's apartheid victory. Other men of the struggle, such as Walter Sisulu, Govan Mbeki, Raymond Mhlaba, Elias Motsoaledi, Andrew Mlangeni, Ahmed Kathrada and Dennis Goldberg, being comrades with whom Nelson Mandela was sentenced to life imprisonment in 1963, trail behind. All of these were men. They were persecuted and ruined. This situation tends to ascribe firebrand heroic achievements to men. The general feelings tend to suggest that the ANC's victory over Botha, Klerk and Malan was a masculine heroism. It is this prejudice that makes Soyinka (2006:72) lavish encomium on Mandela thus:

....while I would not entrust to Mandela the Ministry Of Culture, I would name him the world Symbol of the Culture of Dialogue backed by an unparalleled Generosity of spirit—a modest addition, I think, to other humanistic symbolisms for which he has been appropriated.

In the foregoing, it is noted that Soyinka sees Mandela as an unparalleled hero and it was the apartheid agitation that earned him such international esteem.

However, Lujabe-Rankoe maintains that the apartheid struggle was not fought by men alone. In fact, she argues that the actual execution of the brainstorming of the men—Sisulu, Goldberg, Mandela and the rest, was done by the women folk. She tells of the successes she recorded in each country she brought the international campaign to. She tells of Nyerere's unparalleled support on behalf of the Tanzanian people. In Zambia, Lujabe-Rankoe was able to make the Zambian government grant the ANC the capability to form a formidable army. In Egypt, Lujabe-Rankoe was able to secure a building from the Egyptian government. And during her tenure, as she narrates, she represented the ANC in Czechoslovakia and Germany and spoke about the oppression of the South African woman in their own countries. She narrates that the women in Eastern Europe *threw their weight* behind the ANC freedom fighters. Also, she declares that the *Nigerian government was very supportive*. This is the outcome of stewardship in Nigeria on the ANC cause. In Botswana, she sought a conducive atmosphere to ANC activities. Lujabe-Rankoe tells the reader that the Zimbabwean government provided security for them for adequate protection. And in Norway, as she tells the reader on page 82, her relationship with influential Norwegians turned out to be very helpful.

All of these contributions which the writer wants the reader to see as invaluable were contributory to the success of the ANC their struggle. Lujabe-Rankoe's efforts made at a great expense subsequently resulted in unrestricted access to freedom by black humanity in South Africa. Lujabe-Rankoe narrates on page 82 thus: *By Christmas 1989, the wind of change was blowing positively against the enemy* and the enemy, here, were the *vendors of blood*, that is, Botha, Klerk and Malan. The wind of change, here, is the abrogation of the obnoxious apartheid policy which would assure liberty and justice among South African Blacks, Coloureds and Whites.

The writing of this faction at this point in time in South African political history is Lujabe-Rankoe's retelling of the apartheid story. *A Dream Fulfilled* is a lone feminine voice in the distance. It bears a gender contest. The memoir is a redirecting of perspectives and perceptions about the apartheid struggle. The text seeks to assert the presence of women, the feminine identity, in all the struggle against the apartheid rule. It

halts the age-long masculine outlook of the apartheid struggle by the ANC. It is a new voice shouting, loudly, that the success, the victory of the ANC, as noted in the collapse of the apartheid enclave in South Africa, is not a masculine fluke. Rather, it is a feminine accomplishment attained through sweat and resilience. *A Dream Fulfilled* is a challenge to a such title as *Long Road to Freedom* which is one of such titles on apartheid that celebrate masculine heroism about the segregation policy in South Africa. Of course, it takes someone who is ardent about a cause to see the attainment of folk freedom as her dream, as her vision.

In the narrative, Lujabe-Rankoe implies that Mandela cannot lay claim to higher degree of commitment to the cause of the ANC as in the latter's narration in *A Long Road to Freedom*. To Lujabe-Rankoe, it is implied, Mandela's 27 years in the Roben Island prison is no worthier a sacrifice to a cause than her own 33 years as a nomad, a stretch of time marked by parlous living conditions in strange places, continued tension, escaping assassination by the whiskers, constant breaks in marital vows and loneliness. Nor could Oliver Tambo, Walter Sisulu or Thabo Mbeki claim more dedication to the cause in their narrations and tellings than she can claim in hers.

Today, a statue of Nelson Mandela stands, 9 feet tall, bronze carved, opposite the Houses of Parliament, England, as a mark of honour for the invaluable selfless service and devotion of the individual to the toppling of apartheid reigns in South Africa. This immense honour accorded Mandela for the struggle is prejudiced as Lujabe-Rakoe may want the reader to know. To her the honour is gender-blind.

Lujabe-Rankoe is unequivocal about her fervent intention to assert the presence of women in the victory that ANC recorded over the white minority who constituted the apartheid perpetrators. The writing of her autobiography in 2006 at about the time in 2007 when the unveiling of the statue of Mandela was performed in England goes beyond a mere coincidence. The erection of the statue, especially, in the location where it is today is the pinnacle of honour that could be accorded any liberation fighter. However, the honour was predicated on the general existing masculine posture ascribed to the ANC heroes. Hence, the conception of the erection of the Mandela structure prompted the writing of this faction. Or else why was the writer's account of the race struggle delayed

till now after the wind of change blew in 1989, consummated by the release of Mandela from the Roben Island prison in 1990?

There is personalisation of the apartheid struggle in the title *A Dream Fulfilled* and this is assertive of the eminent significance of women in the struggle, which could be said to derive from the Historical March of women on Pretoria. Nelson Mandela acknowledges the huge contribution of women in the apartheid struggle and asserts the indispensability of Lujabe-Rankoe towards the feat the ANC recorded. According to Mandela ‘...since the historic march by women on Pretoria...it is fitting that we remember and acknowledge the formations and individuals that made all of this possible...one of these is, of course, Thandi Lujabe-Rankoe...’ In this commendation, the phrase ‘of course’ is significant in terms of meaning dissemination. Such a phrase is used for an emphatic effect. The emphasis, here, is on the huge contribution that Lujabe-Rankoe made to the struggle. This then means that the success of the ANC struggle was not a masculine accomplishment, alone.

Therefore, Soyinka’s ascribing the status of the avatar of apartheid struggle to Mandela is by implication and inference from Lujabe-Rankoe’s intentions in the memoir, seen as gender insensitivity. It is an utter disregard for the importance of women in the struggle. If Mandela’s 27 years were wasted on the Roben Island and Lujabe-Rankoe wasted 33 years of her precious existence, wandering from place to place across the sea and oceans and in parlous conditions, one may want to ask: what difference there is? Why did the British parliament assent to the erection of Mandela’s statue in far away England to the exclusion of icons of the other sex like Alberta Sisulu and Lujabe-Rankoe? It is all a game of gender prejudice which Lujabe-Rankoe wrote *A Dream Fulfilled* to lament and correct?

Lujabe Rankoe’s Metaphysical Consciousness in *A Dream Fulfilled*

Thandi Lujabe-Rankoe demonstrates her consciousness of the influence of the agents of the transcendence in the course of recounting the events in the memoir *A Dream Fulfilled*. In other words, the writer resorts to the supernatural influence at certain juncture in her engagement in social advocacy: social campaign in the form of a struggle against oppression, as support—a kind of cosmic fortress—which keeps the social

campaign strong and going in resisting ruthless oppression. There is a substantial number of such situations in the memoir when the writer recounts of her recourse to the transcendental energies in order to conquer the prevailing social huddle in South Africa at the time. And this was the segregation and ethnic cleansing that the then apartheid regime perpetrated in the rainbow nation. Lujabe-Rankoe, through this, demonstrates her belief in the imposing influence of the agents of the cosmic realm on the struggle.

The first instance of Lujabe- Rankoe's recourse to the transcendence is recorded on page 38 of the autobiographical narrative. The despotic apartheid regime had forced the writer out of Ntywenka in South Africa and she was experiencing a tense atmosphere of tension and fear. This made her relocate constantly. On one of the relocation trips, there was the problem of mechanical breakdown on the vehicle that was conveying them, and this was at a dangerous moment that threatened her security in exile, specifically, in Northern Rhodesia. She narrates that they have....set off to the north. (p. 37). This was due to the fact that '...the political climate in Northern Rhodesia was tense' (p.37). The cause of the political tension was the collision of interest between Kenneth Kaunda in the host nation and ANC, the political party that influenced her way to the north in Northern Rhodesia.

The narration goes on that Lujabe-Rankoe's sudden trip to the north in Rhodesia is to escape attack. But all of a sudden rain 'poured down in floods, drumming angrily on the roof of the vehicle'. (p.37). This situation endangered this ANC fugitive in the southern Rhodesia. She realised the danger looming, so she had to seek solace and rescue from a cosmic power. As she tells the reader 'I prayed for the poor machine to make it through the floods'. (p. 37-38). This indicates that there was a palpable fear and tension brought about by the possibility of the poor machine getting stuck in the floods and she might be stuck, hence, be caught by the apartheid marauders. This might have led to her assassination. The fear of the assassination made her pray and this is a recourse and submission to the cosmic agent of her persuasion capable of diverting the thoughts and decisions of the apartheid killers. Here, the cosmic influence whose power is sought is non-definite. It could be deistic or numinous, but of great concern to us in the research is the seeking of the transcendental intervention in breaking the bottleneck in the Lujabe Rankoe's social advocacy process at that point in time, on the way to Northern Rhodesia.

Praying, which often time involves rites, is a spiritual process of attaining a favour or an influence which is supra-mortal. Such a favour or influence may be in the form of healing from an evil affliction, a desire for a bumper harvest, protection, reversing spiritual attacks or a manipulation of the mortal destiny process in a particular course, in order to favour an individual. As a result of this, Lujabe-Rankoe's recourse to praying is a metaphysical engagement. It is a desire for the reversal of a mechanical dysfunction and the diversion or redirecting of the marauders' path away from her. However, Lujabe-Rankoe's metaphysical persuasion is not defined at this juncture.

In any case, praying is an engagement of appeasement and fervent request by a mortal to a supernatural agent in the cosmic space. In the case of Lujabe-Rankoe, the agent of the transcendence may be God or earthly gods or goddesses. This assertion derives from her allusion to both God, the Supreme Being, and deities subsequently in the memoir. To this extent, we opine that Lujabe-Rankoe's metaphysics is an inclusive metaphysics, a syncretic metaphysics. It is a metaphysics that is conscious of the spirituality of the perfect Being as well as the earthly deities and those of Hinduism, Buddhism or Judaism.

Lujabe-Rankoe's metaphysical consciousness becomes crucial to the success of her social advocacy in this situation. She was moving to the northern part of northern Rhodesia, the present-day Zambia and fears were palpable that she (and others) might be assailed by the agents of the apartheid regime who might pursue them to Northern Rhodesia. If the *poor machine* became dysfunctional, the pursuing assailants would catch up with her and take life out of her. The dangerous moment which made her seek a spiritual intervention from the supernatural by praying, could have taken the form of psalmist reflection, pouring of libation or observing ablutions all of which are spiritual rites. In any case, of dominant significance is the writer's resort to the transcendence in a critical moment of her social advocacy engagement for a moment of miracle. And this is to the effect of concluding that Lujabe-Rankoe's metaphysical leaning and her social consciousness intermingle.

Lujabe-Rankoe's pronouncement on page 54 of the memoir exhibits and further affirms her belief that the agents of the supernatural sphere do influence the mortal beings in the physical sphere. As she tells the reader that *God works in mysterious ways* (p.54). This comment is coming at a very critical moment for Lujabe-Rankoe. She had been on

exile in Nigeria and did not have accommodation. This problem was so terrible that she would eat fruit in the streets and then go to a classroom to sleep. The condition was so deplorable that she laments: *Ah, how that room was infested with mosquitoes!* An exclamatory lamentation like this is expressive of a pain in depth, and a deplorable situation. Of course, it was as a result of her social concern that she found herself in this situation while in exile and the situation could jeopardise both the cause of her social advocacy as well as her life.

But then, just as hope was gone, the mysterious, as the writer puts it, influence of God began to unveil. She narrates that:

Just before we returned to the classroom one evening, the school principal introduced me to a lady by the name of Edith Smith, who had come to Nigeria from Sierra Leone. Edith worked for the department of modern Language at the University of IbadanBy the time I had finished narrating my mysteries, her heart had been touched and she asked us to move into her house. (p. 54)

To Lujabe-Rankoe, the accommodation problem she had was solved through the intervention of God. She believes that without God, she would not have been able to find shelter in a foreign land. This current situation would not have been rectified if not for the extraterrestrial intervention of God. As a result, the social cause that brought her into exile would have been ruined. Perhaps, this is the result of 'I prayer' (p.38). The proof here is that the writer is able to overcome the emerging barriers in the course of actualising her social advocacy objectives. This means that she is of the consciousness that prayer, which is a subject of the spiritual sphere, effects positive changes in the human life. This is in line with Kenneth Hagin's (2007:151) assertion that 'lives oftentimes hinge on our praying'. 'Lives', here, refers to human lives. Hagin's view is to the effect that the cosmic influence modifies or re-shapes the human conduct in the physical sphere.

The transcendental influence of an angel on the mortal man is the implication of Lujabe-Rankoe's reference to an angel on page 56 in the narrative. Here, we note that the writer posits that angels are capable of descending from the spiritual world to assist man. This is in line with the evolution of metaphysical enquiries from the study of the nature of beings to the study of cosmic spirituality as constituted by the Supreme Being, the angels

and the deities, especially, in the African cosmos. In her specific instance, she narrates thus 'I looked a complete wreck before an angel came in the form of an Irish lady named Vera Brophy'. The Irish lady that Lujabe-Rankoe talks about here provided solace and comfort for Lujaben-Rankoe who had been ...wandering about... (p.56). Vera Brophy then held her ...by the hand and led her to her home. This is an act of magnanimity which Lujabe-Rankoe did not expect. What then had made this possible? To Lujabe-Rankoe, it is a supernatural force in the form of an angel. And, by implication, Lujabe-Rankoe maintains that angels of the cosmic world are capable of influencing the fate of mortal beings. This view manifests in the writer's circumstance. The metamorphosed angel enabled her continue to advance her social cause—to solicit international support for the toppling of apartheid in South Africa. This illustrates, aptly, the intermingling of metaphysics and social advocacy in Lujabe-Rankoe's life as recorded in *A Dream Fulfilled*.

The deistic metaphysical consciousness which Lujabe-Rankoe demonstrates in this faction re-echoes on page 90, where the writer attributes the reunion with her surviving parent to the metaphysical effectiveness of prayer, and ultimately, to the spiritual influence of God. As she narrates to the reader 'I said a short prayer of thanks to God for the reunion with my only surviving parent'. This implies that, due to the risks that she has taken in exile she feels that she should not have survived the situation, and, as a result, been unable to see her surviving parent. However, her recourse to prayer and to God made it possible. Again, here implied is the supremacy of the metaphysical agents over the mortal and in the peculiar circumstance of the writer, the influence of the cosmic power over her social advocacy.

Lujabe-Rankoe's metaphysical consciousness changes from deistic consciousness to numinous inclination. We see Lujabe-Rankoe according spiritual obeisance to the gods. An instance of this is observed on page 74 where Lujabe-Rankoe opines that the gods, perhaps, Mulungu, Mungu, Ngai, Ruhanga, and Unkulunkulu, have the power to support humans in achieving their aspirations in the physical. This is implied in '...one moment neither loud nor soft, then whispering and imploring the gods to be on our side'. This is an entreaty for assistance from the powers above the mortal influence. The word 'imploring' is used by somebody of incapacities seeking and asking fervently from a

force of a higher capability. If Lujabe-Rankoe and Philip implored the gods, this means that they believe in and submit to the supremacy of Mulungu, Ruhanga or Unkulunkulu.

The numinous metaphysical leaning of Lujabe-Rankoe becomes incontrovertible in view of her assertive pronouncement on page 79 of the autobiography thus 'I felt that the gods had not treated me kindly'. What this statement implies is that the gods, as mentioned above, had not enabled her achieve her intentions and desires. She obviously expected the gods to afford her certain trappings of living. And, in this circumstance, Lujabe-Rankoe intended to have another contact with her father after a flurry of social activities that were life-threatening in the course of soliciting sympathy from the international community in order to topple the apartheid policy in South Africa. But her father had died. In that case, the gods did not treat her well because they allowed his father die without her seeing him and providing warmth and company to him during his moment of second childhood. But then, does Lujabe-Rankoe suggest that the gods also take the human life? Indeed, this is suggested in the writer's pronouncement as above. The statement is more of a lamentation and what is lamented is the gods' taking away of her father. With this, the writer is of the belief that the gods are capable of forbidden the deaths of mortals. This is the height of her animist metaphysical consciousness in the pursuance of her social advocacy.

Lujabe-Rankoe's animist metaphysical endeavour in *A Dream Fulfilled* is syncretic. It accommodates the spiritualities of more than one god. In the instances where she refers to the animist spirituality, gods are referred to. Such gods may include Mulungu, Mungu, Ngai, Ruhanga and Unkulunkulu, which are a number of the deities among the peoples of Bantu and Khosai in South Africa. On page 74, Lujabe-Rankoe implies the gods and on page 79, the gods did not treat her well. To Lujabe-Rankoe, the gods work in a syncretic way to affect, positively or negatively, the fate of her social advocacy.

On the whole, Lujabe-Rankoe's metaphysics in her fiction, *A Dream Fulfilled*, is a hybrid of deistic and numinous consciousness. She showcases her belief in the existence of cosmic agents, who have influence of motivation and, in other situations, punitive measures, over mortals. The cosmic agents are deities and may include Mulungu, Ngai, or Unkulunkulu. And Lujabe-Rankoe's harmonization of the cosmic powers is to form a viable transcendental basis for social advocacy. She tells of how she prayed to God in

order to overcome a predicament, how an angel metamorphosed and provided her shelter and she narrates how the gods are capable of being within her in order to achieve a mundane success. All of these demonstrate the intermingling of metaphysics and social consciousness in the African fiction.

Aesthetic Reading of *A Dream Fulfilled*

The language of *A Dream Fulfilled* is a demonstration of the writer's linguistic craft. Words and expressions are designed to achieve the writer's intent quite efficiently. The language is intended to reflect the situation that the writer is discussing at given points in the text, from the beginning to the end. The language achieves different purposes. These range from creation of tension, evocation of sympathy to achieving persuasion and conviction. In achieving all these, certain linguistic devices and methods are used. These include connotative word use, that is, deviation from rule, code mixing and peculiar syntax. Ultimately, all these resources give an outlook of a purposeful contextualisation of language in the memoir.

We begin with the figurative nature of the language of *A Dream Fulfilled*. The figurative resources of the language of the text enhance meaning which the author intended. Several effects, too, are achieved through language manipulation. Such effects include emotion and vivid recreation. It is the metaphorical constructions in the text that enhance vivid description of incidents that Lujabe-Rankoe narrated in the text. Examples include 'he told us that education was the key that would unlock the opportunities of the world for us' (p.9). Here, 'the key' exemplifies access. This is drawn from the function of a steel key fixed on a door which grants access of entrance to people. Another instance of metaphor, direct referencing, is noted on page 14 thus 'it was used to curtail African freedom movement....to cripple their education...' The word 'cripple' in the context of its usage, as above, draws a visual image from the dysfunction of human legs. The dysfunction of the legs makes the individual concerned unable to do things. This is the atmosphere created by the writer in the use of the word in the cited expression. It is a metaphorical expression which cast imagery of dysfunction.

Lujabe-Rankoe's preference for the use of metaphor in the diction of *A Dream Fulfilled* as a rhetorical resource reflects further on page 22 in the expression

'Johannesburg was to serve as a factory for extracting the fighting spirit'. The productive essence of a factory has been explored in the construction of the expression as a way of saying that the city of Johannesburg produced the inspiration and resources for fighting the apartheid regime in her country. A further example is extracted from page 24 thus: '...our white colleague was actually a wolf in a goat's skin. The reference, express references to a wolf in the above, achieves the transfer of the characteristic cruelty of a wolf to the individual being talked about. This affords the writer the adequacy of her description of the subject of the discussion as wicked.

Lujabe-Rankoe's constant use of metaphor as a linguistic strategy to achieve vivid description of situations and her claims in the text manifests on page 32 where she refers to the anger she was feeling at a time as a fire. She puts it as, '... the fire that burned inside me'. What she achieves with this lexical reference is the vivid description of how ferocious he was at the time. Fire is known for wildness and ferocity. This is what Lujabe-Rankoe has explored in order to make her imagery vivid. This is equally the situation in the expression 'The substance of metaphorical construction in the foregoing is 'crush us'. What it conveys here is the ruthlessness of the apartheid regime in her homeland, South Africa. Such imagery of vivid description is attained in the situation of biblical allusion on page 60 of the text. She does this by describing the Bantu population as drawers of water and hewers of wood. This description draws, hugely, the image of backwardness through which the writer achieves the vivid description of the plight of the Bantu people.

In addition to constant use of metaphor in achieving effective narration, rhetorical questioning is equally another language device that Lujabe-Rankoe employs. She asks a number of rhetorical questions in the course of the narration of events in the narrative. The first two instances of such questions are found on page 21 thus 'had I been foolish in taking on the college authorities? Another is why 'had I let my family down?' Which is quickly followed by 'of what benefit had the strike been to me?' These rhetorical questions are the writer's outpouring of bitter emotions she was nursing at the time. And that the questions follow each other in quick succession is to emphasise the intensity of her sorry state of being. This emphasis on the intensity is to underscore the brutality of the apartheid regime at the time. One asks rhetorical questions when one feels the internal

emotional pool, positive or reverse, and which one desires to release. Such is the case in Lujabe-Rankoe's resort to asking rethorical questions in the memoir.

Futher instances of rhetorical questions in the text include 'how would I ever learn to live without him?' This is followed by 'why, why my son?' Did I act for the best? and 'Did I abandon my Vuyani just when he needed me most?' All of these are extracted from page 56 of the narrative. Through the rethorical questions, the writer expresses the intensity of loss of company, self-examination and a sense of possible betrayal, respectively.

On page 65, Lujabe-Rankoe indicates the peak of frustration in her in such questions 'as were we ever going to reach our goal if we continue to be eliminated at this rate?' The frustration inherent here in the question is born out of the writer's lamentation of the clampdown that the apartheid regime unleashed on the freedom fighters, which threatened their victory over the regime. The emotion expressed in the rethorical question is one of anxiety and depression. The feeling of anxiety that the writer describes in the rethorical questions above is heightened subsequently in 'when was this bloodshed going to end?' Which, in itself, is a question of apprehension and frustration and, so with rethorical questions, Lujabe-Rankoe expresses pent-up emotion of anxiety, regret and apprehension as occasioned by the fallout of the apartheid struggle.

Another language resource through which the writer enhances effective thought expression is code mixing which is the combination of two languages in a conversation or writing with a view to conveying thoughts as desired. There are instances of this in the memoir which Lujabe-Rankoe infuses in the language of the text as a means of achieving such effect as authenticity of claim and appropriateness in the expression of the context of speaking. We see this on page 11, which features a folksong thus 'Layi nukufaneleka kwaba zalanayo', explaining that the song had been selected by Lujabe-Rankoe's great grandmother at the grandmother's wedding. The featuring of the song, particularly that it is in the Ntywenka's dialect, achieves two purposes. The first is that it aptly conveys the experiences of the period she refers to in the narration. Also, it evokes a total sense of communal feeling remotely felt by the external reader and practically felt by the native reader of the memoir. The feeling takes the reader especially the native reader deep down the native roots in Ntywenka.

Also, we note 'umatshanyela zonke' on page 38 and on page 84 there is 'wathint a bafazi, wathinti mbokodo uzokufa', which the writer explains as meaning 'Now you have touched the women: you have struck a rock, you have dislodged a boulder, you will be crushed.' There is equally 'Inkululeko' on page 92 while page 93 features 'Skjebnetime' and 'Limpondo Zankomo' in the Xhosa. These external words which Lujabe-Rankoe injects into the language of narration are strategic ways of reflecting the context and domain of narration effectively. The context and domain of narration is the native land of the writer. In that case, context of narration informs the code mixing in *A Dream Fulfilled*.

The syntax of the text is strategic, too. The structural feature dominant in the syntax of the language of the autobiography is the use of apposition for effective narration. The first of the instances of apposition in the language of *A Dream Fulfilled* is 'Arve Tellefsen, 'the violist', played Bach' on page 90. Another instance is 'ANC secretary general, 'the late comrade Afred Nzo,...' on page 92 and this is followed by '...and supported the struggle of the peoples of Southern Africa until the last one, 'South Africa', got its independence.' In the above, 'the violist, the late comrade Afred Nzo and South Africa' are the appositions in the sentence constituents. They are not mere coincidence in the sentences. Through them, Lujabe-Rankoe attains specificity and clarity in the narration. For instance, when the writer mentions 'Arve Tellefsen', the reader may be subjected to the burden of determining which Arve Tellefsen the writer is talking about. There is, however, no need for wondering because the reader readily knows whom the writer refers to with the injection of the apposition 'the violist'.

It is the same situation with 'the late comrade Afred Nzo' and 'South Africa' as appositions in the cited phrases earlier. The former specifies which secretary general the writer intends while the latter indicates, specifically, the one of the many Southern African nations and peoples Lujabe-Rankoe has in mind. As it were, rather than Afred Nzo, the writer could have been referring to any other who was once a secretary general of the ANC. And, in the case of, 'South Africa' as an apposition, the writer could have been referring to Namibia or Lesotho as a Southern Africa nation. All these are enmeshed in ambiguity and confusion which impede understanding. The blurring created if the appositions had not been constructed is removed with their inclusion. Through them, the

writer achieves clarity and, in turn, the clarity aids reader's understanding. And the ultimate product of this is that reading becomes a rewarding engagement for the reader. Therefore, apposition is both a stylistic and aesthetic resource in *A Dream Fulfilled*.

There is the graphological perspective to investigating stylo-aesthetic language use in the memoir. This manifests noticeably in constant strategic quotations and purposeful exclamation, indicated by the exclamation mark, all through the text. We begin with the instances of strategic quotations. We note '...our white 'colleague' on page 24 of the text. The quoting of 'colleague' indicates identity collapse and this is proved when we consider that the writer tells the reader subsequently that the person being identified 'was a wolf in a goat's skin'. This proves that the colleague is not a colleague she claimed. When 'crime' is quoted on page 33, the writer intends that the infraction referred to is, indeed, not an infraction. Through the quotation, Lujabe-Rankoe is sarcastic to express the ruthlessness of the apartheid rule. Same is the situation with the quoting of 'perfect gentleman and husband' on page 37. 'Something else, recover Vugani mission' and 'dog' are quoted on pages 40 and 47, respectively. All of these quoted words and expressions are purposeful. Quoting them is the writer's strategic language means of indicating her sarcastic disposition to the apartheid regime in her homeland.

Another graphological resource that Lujabe-Rankoe uses to express her sense of bewilderment and lamentation of the gruesome rule then in South Africa is constant use of exclamation mark. Instances of this include 'that was when I realized there were suitcases made of leather, and other made of something else!' (p.40); 'I was shocked!' (p.55); '...but I did!' (p.57), 'how comrade Joe must have suffered, going through the premonition of his death!' (p.65); 'our children attended political rallies and parades in which they participated with all their little souls!' (p.67); 'the smell of death was everywhere!' (p.73) and '...I knew that I could not look back until I had reached the sweet end!' (p.75). Other instances are 'there had not been any communication between the two offices!' (p.84); 'there was none of my kind here!' (p.88); 'what indignity!' (p.89); '... and there it was!' (p.91), 'some people fainted' ...to cast a vote for a president of their choice!' (p.94); 'this time, however, I had returned as my country's first

diplomatic representative!’ (p. 102) and on page 105, there is ‘the diligence of those people was beyond comparison!’

These exclamations, which are, in this context, an outpouring of emotion of shock, coupled with the writing of the first letter of each section of the memoir in a small letter are indicative of the writer’s indignant attitude to the regime in retrospect. The exclamations by the writer is a lamentation of the dark years that black South Africans underwent which was marked by the trampling of their racial identity by the despotic regime. The small-character lettering at the initial point in every section, which, itself, is a deviation from writing norm, marks the writer’s indignant disposition and attitude, an attitude of defiance.

In all, figurative use of language, creative code mixing, peculiar syntax, as well as graphological resources are the stylo-aesthetic devices which Lujabe-Rankoe employs to achieve purposeful communication in *A Dream Fulfilled*. Lujabe-Rankoe achieves vivid imagery through metaphor and pours emotion through rethorical questions. She evokes communal feelings through creative code-mixing and attains specificity and clarity through appositions in the text. And this affords the reader all he needs to process the information provided him in order to reach a conclusion based on total understanding. Through graphological means, the writer conveys an attitude of doubt and indifference through peculiar quotation. She registers her lamentation through constant exclamations.

Comparative Approach to Investigating Social Consciousness, Metaphysics and Aesthetics in *Nomad* and *A Dream Fulfilled*

We have opined that the two African factions that we have examined so far, that is, *Nomad* and *A Dream Fulfilled*, contain the writers’ social consciousness, metaphysical leaning and aesthetic language use. These run in both texts. There are differences in the writers’ approaches to their social consciousness, metaphysical belief systems, and language use in the process of conveying narrative thoughts and ideas in the texts. The differences are occasioned by such phenomena as culture, socio-political experiences and pragmatic considerations, which are brought about by the cultures and social experiences of the writers. The differences are marked and divergent. The similarity they share stems from their awareness of the agents of the transcendence on the one hand, and on the other hand, they both seek social justice on the African continent. In this, however, the victory

of one, *A Dream Fulfilled* has been achieved, while that of the other, *Nomad*, is a hope being pursued.

On the social consciousness of the writers as showcased in the fictions, both texts depict that both writers seek to achieve freedom for the oppressed in the writers' respective societies. Ali and Lujabe-Rankoe are similar in terms of social goal. However, the scope of their social advocacy is both restricted and wide. Ali advocates the liberty of the Muslim woman, especially in East Africa, while Lujabe-Rankoe agitates for the freedom of the black race in South Africa from, according to Nelson Mandela, 'caudron of apartheid'. The difference in the social consciousness of both writers as noted in the fictions is further marked in the social circumstances that occasioned the advocacies. Ali's social consciousness is essentially religious with political undercurrent, while that of Lujabe-Rankoe is dominantly political and religious only by allusion. The oppression and impending restriction that was suffered by the women in the Muslim world was caused by religion, while that suffered by the black majority in South Africa was caused by political circumstances. To this extent, Ali's social consciousness is a campaign for redressing religious imbalance, while that of Lujabe-Rankoe is redressing a political imbalance.

On the nature of the writers' metaphysics as demonstrated in these African fictions, it is noted that Ali and Lujabe-Rankoe possess the consciousness of the existence of God, the deistic consciousness. Ali talks about people thanking God or praying on page 252, while Lujabe-Rankoe, on page 38, prayed for a poor machine, and on page 54, she declares that 'God works in mysterious ways!'. This affirms the deistic consciousness of both writers. Both writers equally demonstrate their beliefs in the existence and the influence of the agents in the animist sphere. They resort to the gods in the course of their writings. However, there is a marked difference in the attitude of the writers to the agents of the transcendence, specifically, the deistic transcendence. Ali is indignant in her approach to God. She addresses God in the fiction in the tone of an apostate. Anger is palpable in her approach to matters as they concern God. On the contrary, Lujabe-Rankoe's tone is reverential and she speaks about God as a penitent.

On language use in the texts, one common feature of the language of the texts is the contextualisation of the diction of the texts, the adaptation of the language to peculiar

domains of human social and spiritual experiences. The adaptation manifests through creative code mixing. Both writers mix their respective local languages with the base language of narration, the English language. The contextualisation of the English language affords the writers effective communication of ideas in their writings. The mixing of the narration language with local languages in the writers' respective countries is aimed at reflecting the situation they are describing more appropriately in order to meet a target audience. This, both authors achieve in their telling of the past experiences in the fictions, with code mixing. Figuratively, the language of both texts is metaphorical. The metaphorical nature of the language of these social experience narratives is understandable: both writers attempt to achieve the most vivid re-creation of their past experiences for emotive intents, and the linguistic device with which this is achieved is metaphor, through the instrumentalities of direct and indirect comparisons, symbolism, as well as allusion. The resultant effect of these is imagery, as metaphor brings about pictorial reconstructions of social knowledge. However, Lujabe-Rankoe's copious use of the exclamation mark and strategic quotations in her own narration signifies her bitter lamentation and an attitude of indifference in the text. This graphological strategy makes the language of *A Dream Fulfilled* different, outright, from that of *Nomad*.

Comparing the Perspectives of the Apostates: Ali and Soyinka

Considering shades of similarity as a mark of difference between the research texts, we note a difference in the social consciousness, metaphysical contents and the aesthetic language of the texts. While both Ali and Soyinka, being paired herein on the basis of being apostate-activists, seek justice in society in *Nomad* and *You must Set Forth at Dawn* respectively, both writers, however, differ in their concentration. Ali's is essentially religious with occasional references to political inconsistencies. Soyinka's, on the contrary, is substantially political. Assessing the writers' temperaments in the course of discussing their social concerns, Ali is noted to be embittered. This accounts for the many rhetorical questions she asks in the text. Soyinka's temperament is somber and reflective.

On the metaphysical contents of *Nomad* and *You must Set Forth at Dawn*, these two fictions are by two apostates of divergent orthodox religious backgrounds—Aayan Hirsi Ali, from Islamic background and Wole Soyinka from Christian background. However, their apostasy does not necessitate similarity in their approaches to metaphysical issues in their writings. Ali's apostasy informs a mortal uprising against the immortal Being due to what Ali perceives as unfairness in the Quranic stipulations of social roles between the male and the female gender. Soyinka's apostasy is occasioned by the writer's diversionary alternative route to God. Therefore, while metaphysical circumstances and concerns in *Nomad* engender an angry tone, they exude a tone of penitence and reverence in *You Must Set Forth at Dawn*. Despite this, however, there is equally the reverential outlook in Ali's metaphysics in *Nomad*. This is in the inspiration that she receives from atheist spirituality as discussed earlier and is in line with the inspiration that Soyinka receives from his animist romance with Ogun.

The bitterness that Ali feels accounts for the sarcasm and invectives contained in the language of the fiction. And on the language resources of the texts both writers explore the richness of code mixing as a rhetorical and stylistic tool.

CHAPTER FIVE

SOCIAL CONSCIOUSNESS, METAPHYSICAL CONTENTS AND AESTHETICS IN *YOU MUST SET FORTH AT DAWN* AND *A DAUGHTER OF ISIS*

Preamble

In this chapter, we shall be examining the manifestation and the interconnectivity of social consciousness, metaphysical contents and aesthetics in *You must Set Forth at Dawn* and *A Daughter of Isis*. The particular focus of the study about the manifestation and the interconnectivity of these concepts in the texts, at this juncture, is to establish how one concept influences the other. Ultimately, at this point, the research investigates the influence each concept exerts on the other concepts which results in an effective narration in the fictions. In specific terms, we are interested in how social consciousness, which is central in the research, is influenced by the metaphysical consciousness of the activist-writers, and how the combination of social consciousness and metaphysical orientation of the writers dictates aesthetics that is the linguistic choices employed in the fictions. As fictions, (narratives that contain a blend of the real-life socio-political events as the writers experienced and fictive accounts) a discussion of the aesthetic linguistic choice of the writers is significant, as the strategic language enables the writers create fictive accounts in their narration. This indicates that the aesthetic language use in the texts is for manipulative purposes, and this is done in order to fulfil the characteristics of the fiction as a literary subgenre, which writers use to advance personal agenda.

Social Consciousness in *You must Set Forth at Dawn*

Since Soyinka's school days both at the Government College, Ibadan and the University College, Ibadan, he has been conscious of the socio-political happenings in his country and Africa in general. Conclusive manifestation of this is noted in his (and other's) resolve to fight tribalism and elitist life style rampant among the people in the late 1940s, especially among the European university administrators. The belief system of the then European university administrators was perceived as eroding the way of life of the people of Nigeria. As a result, there was palpable fear of loss of tradition and cultural identity. Soyinka, at the time, was keen on revamping the fading cultural traits as

well as curbing tribalism and elitism pervading the university environment at the time. This was what motivated the formation of the Pyrates Confraternity in 1953 whose main aim according to Olumuyiwa Awe (2005:69), was ‘... to end tribalism and elitism’ in the university system then.

Outside of the confines of the university, Soyinka has been involved in the goings-ons in Nigeria. As a writer, he has been reflecting these in his works. To cite but a few instances, one notices Soyinka’s concern for his society in *The Trials of Brother Jero* which satirises religious hypocrisy in the Nigerian society in the 1960s, in *Death and the King’s Horseman*, which examines the clash of cultures between European colonialists and the people in the Yoruba colony, and in *A Play of Giants* which exposes power-play in governance in Africa, allegorically coded. All of these are a few of the instances in which Soyinka reflects his concern for his society in his literary works. There are still numerous works, as noted in poems, illustrative of which is *Telephone Conversation*, articles, memoirs, novels in which he reflects on burning national questions. All of these are a reflection that Soyinka’s literary art is a committed art. It must be stressed that his consciousness of social developments be it cultural, political, economic, or humanitarian is not restricted to Nigeria alone. It spans the continents of the world.

You must Set Forth at Dawn is yet another memoir by Wole Soyinka. It is an in-depth chronicle of his life engagements but not from his domestic perspective as it is the case in *Ake: The Years of Childhood*. Rather, it is from the perspective of his involvements in or observance of matters of the state in Nigeria, Africa and the rest of the world. One critical question that needs be asked is what Soyinka’s activist credo is in being involved in socio-political, economic and cultural affairs in his immediate and distant environment. This is what brings in reformist inclination in his activism writing. That is, Soyinka’s social consciousness in *You must Set Forth at Dawn* could be read from the reformist perspective.

Our contextual definition of ‘reform’ is ‘to set right’. A reform recognises and identifies ills in society. It sees improprieties in governance. It discovers that a people may not do anything at all or little to protect their heritage or such people might have been overwhelmed by a superior influence. It equally allows for issues of civil strife, war and diplomatic stalemates. All of these are some of the examples of the social

complexities in modern living. And issues like these are discussed in *You must Set Forth at Dawn* with a view to proffering lasting solutions to them. In any case, we aver that Soyinka's ambition in bringing these issues to reckoning is to stamp them out of the human experience. Discussing them in the fiction is a suggestion that the human society will be a better place with an end to the deplorable circumstances. These are broadly dichotomised as the national and the diplomatic; each with its peculiarities.

The Nationalistic Social Consciousness

By *the nationalistic*, in discussing such issues as military rule, civil strife, war, loss of identity, plundering of heritage and so on, we mean these as they are prevalent in Nigeria and as they are discussed in *You must Set Forth at Dawn*. Indeed, issues like these permeate the volume of the text. They go a long way to affirm that Soyinka is conscious of his environment. We begin our analysis of these national ills from the perspective of military brutality perpetrated in Nigeria before 1999. Soyinka begins with his running battle with Sani Abacha whom he describes as '... Babangida's successor' and 'Butcher of Abuja' on page 7 of the text. It behoves us to state that the writer's fervent struggle against the military for a return to civil rule pitched him against military regimes in Nigeria, especially the Abacha junta. This observation is corroborated by Ademola Dasylva (2003:214) who avers that:

In recent times, the Nigerian polity has witnessed the worst of violence and gross violation of fundamental human rights during the last two decades of military rule. This is predictably so because the military government is fundamentally an aberrant government.

It is observed that there is a correlation between Soyinka's metaphorical 'Butcher of Abuja' and Dasylva's '...Worst of Violence'. Both denote destruction. This is the trademark of the military. However, this is an utter contradiction of the tenets of democracy and rule of law which Anyaele J.U. (1994:98) defines as '... the absolute supremacy or predominance of law over everybody: both the rulers and the ruled...' Soyinka's description considered in the light of Dasylva's comment on the military; and both complemented by Anyaele's explanation of the rule of law, shows that the military regime suppresses civil opinions, wishes and aspirations.

The suppression of the civil society manifests in Soyinka's compulsory exile in his bid to escape the wrath of the government. He declares, 'I fled into exile in November 1994'. We reckon that a government that forces its citizens into exile is a violent one. Soyinka records that he experienced this. And he is much clearer in asserting himself an activist saying on page 131, 'Years afterwards, during the struggle against the Abacha dictatorship'. The word 'struggle' in the Soyinka's expression indicates his commitment to ousting the military and this is a social service. This became necessary because at the time 'humiliation filled the streets, the highways, in competition with violence' (p.178). This social service led to his '... prison sojourn', (p.170). He perhaps, considers his prison experience a sacrifice to be paid so that the nation would be rid of military and their brutality which manifests in cases of malhandling like the case of a university don, Ola Rotimi, who was beaten up by soldiers along Old Ikorodu Road. As Soyinka puts it 'Ola Obeyed, as the lash tore into his back again and again'. (p.175)

There is a crucial implied goal of Soyinka for narrating this ordeal. Again, we revert to Dasyuva's description of the military, asserting that it is aberrant. That it is aberrant suggests that it is not the appropriate form of government. It is an incursion. This is what allows room for the reformist undertone of Soyinka's social commitment. The mention of these instances of military brutality is an awakening message to all that totalitarianism should not be encouraged in Nigeria again, since democracy, which Bola Tinubu (2008:4) on the strength of the 2005 Afro Barometre, Barometer research, describes as '... the best system', has returned to the country. The writer-reformer, through the citing of these despicable traits of the military makes the populace see reasons to resist, vehemently, any attempt at return to dictatorship. He conditions the psyche of the people in favour of democracy on which Tinubu (2008:13) asserts: 'Indeed, it is only democracy... that can provide good governance'. Soyinka's citing of the prison experience he was subjected to by the military, the exile he was forced into and the day-time brutality meted out to Ola Rotimi, are, to say the least, undesirable experiences. We venture to state that the citizenry would not want a re-occurrence of these hallmarks of a military regime. They would want a system of government that assures them equality and justice. This is democracy which, as Basirat Fawehinmi Biobaku and Charles Emeka Ochem believe '... assumes that all are equal under the law and that no one is wholly

unrestrained'. If the people would prefer democracy to military rule, which suppresses the people's will, then they would effect the installation of democracy as a popular system of social governance. This is the reformist sensibility that is intended in Soyinkas's social consciousness.

Soyinka's social concern in *You must Set Forth at Dawn*, impliedly, targeted at effecting a positive change in the social system in Nigeria, reflects in the satirising lampooning of the health service system in Nigeria. This is on page 12 of the fiction. The case in focus is the jeopardy that the inefficiency of the health service in Nigeria put the health of the writer's co-patriot, Professor Ojetunde Aboyade, a former Vice-Chancellor of the University of Ife. Oje, as the writer fondly refers to him in the text, fell ill. Obviously, the nature of Oje's ill-health was chronic because it could not be handled competently in Nigeria because of the non-availability of modern functional health delivery equipment. Soyinka reports that Oje '... was being prepared for his departure to Germany in an ambulance plane' (p.12). One then may wonder why the needed functional pieces of equipment were not available. Was there not allocation from the government? Was there, but the allocation or subvention was diverted? If it was, didn't the government have an oversight or monitoring mechanism to ensure judicious utilisation of people's funds? Or could there have been an in-system high-powered collaborator? All these pulsating questions are satisfied by Soyinka's further revelation that 'That consideration presented no problems for the then dictator, Ibrahim Babangida...' Again, the undesirability of military rule is echoed by the author here. The author, by this, indicates that the military have no welfare package for the people, not even one health package.

The lampooning by the author who sees the need for taking Oje Aboyade to Germany for efficient health service as '... damning commentary on the state of hospitals within the nation...' (p.12) , is goal-oriented in Soyinka's social consciousness. The writer's intention is a reversal of the trend. He tends to tell the nation that the best of their capable hands would continue to be lost as the one-time Ife administrator-academic eventually died. This, of course, is one high-profile death too many. This circumstance and similar ones would, the author hopes, instill in the consciousness of the people, a new orientation on the need for the installation of a people-oriented government. People

would not want to lose their precious intellectuals or even themselves to the insensitivity of government in the health sector.

There is a cultural perspective to Soyinka's reformist social consciousness in *You must Set Forth at Dawn*. It is the author's accidental discovery of a people from his own homeland, Abeokuta, in Bekuta in the distant Jamaica. He had gone to Jamaica in company of Nelson Mandela in 1990 at the release of the latter from the apartheid manacle. There and then, the author discovered a portion of his own homeland – a place called Bekuta, a corruption of 'Abeokuta'. Soyinka narrates that he, upon the discovery, learnt that a group of slaves from Abeokuta who escaped their former owners' servitude, decided to settle in a hilly terrain and so settled among the rockhills of Westmoreland, Jamaica. This was a re-enactment of the home scene in Abeokuta which, itself, is a city among rocks. Soyinka's discovery of his own people on a Jamaican Island was a celebration and nostalgia as he tells the reader that following the discovery, he embarked on a pilgrimage (engaged in an undertaking) '... that would begin as sentimental, and evolve into a morbid attachment' (p.24).

However, the celebration of the accidental reunion, notwithstanding, one critical issue is raised by Soyinka through this experience: this is the evil of the slave trade perpetrated by Europeans in Africa. Such evil was the detachment of people from their cultural background. This act led to loss of the cultural identity of the affected people. The situation is of utmost social reform significance. Underneath the nostalgia Soyinka exhibited at discovering the people of Bekuta is the need for the equality of man and social justice. Through the discussion of the Bekuta experience in *You must Set Forth at Dawn*, Soyinka raises popular awareness on the damning consequence of social injustice. Also, of significance in the Bekuta case, is Soyinka's tactful resolve to enhance cultural emancipation and preservation. When he discovered the people from Abeokuta in Bekuta, he made a conscious effort to identify with them. This makes a statement that the bits that each individual does in a society helps a great deal in building the society most especially, and specifically, in the area of cultural coercion.

In related vein, Soyinka's passionate commitment to the recovery of national artifacts, namely Ori Olokun and the Benin Mask as recorded in *You must Set Forth at Dawn* which were plundered by the colonial masters is setting the pace for national

awareness on the need to preserve souvenirs of precious worth. This is a patriotic cause. Or how else does one assess a national who is ready to be caught in the process of sneaking to recover the artifacts from where they were kept abroad, and tried at the Hague as a scheming for bringing the colonial atrocities to the international limelight? As Soyinka strategises:

Spiriting away the Benin Mask for FESTAC... The potential consequences seemed trivial considering the prize. If we were caught, we would simply fight the case all the way to the International Court of Justice at the Hague, bringing the issue of ownership of colonial plunder to the fore on a global level (p.224).

Hence, we notice Soyinka's resolve to strip himself of his academic eminence and global repute and subject himself to the ridicule of being a suspect in a case of plunder on a global level. This could be adjudged the height of patriotism. Soyinka, in the same vein, pursues the recovery of Ori Olokun – another artifact of equal value-worth, to the distant land of London and Bahia because he believed that 'It was indeed on display in a glass case at Burlington Museum, London. But when this pursuits failed, he went on another search based on 'Yai's naïve belief that this long-sought head was actually sitting among the jumble in some architect's studio gallery in Bahia'. (p. 252/259).

Soyinka is obviously dissatisfied with the plunder of artifacts of African significance by the colonising powers, an issue which Dele Layiwola (2010:16) remotely addresses in 'the originality which we so much gloat over is used in the service of metropolitan cultures'. From this Layiwola's observation, we notice a situation of the West exploring African raw resources for their advantage. This is Soyinka's cause of discontent. He seems to be asking 'how could the precious Benin Mask and Ori Olokun which are symbols of African divinities be in distant land? He finds this unwholesome. This is because divinities or deities in Yorubaland, as John Omolafe (1998:41) points out, '... are generally conceived as etiological causal agents directly in charge of local polity and its environment'. Soyinka seems to be worried as how a symbol of a spiritual guide of a land would reside in another land. His pursuit of the artifacts and the recording of such in *You must Set Forth at Dawn* is a sensitisation towards a new attitude of the people toward their traditional, cultural or national heritage.

The need for peace as a viable alternative to anarchy is the underlying essence of Soyinka's commentaries on the Nigerian civil war in this socio-political and socio-cultural narrative. History recalls that the war broke out in 1967 and ended in 1970, leaving behind traces of maiming, plunder, destruction, poverty and deprivations. The author reports that he defied the danger of the war and crossed the border between Nigeria and the secessionist Biafra Republic in a bid to end the war at the early stage. He asks '... do I really want to meet this man?' The man in question is the Biafra leader, Colonel Chukwuemeka Ojukwu. The prevarication notwithstanding, he did go. He tells of '... my return from Biafra', on page 153. The consequence of his action, in spite of the good intention, as he claims, is that he was seen as a felon by the Nigerian government.

It is on reflecting deeply on Soyinka's mention of the war in his narration, that one notes the purpose for the mention. This mention of the war, yet again, reminds the reader of the grave consequence of the war as the writer intends to indicate. Who may want to experience the breakdown of law and order? Who would want to experience doldrums in business and economic activities? Who would want his or her heart pulsate as a result of sporadic booming of guns? We venture to state that no one would desire any of these. As a result, the reader, whose consciousness is inadvertently raised, with the Soyinka's re-mention of the aftermath of a war scenario, would go to any length to eschew acts capable of bringing forth a war, be it civil or tribal. The reader would avoid the socio-political misdemeanour that occasioned the Nigeria civil war which, itself, is capable of bringing disaffection among the people. And worse still is the observation of Walter Carrington (2010) on the civil war that:

Ethnic dissatisfaction in Nigeria is greater than at any time since the civil war. National loyalty is being replaced by regional and ethnic allegiances. (p. 39).

Of course, a society of the Carrington's observation above cannot be described as an ideal one. Since it is the desire of every patriot to live in an ideal society, the likelihood is high that people would think twice, bearing Soyinka's comments on the civil war in mind, before engaging in unbecoming activities that are capable of causing a war. The result of this is a better society; the hallmark of Soyinka's reformist social consciousness.

The only rhetorical question on page 45 of the text – being the last sentence of the second paragraph of the page – is Soyinka’s expression of disaffection for trans-regional hegemony. With it, Soyinka preaches equality of nations. As he puts it:

- these were names that we conjured with, and their joint endeavour was towards the separation of that nation called Nigeria from the control of that same Majesty the Queen. How then was I supposed to swear to an oath of loyalty to her and her dominion?

The names he refers to here were Herbert Macaulay, Nnamdi Azikiwe, Nwafor Orizu, Bode Thomas, Obafemi Awolowo and Mbonu Ojike. These were nationalists who engaged in civilized, non-violent struggle for Nigeria’s independence. The situation is that Soyinka shares the vision of the afore-mentioned nationalist campaigners. That is Soyinka wanted freedom for his people – Nigerians. There is a didactic undertone in this. Through Soyinka’s recalcitrance as depicted in the above quotation, the international reader, be it in the Albion land, the Franco-phone world, the Asian bloc or the Euromerican world, receives the message that hegemony breeds disaffection between the imperialists and the nationalists as well as the patriots. And that it is a vagrant violation of fundamental human rights; a breach of rights to self rule. The local reader, too, is sensitised to resist and not perpetrate hegemony. And if hegemony is denounced by all, then, there would be social equity which is the goal of Soyinka’s concern for his society as expressed in *You must Set Forth at Dawn*.

The attention that Soyinka pays to the intra-party squabble that characterised the political parties in the first republic especially, that of the Action Group, is a fervent warning. It is a warning to the current political experiments. Soyinka tells, on page 63, of a rift as a result of clash of political ideologies and loyalties between the leaders of the party, Chief Obafemi Awolowo and Chief Ladoke Akintola, Awolowo’s lieutenant. The outcome of this was “... intrigues, ideological polarisation, political blackmail, greed for a ‘slice of the national cake’ ”. All of these are vices in public administration. They cannot lead to good governance, as Soyinka believes, impliedly.

Jide Oshuntokun (2002:13) shares this point of view. He observes that the greed and clash of interest within political parties as at the time of his writing affected governance. In his words:

... intra-party quarrels are so frequent that a majority party like PDP is bogged down in infighting to the extent that party programmes are not being implemented and bills from the party in power are not being shepherded through the national assembly.

The observation here is that infighting within political parties breeds bad governance as its ultimate result, as noted in the non-implementation that Oshuntokun refers to above. And therefore, when one draws basis from Osuntokun's comment on party infighting, and what such breeds, what one understands is that Soyinka seeks a political system of internal democracy and consensus. He is read as suggesting that it is when there is unity among the political parties that the business of governance would be enhanced. One notices this in that the essence of Soyinka's mention of the Awolowo – Ladoke rift which resulted in intrigues and greed to mention but a two, is to serve as a lesson from the antecedent to the new-bred politicians. Of course, co-patriots who realise that the said rift led to doldrums in governance, as Soyinka relates, would eschew acts capable of breeding illwill in the interest of the nation. This is indeed, a political re-orientation.

Apart from but in addition to all discussed so far on Soyinka's desire for a reformed political attitude, as noted in *You must Set Forth at Dawn*, the author also bares his mind on the perceived defect in the building system in Nigeria. In the specific case of the University of Lagos, he intends to aver that the noted defect is, to a substantial extent, a danger. The case in question is the architectural design of the central building of the University and the material used. He argues that concrete is too heavy for building. He describes it 'huge sampans'. This, to him, is better done using '... light material better suited to the tropics'. He maintains with definitive candour that:

Even if the cement had been donated free or dug directly from the shore, such an extravagant dominance of concrete was an oppressive waste. (p. 203).

It is crucial to our study to explore the significance of 'better suited', 'extravagant' and 'waste'. 'Better suited' creates an atmosphere of inappropriateness. 'Extravagant' indicates unvalued utilisation, while 'waste' paints a picture of useless dispensing. And if something is inappropriate, such a thing can bring about ruin and in this case, destruction. Extravagance can result in the exhaustion of resources, and so also can a

waste. The inappropriateness of concrete in the erection of the huge building rather than, as the author puts it, 'light material', can lead to a building collapse. Two issues in the society are being addressed by Soyinka here; the first being the need for an efficient building system; and the other being prudence in the management of public resources. If these are put right, then the society would be the better for it.

Soyinka canvasses good transportation system by, as on page 204, lamenting the sorry state of the in-country water transport system in Nigeria. His lamentation is suggestive of latent soothing ease and perfect efficiency to be attained if a solution is found to the moribund water transport system within Nigeria. He is so sure of the need for revamping the sector that he describes the continued dysfunctionality of the water way system as 'a mystery'. In a solemn atmosphere, Soyinka discloses that:

The regular ferry between Apapa and Lagos which discharged workers and traders by the hundreds at fixed hours of the day had been allowed to sink into descreptude (p. 204).

Soyinka's desire for efficiency is noticeable as above. The significance of the words 'regular', 'discharged' and 'fixed' in the excerpt speaks volumes for the efficiency and relevance of the water transportation system. Soyinka's desire, however, is not particularly because of the pleasure that the transport system affords commuters. It is essentially because of the loss of valuable human and material resources in long queues of automobiles on the road. If, for examples, each individual loses two hours in a traffic jam on a given day, one can only imagine the huge time loss incurred if two million people, for example, are held in traffic jams at different locations in the Lagos metropolis. During the long period of stay in the traffic bottleneck, work is left undone in government offices, corporate offices, banks, schools, hospitals, to mention but a few.

There is the psychological aspect of it all. We observe that people would be waiting for those held are in the hold-ups and their lateness would make those waiting anxious and apprehensive. This can lead, or contribute to, psychological breakdown. And, from scarce resources, people are subjected to curing health complications emanating from avoidable situations. All of these are the concern of Soyinka in *You must Set Forth at Dawn*. He wants government to resuscitate the moribund ferry services because of its efficiency, which is the capability of being able to transport workers and

traders by the hundreds and quite efficiently. It is important to stress that Soyinka believes the revamping of the ferry means of transportation would lead to high productivity. This is the significance of ‘workers’ and ‘traders’ in the quotation from the text. Workers or traders are the categories of the populace who engage in the production (including services) process. Therefore, Soyinka’s concentration on the inefficiency of transporting them to their duty posts is the expression of the desire for high productivity to make the society progress.

Once again on ‘Olokun’, but from the perspective of social significance, Soyinka’s motive of recalling his exploit in the recovery bid of Ori Olokun from distant lands is a call for a re-awakening to the nation about the lackluster attitude of the nation to its national heritage. Soyinka stresses that the heritages are precious common property that should be preserved. The government also uses these cultural entities for identity and symbols on the faces of the nation’s currency, postage stamps as examples. We also read Soyinka’s intention of recalling his exploits in recovery Ori Olokun as making the statement that if the common cultural pieces of property are allowed to disappear through lack of preservation, culture, or the cultural past is lost for good. Or if the case is that these items are plundered by foreigners as the case is with Ori Olokun and Benin Mask; the sovereignty of a nation is subjugated and in jeopardy. Such a situation would be a rubbishing of the identity and pride of a nation. It is in a bid to forestall this kind of injury to the national worth and standing that Soyinka tells of and pursues (for the recovery) with vigour, Ori Olokun and Benin Mask to foreign lands.

From the linguistic perspective, Soyinka seeks opportunities for all and the enhancement of national pride in the international community. He tells of his despicable experience in the hands of Monsieur Francois Mitterrand, the president of France as at 1987, who offered Soyinka ‘... a limp handshake with an inhospitable expression on his face’. The occasion was the conferment of the prestigious Chevalier de la Legion d’Honneur de la Republique Francaise on the latter by the former at the Elysee Palace. Soyinka confesses to speaking French badly in his oral acceptance speech as his tongue was ‘... rippling off like and above average *vin courant*’. The open inhospitable expression on Monsieur Mitterrand’s face was an open contempt he felt for Soyinka. In the real sense, the Soyinka-Mitterrand situation is an allegory. Both are symbolic. Each

represents his country and by extension, race. And, in effect, we deduce that it is a case of France, representing the international community, regarding Nigeria with air of inferiority. Consequently, we extract the didactic undertone that Soyinka preaches biculturalism on the international scale. This speaks volumes for notable international languages being instruments of global recognition or global scorn. We deduce, additionally, that Soyinka's sole intention for recounting his ugly experience at the Elysee Palace is to guard against future occurrence when national pride will not be on the line. The eminence and pride that a sound speaker of the English language enjoys in Nigeria corroborated by Reuben Abati's '... the ability to express oneself competently in the English language is considered a mark of status' (2006:2); is also ascribed to on global level as Soyinka's experience shows.

The battered image of Nigeria in the international community as a result of the nefarious activities of some Nigerians abroad resulting in the suspicion, hence thorough search of Nigerians by customs officers to the point of humiliation at airports is the preoccupation of Soyinka on page 337 of *You must Set Forth at Dawn*. He realises the certainty of being scrutinised to the skin at an airport, yet he wants to take his tropical *eta* abroad for true sense of African dish experience. He has to go metaphysical invoking the super-influence of his demiurge, Ogun, apostrophising:

Ogun, it is now your turn. You offered me this sacrificial beast on a previous outing... Do I smuggle drugs? Arms? ...Sex slaves? Diamonds? Am I a trafficker in any contraband? If you agree the answer to all the foregoing is 'No', then regard this animal as your companion, preserved for offering. Blind those customs officers to its presence...

There are critical social issues in this Soyinka's metaphysical apostrophising invocation. One wonders why he should be apprehensive of taking meat abroad. This is because more often than not people do engage in illicit trans-border exportation of contrabands as he lists above. And they have always been caught with the implication of a battered image for Nigeria. The listing of illicit acts as noted in the quotation and the following wish that the customs officers be blinded by a supernatural force is a contiguous placing of the cause-an-effect of the battered Nigeria's image in the international sphere. Since this should not continue, Soyinka, through his desperate apprehension, seeks a social

change through change in attitude in the area of exporting contrabands abroad. If this is enhanced, then the sovereignty and national pride will be the good for it.

The rejection of Nigeria's national honour award by Soyinka (as he records on page 375 because of the assassination of Dele Giwa in 1986) was or could be adjudged a monumental sacrifice for mourning the gruesome murder of an ace journalist – a compatriot. Biodun Jeyifo (1988:170) recounts Dele Giwa's death in a sad tone viz:

But horror and tragedy of profound sort lurked around, for in that same week, Dele Giwa, the brilliant Nigerian journalist, was assassinated...

It was the magnitude of the horror of Giwa's death – peculiarly, its manner, that made Soyinka suspend the revelry that should have accompanied global accolade. Jeyifo reports Soyinka as reportedly stating 'the celebration has turned to ashes in our mouth...' Soyinka's lamentation was in connection to the general belief that there was foulplay in Giwa's death. Therefore, the suspension of the necessary revelry for mourning was a manifestation of his desire for a crime-free society. Through it, Soyinka claims that joy would elude a nation in which fatal horror reigns. In that case, he calls government to action – the action of ensuring the safety of lives and property; a crime-free society. This is the Utopia desired rather than the prevalent dystopia of the age. Since then, (1986), Nigeria has started a democratic process towards the Soyinka's desired civil rule utopia.

The echo of social equality which Soyinka seeks booms once again on page 382 of his memoir. He declares, in plain terms:

I also hold the view that there should be no beggars in society, that is the responsibility of the state, the community to look after its less fortunate.(p.382).

This statement is self-explanatory and is straight forward in its purpose: seeking social equality in terms of access to the wealth of the nation judiciously utilised as against the present situation of a lopsided access. The plain unambiguous declaration is a reflection of Soyinka's passionate commitment to ensuring a new orientation in the privileged class so as to build a Nigerian society of equality, rather than of '...the extreme lopsidedness of the generational and existential profile of life in our country ...' (Biodun Jeyifo, 2006:3). Soyinka pursues the interest of the less-privileged ones in the society further in the text

on page 516 clamouring for their rights to safety when the privileged class takes up arms against each other. He is of the view that this requires another level of responsibility.

The age-long subjugation of the regal institution in the scheme of modern political system gives Soyinka a lot of concern too. The writer gives the royal figure a knock by rubbishing the revered institution because of the involvement of royal figures in money politics. Soyinka goes historical on page 527 recalling how royal fathers in Nigeria goes to the federal seat of power in Nigeria declaring support for the perpetuity of dictatorship in the country. As he recounts:

After which it was the turn of traditional rulers – the Obas, Obis, Emirs, Chiefs and other titled heads. One after the other, they visited Aso Rock to endorse their new king – a coy heir-apparent to his own crown- who continued to deny that he had any ambitions to transform himself into civilian president...

The dictator in question was General Sani Abacha whom the author in *Intervention II* associates with murder and torture. Soyinka condemns and lambasts ‘the majority of those whom Abacha’s megaphone assailed in his campaign on behalf of a murderer and torturer’. (p. 90).

Soyinka’s description of Abacha in this excerpt is rather unsavoury, quite bizarre. In fact, the description presents Abacha as a totalitarian. Soyinka then wonders why royal fathers who traditionally, commands a lot of regard by the people including the government, should be engaged in unbecoming deeds of romancing with the government; a dictator, worse still. We interpret Soyinka’s angst here as noting that no great society would be built if the voices of the people are muffled with financial gratification. Of course, a totalitarian dictator mismanages the resources of the nation and as such, no physical development would ever be achieved as the funds which should have been expended on putting necessary structures in place for public use would have been siphoned off. How could the traditional institutions be associated with such a vice and disservice? Soyinka seems to ask. How could the traditional institution go to the den of a dictator, cap in hand? He wonders too. The ingratiating disposition of the royal fathers could then be interpreted as dragging the traditional institutions into the mud.

The subsequent unfolding events have proved Soyinka's agitation as calling for a royal rebirth. The military is no longer in power in Nigeria. The dictator being deified then breathes no more. The surviving royal fathers who were engaged in such act popularly considered an indignity lost their royal reverence and honour. The situation is that royal fathers will never again drag the name of the traditional institution into the mud as such an act is a betrayal of people's destiny. They should speak against improprieties in governance. Royal voices are heard today advising or outright criticising government on certain fiscal policies as they affect the people. This is the goal of Soyinka in his mode of social consciousness.

Through the ugly experience of certain notable musicians who performed in plain public glare glorifying the adoption and ratification of the said dictator as president it is Soyinka's mission to rebuke the abuse of the art as an instrument of national disservice. Soyinka intimates the reader with the performance of some musicians at a rally where the military dictator was hero-worshipped. He tells, on page 528, of the deplorable state of the popularity of the musicians. He relates that the musician lost their names because '... their erstwhile fans were waiting but not with the welcome banner...' Soyinka states further that 'many went into hiding...' This is the consequence of using the art for selfish purposes as against the canon that art should be used for social order. Soyinka's ultimate goal of building the nation is indicated here. The contemporary singers or career-musicians are, by this, admonished to desist from singing to edify corrupt leaders. Rather, they should direct their musical energy and ingenuity toward creating songs on contemporary issues with nation-building themes and, as Soyinka intends, the society will be the better for it.

The International Ramification to Soyinka's Social Consciousness

It is not Nigerian national questions alone that Soyinka is concerned with in exhibiting his social concern. He is also concerned with issues of African outlook as well as the rest of the world. He is interested in matters that shape the future of the world. In that case, he seeks a better world. We see much of this in *You must Set Forth at Dawn* and we begin the examination of these instances in the text with the involvement in the post-apartheid controversy in South Africa as raging between the African National

Congress and the Inkatha, as headed by Nelson Mandela and Mongolusi Buthelezi respectively. South Africa was once under the strangulating policy of apartheid leading to the imprisonment of Nelson Mandela, a leading advocate of the crutching of the policy, among many other injustices and brutalities like the police killing of the literary writer, Steve Biko, at Roben Island. Vehement international outcry, including Nigeria government's financial commitment and policy that students should recite Apartheid is a crime against Humanity, led to the downfall of apartheid, the indicator of which was the release of Nelson Mandela from the Roben Island prison in 1990.

However, the control of government machinery after the fall of apartheid was a source of raging disaffection and violence particularly between ANC and Inkatha. But should the violence at election continue? Of course not! This is why Soyinka brokers a peace talk with the Mandela-Ramaphosa-Mbeki ANC group first at the Elysee, Paris. It was at the talk that fairness to the Inkatha group was stressed. Soyinka writes on page 311 of Mandela as admitting '... Buthelezi had not been given sufficient credit for what he did achieve during anti-apartheid struggle'. Admittance of guilt/shortcoming like this by a part in a stalemate surely will kickstart truce. When there is truce, there will be peace, and peace will lead to full concentration of office holders and this will lead to good governance, ultimately.

And this is Soyinka's cause in *You must Set Forth at Dawn*, by relating the South African debacle. He admits to being concerned about finding solutions to global problems on page 309 when he declares:

In the midst of solving all the world's problems in the elegant chamber, now festooned with cameras and microphones, one of the laureates collapsed and fell from his chair. I leapt up instinctively to go to his aid...

The elegant chamber he talks about above is in Paris, France, and the world problem is not Nigerian but South African, whereas Soyinka is a Nigerian, a Nigerian trying to proffer solutions to issues affecting the human race in its entirety in distant lands. His leaping up to go to another laureate's aids when the laureate fell from his chair is another instance affirming Soyinka's commitment to a fair society from humanitarian moral perspective, which Barbara Smoker (2006:55) would describe as '...utilitarian morality:

exemplifying the golden rule'. Soyinka's South African example is targeted at serving as a guide to current and coming freedom fighter such that they will not give room for infighting and bickering to ruin the essence of their struggle. If the South African post apartheid ANC-Inkatha stalemate had not been nipped in the bud, it might have disintegrated the rainbow nation. And the peaceful atmosphere enjoyed in South Africa today is attributable to conflict-resolution efforts in the early 1990s, Soyinka contributing.

Soyinka extends his efforts at building a peaceful society, a society of new orientations, to Uganda. He brings, yet again, the traumatic experience of Idi Ami Dada of Uganda to the fore. He recalls 'the atrocities unleashed on that nation by Idi Ami Dada...' The nation being referred to is Uganda. Recalling the Idi-Ami's brutality is Soyinka's subtle method of admonishing potential power-drunk soldiers or high-handed military-styled civilian ruler to be cautious because what will surely end any inhuman system of ruling will be brutal. The Idi Ami's precedent is a symbolic instance. If Soyinka, through the despicable end of Idi Ami of Uganda, cautions evil-minded leaders from getting to power, then it means that a new leadership orientation has been imbibed. This will surely herald good governance and good governance, with best administrative practice as its main yardstick, will motivate the provision of physical infrastructures and general convenience of the people. This is the goal of Soyinka's mode of social consciousness in the text.

Also, there is a pacifist perspective to Soyinka's social consciousness. By it, he seeks peace among the races of the world through the avoidance of war. A case in reference is the destruction that was unleashed on the human race as a result of the Persian Gulf War of 1991 which '... resulted in immense human suffering in the Middle East and enormous material damage in Iraq and Kuwait. (*The World Boik Encyclopaedia:300b*). This revelation is retrogressive indeed and many would be discouraged from undertaking a process that would culminate in a war of the magnitude of the Gulf War consequence. It was brought about by Saddam Hussein's (Iragi President's) decision to invade Kuwait, a neighbouring sovereign state, and his refusal to quit despite mounting international pressure. The consequence was the grave Gulf War. Soyinka's mention and partial discussion of it in the text is for the covert but dominant

pacifist undertone that world leaders should avoid acts capable of engendering world peace. So, there would be no need for 'the release of prisoners after the war'. (p. 515). And this is why he declares 'I detest the expression *collateral damage* when applied to human lives'.

And talking about world peace, the United Nations is the global organisation which is saddled with the responsibility of ensuring the peace of the world. Norman Lowe (2005:170) enumerates the functions of the United Nations as 'to preserve peace and eliminate war, to remove the causes of conflict... and to safeguard the rights, all individual human rights'. Soyinka deems it urgent to remind the world and the United Nations of the latter's waning attention to world peace. This is the import of 'ambiguous' in Soyinka's statement 'we discussed the plight of the refugees, the ambiguous role of the United Nations and the likelihood (or unlikelihood) of peace in the Middle-East in our lifetime'. It is significant to emphasise that Soyinka deems it necessary to feature this issue in this memoir the world would do something decisive and urgent about the operations of the United Nations. Many would have been alarmed by Soyinka's revelation that the United Nations operating with a chatter essentially on enduring the world peace is non-committed (ambiguous) in matters affecting refugees who are victims of war, whereas it is a functional assumption in the world today that the breaking out of a war in any part of the world particularly in any member-nation is a manifestation of the failure of the United Nations in its operations. Of similar level of significance is the challenge of ensuring peace in the Middle-East where countries like Egypt, Iraq, Syria and so on 'were bitter rivals'. (*World Book Encyclopaedia Volume 13:534a*). When citizens of the world realise the ineptitude of the United Nations and the challenge of ensuring peace in the Middle-East, they will act accordingly and there will be peace in the world. This is the goal of Soyinka's social consciousness in his work.

Still on the Middle-East, but specifically on Israel, and more precisely the Shimon Peres' support for Soyinka's cause of ensuring a fair society back home in Nigeria where Sani Abacha ruled with ravaging brutality, Soyinka tells of Peres as sharing the cause of ending the despotic tendencies in Abacha's administration at the time. As he puts it: 'Even if we obtained nothing from the resources within Peres' scope of influence, his willful gaze left me feeling that this was a friend who shared similar ideals' (p. 541). It is

suggestive here that Soyinka believed passionately in the ideals of instilling democratic ideals in Nigeria and that the international community which Shimon Peres symbolises should help campaigners of democratic ideals in various countries in order to make the propagation of democracy all around the world achievable. If this is attained, the world would be rid of vagrant violators and breakers of human rights. However, Soyinka tends to remind Israel of the need to make MOSSAD, the secret agency of the country, less snoozing so that visitors to the country would not be suspicious of the agency. This is what Soyinka intends on page 542 when he relates to the reader that his Israeli Chauffeur ‘Smelt MOSSAD’ as he took Soyinka to Old Jerusalem. If there is no diplomatic suspicion, there would be trust among the nations of the world. The world would be the better for it. This is Soyinka’s intention by bringing the issue to reckoning in the narrative accounts.

Jamaica, with its socio-political turbulence catches the attention of Wole Soyinka on pages 350 – 351 of the text. In a clear straight-forward term, Soyinka declares: ‘Jamaica was a space of violence’. And the violence is indicated in such lines as ‘Those were the voices of the garrison children, seeking liberation...’ and ‘residents often slept beneath, not on their beds, for fear of being killed before morning by stray bullets...’(p. 351). With these, Jamaica was indeed a space of violence. But Soyinka sues for peace in the country as in the ultimate consideration this would lead to the total fruition of the desire of the garrison children for social integration. He does this in the text by featuring the song of the children viz:

My dream is to see the world come together and lie as one
in peace and love and stop the killing... (p. 351.)

The predicament in which the children found themselves, as Soyinka indicates, is blamed on the desire of local politicians to maintain dominance over the downtrodden. Soyinka reveals ‘It was the politicians who created these garrisons and the purpose ;... to guarantee and seal tight their political fiefdom’.

There is no gainsaying that Soyinka’s presentation of the plight of the Jamaican children is pathetic and, as such, pitiable. On the other hand, his disclosure about Jamaican politicians is shocking. It is Soyinka’s style of bringing peace to the Caribbean Island. It is a case of generating a feeling of inhumanity and cowed submission

continuously. The bitterness generated through inhumanity is still fresh in the reader when he/she encounters the predicament of the garrison children; a case which provokes deep sense of pity for the children as well as profound condemnation of the greed of the politicians. This is the goal of Soyinka's concern for the Jamaican situation.

Page 548 of *You must Set Forth at Dawn* contains Soyinka's peep into the European state of Hungary. Soyinka tells of his willingness to identify with the cause behind a civil unrest in the country. He puts it as '... my volunteer flirtation with the Hungarian uprising...' One can deduce from this that the author's resolve to contribute to dousing the tension emanating from the Hungarian unrest for the peace of the people. It is important to stress that Soyinka was involved in the unrest by free-will. This is because he was a volunteer – he was not reluctant. He was equally passionate. We notice this in the metaphorical semantic content of the word 'flirtation' in the usage context. All of these combine to show Soyinka's commitment to instituting peace and social order in Hungary and by extension, Europe.

And there are two perspectives to achieving this: direct Soyinka's involvement and remote Soyinka's involvement. The former is attainable through the result of his actual negotiation and persuasion, his eminence as a Nobel Laureate coming to reckoning. The latter is psychological. It may arise from the egoistic tendency in the Hungarians to feel slighted by the circumstance of a black man adjudicating in a dysfunctional political system in a great European nation. Therefore, those concerned may be discouraged from perpetrating vices capable of bringing about disorder in their society. So as not to create a situation where a black man (or coloured man) would have to adjudicate. This state of affairs given, there would be peace in all Hungary, in all Europe and the world at large. This is Soyinka's social consciousness goal coming to fruition.

From Hungarian uprising, we move on to the struggle against Daniel Arab Moi's high-handedness in Kenya. Though there is already a strong Ngugi-Mugo effort at checkmating Moi (Soyinka describes Micere Mugo 'Ngugi's comrade-at-arms'), Soyinka still felt there was the urgent need to add an international voice to the internal (Ngugi-Mugo) struggle against Moi's trampling on fundamental human rights and other vices in the African country. The prolonged incarceration of Ngugi is one of such vices. In fact, Soyinka describes Moi's state of mind in committing the atrocities as 'paranoia and

draconian'. We ask, how could the citizens of a country ruled by a man of Moi's administrative temper know peace? This is Soyinka's worry, his desire for an ideal society for the people of Kenya under Moi. His worry reflects in '... I became desperate to make contact with Ngugi, about whose condition in prison we were receiving only disquieting news'.

A social commentator, a literary artist being in prison could indeed send jitter down the spine of a concerned observer. The amplitude of Moi's brutality could not have manifested any greater. Soyinka's concern for and harness desire to put up a personal appearance in Nairobi confirms his desire for peace to reign in Kenya. And this will necessitate the rejuvenation of friendship and good neighbourliness which the people of Kenya, especially the rural ones, value, but which had been ruptured by Moi's dictatorship.

Soyinka tends to caution the Central Intelligence Agency (CIA) about the operations of the agency. This is on page 390 of the text. At this point in the narration, Soyinka recounts the experience of Martin Luther King in Oslo where he had gone to receive the Nobel prize. It was, according to Soyinka, a scandal in which, as Soyinka would want the reader to know, King was said to have been involved with a woman. Soyinka cited the King's Oslo experience as an antecedent in his own case of a similar nature in Stockholm. And since he was innocent in his case, King's, too, is presented as being misdirected. He describes King's as a scandal, stating that 'The CIA was alleged to have engineered that incident'. The words, *scandal* and *alleged*, are significant, first, in King's case and ultimately in Soyinka's social consciousness.

To begin with, *Oxford Advanced Learner's Dictionary: International Student's Edition* defines *scandal* as 'behaviour or an event that people think is morally or legally wrong and causes public feelings of shock or anger'. The same dictionary defines *allege* as 'to state something as a fact but without giving proof'. The two words, used together in an expression, give an aura of lack of integrity and doubt, respectively. This means that the CIA, which is a US government's agency that gathers secret information about other countries for the American government, orchestrated an event that put King in a scandal and yet it could not substantiate claims against the black American. This, in any ramification, is untoward and can endanger the peace of the world. This is because the

CIA is assumed to be an agency of integrity. But if it engages in false accusation most especially against a notable personality or a government, suspicion and eventually, disaffection, can arise even in the diplomatic circle. To forestall this, and to raise the consciousness that the CIA is losing track in its objective and the consequence of such, Soyinka then makes the statement an passant in *You must Set Forth at Dawn*. Can his commitment to maintaining peace in the society be any more manifesting?

We observe that Soyinka's consciousness about the society is reformist in its mode. It is intended to instill a new orientation, a new attitude in the people for a better society. Also, we reckon that his concern is not limited to the African society alone. He extends it to the rest of the world. It follows that his humanitarian inclination is for the entire human race on the surface of the earth. All of these are illustrated in the personal narrative.

As an exemplification of this claim, we note Soyinka addressing military brutality in his homeland, Nigeria, and as such, lamenting the killings of innocent citizens in broad-day light, and the flogging of Ola Rotimi by soldiers in Lagos. He laments the inefficiency of the health service in Nigeria leading to the death of the author's friend, Professor Ojetunde Aboyade. This is to mention but a few from many instances.

Outside of Nigeria, Soyinka reports, his active participation in the raging post-apartheid conflict in South Africa between the Mandela-Rhamafosa-Mbeki-led ANC and the Buthelezi's Inkatha Freedom Movement.

Outside of Africa, Soyinka evaluates and responds, in a didactic way, to the destruction of lives and property occasioned by the Persian Gulf War. He mentions, also, the Shimon Peres' support for his cause of fighting the military back home. He equally teaches a new orientation through the Jamaican politicians' inhumanity to the downtrodden in that Caribbean Island. He mentions the Hungarian uprising in the memoir too, just as he, by the ultimate intention, cautions the CIA against involvement in unsubstantiated claims against world personalities or nations. If all of the social ills that he, overtly or covertly, identifies are corrected, there would be a new social order. The new social order would then bring about peaceful co-existence among the people of the world. Therefore, we conclude that *You must Set Forth at Dawn* is aimed at social reformation in Nigeria, Africa and the world over.

Metaphysical Paradigm in *You must Set Forth at Dawn*

We have stated that metaphysics is one of the theoretical instruments for reading *You must Set Forth at Dawn* and *A Daughter of Isis*, other theoretical and analytical concepts being social consciousness and aesthetics, and specifically, literary aesthetics. At this juncture in the research, our attention is on metaphysical contents of the fiction, *You must Set Forth at Dawn*. As a result, we shall be examining how Wole Soyinka adopts a sense of the spiritual leaning and energy in his discussion of issues in the autobiography. We equally attempt to examine the significance of Soyinka's recourse to the transcendental energy in each specific situation and throughout the text. This is in addition to examining the variations in the methods of alluding to the supra-human sphere in the course of his discussion of many social issues in the narrative account.

It is significant to stress it once again that Metaphysics is localised in the context of Soyinka's adoption of and alluding to spiritual energies. Sequel to this, there are variations between the Greece-Roman brand of the conception and manifestation of metaphysics as noted in the exploits of Plato and Aristotle in the direction, and the Africanised variations as noted in Soyinka's adoption, reflecting in *You must Set Forth at Dawn* in the course of the writer's discussion of his social engagement

Sources and Significance of Metaphysics in *You must Set Forth at Dawn*

There are many sources of metaphysical references in the text. What we intend by 'metaphysical references' is the energies Soyinka refers to in the transcendental world in the process of articulating his social cause. And, in that light, we posit that Soyinka seeks and finds spiritual energy in Yoruba deities that include Osun, Oro, Ogun, as well as séance, as a means of passing his messages across in the metaphysical vein.

Deconstructing a Metaphysical Superstructure in *You must Set Forth at Dawn*

The bid aimed at deconstructing hence debunking Soyinka's claims on the essence of his metaphysical association with Ogun has prompted us to begin our investigation into the writer's metaphysical manifestation in the fiction with his association with the Yoruba god. Our focus is not to base the investigation on Ogun as Soyinka's demiurge as this is common knowledge in African literary criticism. However, the focus of the study at this juncture is to interrogate the author's own views and responses to such a conclusion of critical works on the writer's transcendental

affiliation. Beginning a metaphysical reading of Soyinka with his affinity with Ogun may be quite expected. Perhaps, this is due to the general awareness of the writer's romance with the god as a source of supra-human energy for the writer. In fact, he, too, acknowledges this, as noted in 'the suggestion that I was possessed quite early in life by the creative-combative deity, Ogun, is a familiar commentary...'. What is dimensional in this research is the critical review of the trailing developments to this assumption and the contextual significance of Soyinka's recourse to the transcendental world in the process of establishing his social consciousness goals in the text. There are dimensional developments in the mode of Soyinka's metaphysical reflection in the non-fictional narrative. As a precursor, we begin with the writer's affinity with the deity, and on Ogun, Soyinka recognises that he is inseparably associated with the god and that he brings Him into his literary works. This, he describes as 'undeniable'. But he tends to be affirming that his association with Ogun is limited to writing alone. In that case, Soyinka claims that it is for creative potency that he adopts the god. This bears analogy with Musing in the classical creative era.

We find this claim too distant from evident realities, especially as accessible in this text. Soyinka himself, describes Ogun as 'creative-combative' in this personal-experience narrative. This compound adjective contains two attributes of the deity. If the creative part proves Soyinka's claim, how about the combative aspect? Therefore, we maintain that Soyinka's adoption of Ogun as a spiritual guide transcends the creative but combines the creative with the combative. We, however, are concerned with both the creative and the combative in the research. The creative for the convenience of our research, shall be defined as the textual creativity, that is, issues associated with Ogun, as one of the transcendental figures Soyinka alludes to in *You must Set Forth at Dawn*. We shall, for the same purpose, divide the combative into intra-text combative and extra-text combative, as exhibited in pugnacious tendencies of the author as demonstrated within and outside of the text, respectively.

The Combative Metaphysics: Intratextual

The study examines Soyinka's combative metaphysics by first of all considering the tension and frustration that build up in Soyinka in his description of the terror that military administrations unleashed on the Nigerian citizenry at various times in the political history of the country. As he portrays the obnoxious military maltreatment of civilians, Soyinka writes that the performances of people 'with the application of *Koboko*...'. The atmosphere of created from this could be said to be deplorable. The use of *koboko* on grown-ups by agents of the state who, primarily, are supposed to protect the same citizens is, to say the least, pitiable. Such is made worse considering the situation that those affected had no favourable option but to succumb to their fate by acting the Uncle Tom – an Uncle Tom being a black person who is subservient to a white person. This situation is a contradiction in term and as such, pathetic. This builds discontent in Soyinka and in seeking a solution to it, he eulogises Ogun, exclaiming 'Ogun be praised' (p. 178).

Soyinka's resorting to Ogun as seen here, above, is Soyinka's belief in numinous influences on the physical realm. Or, by way of further expatiating, such is his perception that the spiritual world has lasting solutions to the problem of man. And in discussing Soyinka 'using the instrumentality of metaphysics, the resort to Ogun in the manner of resolving the problems of man, is Soyinka's localisation and illustration of *deus ex machina* which was a Greeco-Roman system of dramatic casting of resorting to a deity to solve complex human conflicts. With 'Ogun be praised', Soyinka seems to suggest that the rescue of man from manacles of a fellow man is not the solace that another man can proffer. Rather it is only a being of a supernatural influence that can provide the much-needed rescue from damnation of human complexity. But the question may be what kind of supra-sensible being can come to the human rescue? Orunmila? Jesus Christ? Lao-tse? Mohammed? Or God? To Wole Soyinka, such is Ogun.

The *deus ex machina* model of Soyinka's metaphysics could be described as the height of his reflection on this theory of literary analysis. This is due to the fact that, as we established earlier, the theory originated in the classical age with Plato and Aristotle being pioneers. With *deus ex machina*, Soyinka has indicated Greeco-Roman

metaphysical culture. All he does here is to localise it by ‘establishing a link between Ogun and deus ex machina.

Further metaphysical reading of Soyinka’s *You must Set Forth at Dawn* is enhanced in the author’s declaration:

It had become my habit to turn the motor garage in whatever house I occupied – into a gallery-cum-study, and this was where I spent most of my time, working among the ancestral masks, the gods, their caryatids, shrine posts and vessels, basking in the aura (p. 182).

Soyinka’s declaration above raises a lot of curiosity for tracing the metaphysical content of the excerpt. One can understand Soyinka’s forsaking of the human society in the declaration. Spending a substantial part of his time with gods in the form of working with them is a confirmation that he tends to be discontent with human contact. We observe a great deal of romance between the author and the denizens of the higher world. We need to stress with an emphasis, that ‘working among the ancestral masks and gods’ as he puts it, is an indirect way of saying that he usually wrote among the gods. In any case, since Soyinka is a writer, we take ‘working’ for ‘writing’ and as such, we conclude that he wrote (maybe still writes) drawing inspiration from the gods. This is not accidental as he establishes it in the text that he adopts Ogun for creativity. In that case, the essence of Soyinka’s metaphysics is to draw inspiration from the world higher. He might have foregrounded the inspiration aspect of his association with the gods and their masks. However, we give the company he enjoys from the dwellers of spiritual real space prominence as inspiration after all it takes absolute emersion in something and a feeling of pleasantness to bask in the general atmosphere that the gods with their caryatids and vessels, shrines and posts. The inspiration and the conducive aura of the company with the gods illustrate Soyinka’s metaphysical consciousness in the text.

The Combative Metaphysics: Extratextual

We have adopted Soyinka’s own descriptive words for Ogun in the text for our critical evaluation and analysis at this point in the study. As we stated earlier, we have the creative and the combative Ogun. We further split the combative into intra-textual combative and extra-textual combative. Having reiterated this, we continue with the

definition of the combative Ogun as being the bellicose Ogun. Soyinka displays this in his metaphysical sensibility in *You must Set Forth at Dawn*. We note this in the revolutionary inclination in Soyinka's favourable disposition to the outburst of the civilians against the brutality of military disciplinarians. Soyinka has displayed the ubiquitousness of the supra-sensible influence of Ogun suggesting that it is Ogun that has prompted the dissident civilians to defy the brutality of the iron-handed military officers. It pleases Soyinka that the dissident civilians hissed their contempt. Hissing, by putative cultural assumptions, is a sign of revolution and contempt whereas both revolution and contempt are combative. If Soyinka praises Ogun for, by our deducing, prompting the people to revolt, he tends to signal that self-defence is the answer to oppression. This is the combative aspect of Soyinka's metaphysical orientation which is in line with Agbo Folarin's (2005:31) description of Soyinka in the rhetorical question:

What hand is it that twist the resistant sinews of artists like
the young Blake and the ever rebellious Soyinka?

If Soyinka has adopted Ogun as a guide and described Him as combative and he praises Ogun for prompting civilians to rebuff oppression, then, Folarin's analogous description of Soyinka as rebellious is appropriate. This is because one can validly conclude that a trait of his metaphysical adoption of Ogun is temper which is the illustration of the intra-text combativeness of Soyinka metaphysics as it is reflected in the faction *You must Set Forth at Dawn*.

The extra-text combative nature of Soyinka's metaphysical consciousness manifests in Soyinka's physical show of rebellion in 1965 when he single-handedly held the Nigerian Broadcasting Corporation studio hostage. In the process he seized the speech of the Premier, Chief Samuel Ladoke Akintola. This was reported in the Daily Times of Monday, October 18, 1965. The paper reports:

Mr. Wole Soyinka, a lecturer at the University of Lagos, was yesterday declared a wanted person by the police. He is wanted by the police in connection with an incident in which a man entered into the studio of the Nigerian Broadcasting Corporation and seized a recorded tape of the speech of the Western Premier, Chief Samuel Ladoke Akintola (p.1).

A combative trait could not have been better demonstrated than Soyinka did it here. It is the actual real-life physical demonstration of, as he puts it, though may deny, the combative attribute of his guide, Ogun.

Soyinka's Metaphysics: The Communal

The metaphysical consciousness of Wole Soyinka impels him to worry about the loss of Ori Olokun. This was the art work depicting the head of Olokun in bronze. Olokun was the deity who was assigned the task of aquatic creativities in the Yoruba lore. He was the aquatic counterpart of Oduduwa. The bronze carving is said to have been exhumed by Leo Frobenius, a German archeologist. The carving got missing from the Ife Museum. Soyinka, however, pursues the bronze to the British Museum for its recovery. Why the passionate pursuit of cultural public property?

Again, this is an affirmation of Soyinka's deep-seated belief in metaphysical veneration and how this influences the activities and perhaps, the fate, of mortals in the physical world. The carting away of Ori Olokun to a foreign land, as Soyinka believes, deprives the people of Ife of divine protection as the binary combination of aquatic and land numinous influences was gone; and so also was the pride associated with the presence of the reincarnated deity, Olokun, through the bronze carving. Soyinka writes that the Ife people '... were subjected to the indignity of occasionally seeing the fake piece...' The word choice for interrogation in these Soyinka's words is 'indignity'. It is deduced from these words that the loss of the bronze, which could be interpreted as the loss of Olokun spiritual essence, was a loss of dignity of the people, themselves.

In this case, the deity accorded the people dignity. With this, Soyinka tends to suggest and emphasise that the deity, buried in the land of a people and this combined with the bronze assumed to be serving as the incarnation of Olokun, was a source of divine pride and protection to the people of Ife and the Yoruba race at large. The obvious passionate belief of Soyinka in the divine essence of Olokun and his representation is to aver that Soyinka's metaphysics is not limited to the divine affluence of Ogun alone. Rather, he recognises other divinities. Also, his metaphysical belief is not about the self but about the general communal good and identity. As argued so far, Ogun could be seen as being of personal essence to him, while Olokun illustrates his quest for the divine

protection of all through the veneration of cultural deities. This pair of Soyinka's metaphysical concern is found in his literary works. As Biodun Jeyifo (1988:170) puts it:

The occasion of his Nobel award is a particularly auspicious moment in which to reflect on the interplay of the personal and the socio-cultural in his writings and activities.

There is, indeed, interplay of and between the personal and the socio-cultural in Soyinka's writings. His literary works span issues in the society. His activities are socio-political too, and not limited to his personal considerations. They include what will benefit humanity in his immediate environment and the global community.

We posit that Soyinka's metaphysics transcends his personal considerations. The instance of his adoption of Ogun as a cosmic force could be explained in the direction of both the personal and the social. Again, we resort to his word 'creative-combative' for the description of Ogun. The word itself is of interest to us for the study. Its further break-down is necessary for indepth elucidation. The word is a compound adjective. A compound word is a word that has been formed through the combination of at least two words which function as one in the new word combination. One peculiarity of word-compounding is that there are more than one semantic trait in the new word formed. The number of the semantic traits noticeable in the compound word depends on the number of words that combine. In a two-word compounding, there are two semantic traits. There are three in a three-word compounding, and so on. In this case, there are two words in the focus-word 'creative-combative' as coined by Soyinka for his cosmic model, Ogun. The first time the word was in focus, we discussed it to discountenance Soyinka's claim that Ogun is for creative potency alone. We are, at this juncture, interested in the interpretative significance of Soyinka's adoption of Ogun's character traits as contained in the compound adjective to affirm that his metaphysics is both personal and society-centred.

It is reiterated that the word is a two-word compounding hence it contains two semantic traits which are creativity and combativeness. That is, the word both means and signifies that the subject of description is both capable of creating or inspiring creativity, and at the same time, exhibiting hot temper at will. It must be stated that to Soyinka, and as we pointed out earlier, Ogun's character traits are multiple. Soyinka maintains this

view in *You must Set Forth at Dawn* (p. 56) when he states; ‘Like the many faces of Ogun, god of the road...’ ‘The many faces’ here, illustrates the varied perceptions and character traits of Ogun. But the two, creativeness and combativeness, are astounding to Soyinka. Therefore, if Soyinka has described Ogun as his demiurge and the insinuations of critics on the preponderance of his character traits in Soyinka’s works as ‘undeniable’, then, it is argued that these two astounding traits make Soyinka’s metaphysics both self-centred and society-oriented.

The creative trait signifies the author’s personal essence of his intimacy with his demiurge. The personal essence is noted in that the demiurge helps him in creative power and skills. This results in the author’s both dexterity and prolificity in literary production. In a dissimilar vein, the combative aspect of his relationship with Ogun could be illustrated in his single-handedly besieging a broadcast organization (the NBC) to foil the broadcast of the Western Premier, an incident which he confirms thus:

On my way to my assignation with the radio station in 1965, I made a brief stop at Bola Ige’s house to let Bola know that I might be away for a while, though I did not tell him why (*You must Set Forth at Dawn*, p. 122).

It takes a strong will for an individual to dare a risky engagement like a clash with the power that be in an African country, specifically in Nigeria. Truly, he realised that he risked being sent to gaol on that account. He knew he could be charged with felony. This is what he indicates in ‘... I might be away...’ in the extract because he knew he might be apprehended.

However, if Soyinka knew he could be apprehended and if he was aware of the gravity of felony in the penal code of Nigeria’s criminal justice system, and yet he went ahead to invade the broadcast station then, we could say that there was a prompting energy behind him. This was the combativeness in the author’s metaphysical vein which he emulated in Ogun. And this instance is illustrative of Soyinka’s society-oriented metaphysical vein. We indeed need to clarify that the combative dimension to Soyinka’s pairing with Ogun has not been due for street fisticuff or free-for-all. It has been in the mode of expressing and maintaining hard posture on injustices in the Nigerian society, specifically as perpetrated by the government. We then maintain that the essence of the society-oriented Soyinka’s metaphysics in the context of combativeness is for the

attainment of social justice and probity. This is noted in Abiola Irele's (1988:165) words when he declares that:

This all the more imperative in that this honour has come to a writer whose genius is not only beyond dispute, but whose career has been exemplary and whose work has been especially representative, a writer who has sought above all to chart the very course of our collective being at a moment of its greatest historical tension.

What Irele means by '... to chart the very course of our collective being...' and '... greatest historical tension' as above, is 'the welfare of the people' and 'bad governance' respectively. Again, there is a dominance of social concern in the Irele's submission, particularly when the significance of the words *collective and historical* are considered. Both words are non-personal in meaning-content. Indeed, this is what Soyinka stands for as predominant in his works. This drive, however, is occasioned and sustained by the society-oriented mode (combativeness) of Soyinka's metaphysics.

For crystal-clear elucidation, we would assert that Soyinka's society-oriented metaphysics is multi-faceted. It ranges from socio-economic, spanning socio-political to socio-cultural and even diplomatic, as we shall highlight as the interrogation progresses. To begin with, Soyinka's unrestrictive search for Ori Olokun is metaphysical. It is socio-cultural in the mode of metaphysics. The excavated Ori Olokun is public property. The deity it symbolised, Olokun, as mentioned earlier, was the deity of the sea and 'The worshippers of Olokun believed that the bottom of the sea has become the graveyard of many of the ancestor's (sic), (Dayo Ologundudu: 2008: 100-101). Ologundudu reveals further that Olokun is worshipped by the people of Benin, Nigeria. Soyinka reports that Ori Olokun's ancestral representation was carved in bronze and that:

Ori Olokun – the head of Olokun – was traditionally buried in the courtyard of Ife palace by the priesthood, brought and only at his festival when it was ritualistically washed, honoured and then returned to its resting-place until the next outing (*You must Set Forth at Dawn* p. 225).

At some point, Leo Frobenius an archeological adventurer from Germany excavated, rather accidentally, the bronze representation of Ori Olokun in the ancient time. No

sooner had Frobenius dug up the bronze artifact than it, as Soyinka reports, disappeared with the British Museum being the suspected destination.

Subsequently, however, Soyinka pursued the artifact to its new haven ‘across the waters from the West African coast...’ (*You must Set Forth ...* p.226). Beyond the pursuit and the sighting of the real *Ori Olokun* on postcards in British Museum, he sought its immediate ‘journey back in the diplomatic bag to its home...’ (p. 231). Worthy of mention too, is the outpouring of emotion of passion Soyinka expressed on seeing the original Ori Olokun. He exclaims ‘Ori Olokun! The real thing!’ He adds briskly, ‘Beautiful’. And declaratively, ‘The proportions were unmistakable. I could only gasp with disbelief ...’ (p. 228).

This situation of a reference to a home for an inanimate object representation of a venerated mortal long-gone and the exclamations both as noted in the lineal quotations, call for attention. And as such, what is suggested by the reference to ‘home’ for the bronze carving is that the venerated figure which the carving representation is assumed to still be part of the local system of the people. In other words, Olokun is presumed to still exert influence among the people who venerated it, Soyinka inclusive. The exclamations by Soyinka upon the sighting of *Ori Olokun* are nostalgic pouring of emotion. *Webster’s Get Results Dictionary of Grammar* explains *exclamation* as ‘a word, phrase, or sentence called out with strong feeling of some kind’. In that case, Soyinka expresses a feeling for re-locating Ori Olokun. Pursuant to this state of affairs on Soyinka’s quest to reinstate the cultural artifact, we ask ‘why is Soyinka so passionate about Ori Olokun?’ ‘Why does he build a castle for it in the spatial space?’ ‘Why is he down-right nostalgic on seeing the object again in a distant land?’

Nelson Fashina’s theoretical concept of ‘Ori’ responds to these enquiries. We could link Ori in Ori Olokun to Fashina’s theorising. Fashina theorises that ‘... *Ori* derives as a source of an African universal theology and philosophy of being ...’, emphasising that ‘... Ori has metamorphosed from its ordinary semantic meaning as the physical ‘head’ of a person...’ (2009:240). The focus of Fashina’s *Ori* philosophy is that ‘Ori means destiny’ (p. 241). If Ori means destiny and Soyinka believes in Ori Olokun, then suffice to maintain that this goes to express Soyinka’s believes that the destiny of the people of Yorubaland might be jeopardised with the carting away of Ori Olokun. This, it

is assumed, may occur in a situation that the extra-terrestrial fate and destiny of Olokun might be desecrated, hence damned. If this happens to a cosmic benefactor of a people, what then, would be the fate of the people as protégés?

All of these go to show how much Soyinka reveres Olokun. If Olokun is a divinity or a deity in the Pantheon of Yorubaland and Soyinka believes in his significance, then Soyinka's metaphysics is also communal since his efforts at recovering Ori Olokun are not for his spiritual being but for the communal essence.

Monist and Pluralistic Metaphysics in *You must Set Forth at Dawn*

An effective discussion of Soyinka's metaphysics from monist and pluralistic perspectives in *You must Set Forth at Dawn* anticipates an explanation of the terms monism and pluralism. And in line with this, we maintain that both terms are philosophical concepts contrary to each other in meaning. Monism is the perception that any form with overt or covert, internal or external divergences, is a matter of singularity. The aim of the monistic conception is that all is but one. It does not accommodate duplications, nor does it give room for shades of existence. Monism is a view of philosophical enquiry that stipulates that any area of human endeavour is unified entity, just as there is only one God who is the unification of the spiritual forms and forces.

Through a cursory look at the quotation, one understands that the central principle of monism is a singularity or unification of divergences as a single whole. This is equally the case in philosophy which is its primary domain. For example, an aspect of monistic philosophy recognises only the mind as being real. Another holds that the mental and the physical can and should be condensed to and blended as a kind of a unified substance. The third aspect of monism (physicalism) recognises that only the physical is real, and that the spiritual should be manipulated as the physical. Though there is a tripartite perspective to the idea of singularity in monism; though the perspectives diverge on the principles of singularity, they all converge to emphasise that singularity is the pillar of form.

Outside of philosophy, monism is applied to and contextualised in various fields. Monists claim that it is the essence of monism that binds a session like ours together as

one. It is monistic tendency that make husband and wife to be one indivisible entity. It is this sensibility that makes a people one in spite of variations in their ethical systems.

Affiliating with a guide in the transcendence, Soyinka is observed to have made Ogun his privileged figure among the gods and goddesses in the Yoruba pantheon. As a result, he is widely believed to be under the protective cover of Ogun's extraterrestrial influence. Soyinka covertly indicates his preference for and the upholding of the will of Ogun in *Myth, Literature and the African World* and "The Fourth Stage: Ogun/origin of Yoruba Tragedy". It is perhaps safe to argue that in no other work does Soyinka rate Ogun higher than other deities in the Yoruba cosmogony. It would rather be as equal.

We begin with *Myth, Literature and the African World*. Writing under the title 'Morality and Aesthetics in the Ritual Archetype', Soyinka takes a survey assessment of the roles of Sango, Obatala and Ogun as agents of the chthonic realm who impact on the mores of the human realm. He argues that 'The deities exist in the same relation with humanity... (p. 11), and that 'The community emerges from ritual experience...' (p. 33). But in the process of exemplifying the roles of each deity, Soyinka valorises Ogun and speaks of him more glowingly than he does of the other deities. For example, he writes of Sango:

Sango ... interests us here only in respect of his essentiality, which enables us to relate him to a cosmic functionalist framework in company with several deities. This description 'functionalist' does not imply that other deities such as Ogun and Obatala ... do not also fulfil functionalist roles in the Yoruba man-cosmos organisation (p.8).

A thorough reading of this comment indicates that Soyinka recognises Sango in the Yoruba cosmogonic realm, but without the inclusion and relevance of numinous spirituality.

The same situation occurs in Soyinka's assessment of Obatala with respect to the deity's roles in the spiritual plane of the Yoruba. Soyinka thus assesses him:

We now turn to Obatala, a gentler sector of the arc of human psyche Within his crescent is stored those virtues of social and individual accommodation: patience, suffering, peaceableness, all the imperatives of harmony in the universe, the essence of quietude and forbearance; in short the aesthetics of the saint. (p. 13).

But, Soyinka is quick to connect Ogun to all these virtues aforelisted lest it may be assumed that they are peculiar to Obatala alone. He therefore adds ‘On the very far side of such an arc, we find the protagonist assertiveness of Ogun’.

To consummate his bid to make Ogun relevant, hence valourise him, at every point all along, Soyinka devotes much time and energy to discussing Ogun in a manner that suggests his preference for, reverence and favouring of the god. Alluding to his earlier discourse on Ogun in ‘The Fourth Stage’, Soyinka on page 26 of *Myth, Literature and the African World* recalls ‘I attempted to illustrate the essential Ogun using Hellenic concepts as a combination of the Dionysian, Appollonian and Promethean principles’. We stress ‘essential Ogun’ here and Soyinka’s valourisation and favouring of the Yoruba iron deity manifest in the illustration of one god with three great Greek gods. The valourisation is further evident in Soyinka’s claim thus ‘In Yoruba metaphysics, no other deity in the pantheon correlates so absolutely...’ (p. 26), and still on the same page, Soyinka submits that ‘Ogun’s history is the story of the completion of Yoruba cosmogony’ Soyinka’s assessment of Ogun takes heroic dimension on page 30. As the writer writes:

Only Ogun experienced the process of being literally torn asunder in cosmic winds of rescuing himself from the precarious edge of total dissolution This is the unique essentiality of Ogun in Yoruba metaphysics: as embodiment of the social communal will invested in a protagonist of its choice.

We note above that Soyinka celebrates and hero-worships the god. This is equally the objective of Soyinka in ‘The Fourth Stage’ where he speaks less glowingly of Sango and Obatala thus; ‘We will not find the roots of tragedy in the mysteries of Sango.’ And ‘What moral values do we encounter in the drama of Obatala, representative though it also is of the first disintegration experienced by godhead?’ This is when he has just opined on Ogun that ‘The significant creative truth of Ogun is affirmation of the re-creative intelligence...’ (p.150). This signifies the Soyinka’s favouring of Ogun over Obatala and Sango who are representative of the Yoruba pantheon. This is what informs Jeyifo’s (1988) identification of Ogun as ‘... the Nobel Laureate’s Muse...’ (p. 170).

Soyinka's Pluralistic Metaphysics: The Metamorphosis

We have pointed out that Soyinka's metaphysical consciousness was once monistic. This is evident in his earlier cosmic association especially in the '70s, as manifested in his overt reverence for Ogun and as a result, he relegated other deities to the background. By this, we intend that Soyinka recognises other deities in the Yoruba cosmos but not to the extent of spiritual submissiveness. However, Soyinka's metaphysical attitude soon metamorphosed. The writer soon substituted his monistic spiritual attitude with liberal metaphysics, suggestive of his new-found belief that the deities in the Yoruba pantheon work in concert for spiritual consummations. In *The Credo of Being and Nothingness*, Soyinka indicates the belief in the syncretism of the cosmic powers. As he narrates '... but I was able to resurrect it at Ife when I transferred there, succeeding eventually in obtaining land allocation for a unified place of worship of African deities which we named, *Orule Orisa*' (p. 16). We deduce from the foregoing that Soyinka realises that other deities even beyond the Yoruba pantheon, are equally worth revering. This is inclusive of Obatala and Sango whom he appears to have relegated, as pointed out earlier.

Soyinka's new found syncretic principle in his metaphysics is in concert with Funso Aiyejina's (2010) discomfort with Soyinka's excessive romance with Ogun. He implies that Esu-Elegbara works with Ogun to achieve his (Ogun's) heroism. Aiyejina recalls that:

There was a lull in the battle... Esu came by, saw Ogun in repose, planted a huge gourd of palmwine at his side... When Ogun woke up and saw the gourd of palmwine, he was ecstatic, he grabbed it with his large hands and drained its content in one long unbroken gulp. As usual, the palmwine rushed to his head and he bellowed a command to his soldiers to resume the battle. (p. 14).

Aiyejina further argues the indispensability of Esu to Ogun thus:

While Ogun looms large in Soyinka's works, with Esu relegated to occasional appearances, it can be argued that there are many avatars and pre-figurations of Esu operating as dynamic undercurrents... (p.14).

Aiyejina's position from the above is that Soyinka should accord Esu his spiritual dues and as such Soyinka has no justification for relegating other deities to the background after all the deities work in concert. Aiyejina buttresses his position citing Osofisan's '... theory of collaborative/confrontational relationism between Esu and Orumila...'

However, the current realities in Soyinka's metaphysics are in line with Aiyejina's position. While Ogun still towers in Soyinka's metaphysics, other deities too are accorded venerated regard by him, as we note in *You must Set Forth at Dawn*. We posit that this is Soyinka's belief in the syncretic operation of the deities and this affirms the pluralistic tendency in his metaphysics, hence the metamorphosis of Soyinka's metaphysical attitude.

Soyinka's Pluralistic Metaphysical Metamorphosis in *You must Set Forth at Dawn*

Pluralistic metaphysical attitude suspends the monistic sensibility from holding permanently in Soyinka's metaphysics. The indices of this suspension are contained and dominant in *You must Set Forth at Dawn*. Pluralism is a philosophical theory. It is the one that maintains that reality is made of many substances. It is the belief that the phenomena of life cannot be explained by a single account. In that light, pluralism holds that reality is a combination of multi-faceted senses, which when applied to the social system, for instance, institutes a blend of co-existence between politics and the law in the process of attaining functional governance. Further explanation of this is that pluralistic religious devotees believe in more than one God. In law, several interpretations of code ensure justice, and in politics, the blending of several political ideologies enhances progress in a society. And in Soyinka's metaphysics, veneration is accorded many more gods than only one in the African pantheon.

The suspension of the monistic perception in Soyinka's metaphysics begins with this. We recognise that Soyinka gives Ogun his right of place in the Yoruba pantheon and in his metaphysics. Soyinka describes Ogun as his 'creative-combative deity,' on page 39 of *You must Set Forth at Dawn*. He avers that Ogun is his adopted Muse on page 50 and on page 178, he praises Ogun, saying 'Ogun be praised, there were always those few who hissed their contempt...' , adding, on page 271, that Ogun appeared to be taking a hand, compensating me perhaps for my aborted journey.

Soyinka also concludes, on page 341, that running over game with a vehicle is a celebration because game ‘... are a gift from Ogun’. There are many other instances where Soyinka venerates Ogun in the autobiography exactly as each of the instances above confirms. However, we have taken but these few. To the extent that these instances are true, monism establishes its validity and stature in Soyinka’s metaphysics.

But the eminent posture of monism, that is, the perception that Soyinka venerates only one god (Ogun) in Yoruba pantheon is only temporary as the overpowering standing of pluralism in his metaphysics erodes, but at the same time, accommodates the monistic validity with all its relevance. By this, we mean that it is not only one cosmic force that Soyinka venerates. There are instances in *You must Set Forth at Dawn* that corroborate the metamorphosis.

We begin with Soyinka’s recognition of the *Ifa Oracle* on page 28 of the text. The instance is his visit to Bekuta, Jamaica, populated by the Egba people in the country who have lost their roots in Abeokuta, Nigeria. He called the people of Bekuta as exiles. In that regard, he writes of himself saying “Regarding my own future, exile was simply not on the divination board”. The reference to the board of divination is an acknowledgement of the potency of the Ifa Oracle. He is more specific on his recognition of Ifa Oracle whose celestial custodian is Orunmila, on page 261 when he tells of the generosity and protection of Orunmila in “but appeasement must now be delayed until our reunion under the generous canopy of Orunmila”.

Additionally, Soyinka believes in and venerates Osun, a goddess in Yorubaland, but originally from Oshogbo to the extent of obeisance and hallowed submissiveness. Soyinka’s belief in the goddess Osun makes him assert that she is the goddess that presides over the entire city of Oshogbo. There is a measure of wide absolute over-ambition in this assumption because the primary cosmic influence of the goddess is to preside over alluvial affairs and fertility as Dayo Ologundudu (2008) would let us be aware of. Of course, we recognise that it is the fervency of Soyinka’s belief in the goddess that makes him ascribe a near-larger-than-life capacity to her.

There is equally an instance in the faction where Soyinka acknowledges the potency of Oro a Yoruba divinity. This is on page 465. He was in a village where an Oro

festival was going on. He was on his way into exile. Having witnessed the festival, he subsequently described it as 'idyllic' and 'blissful'. These two words indicate happiness. Soyinka's recognition of and reverence for the Oro spirit is therefore not in doubt.

Apart from, but in addition to Ifa, Osun and Oro, Soyinka also expresses his belief in Olokun. Olokun is the masculine god of the river in the Yoruba pantheon. The precious artifact depicting the head of this god was alleged to have been plundered. Its recovery from abroad brought Soyinka to Bahia, Brazil. And this affirms the pluralism in the writer's metaphysics the more because if he did not believe in and venerate Olokun, he would not have expended a lot of energy in the recovery of his symbol.

Soyinka's pluralistic metaphysics in *You must Set Forth at Dawn* is all the more pronounced in the theistic consciousness he exhibited in the religious life of the *anago* in Bahia, whom he describes as '... proud descendants of the Yoruba in Brazil' (p. 236). It was in this process that he discovered *Orisa* and submitted himself to it. As he narrates:

It was the longest Sunday I had ever known, but that made me absorb what Bahia had to offer even more intensely, especially our visit to the candomble, the orisa place of worship where the Iyalorisa – the priestess – took one look at us and concluded right away that we were from the original land of the orisa (p. 235).

Soyinka's purpose in Bahia, though extraterrestrial in purpose, was obviously not predicated on visiting the candomble or Iyalorisa. Coming in contact with them was unreflective. But, that Soyinka paid attention to them is a reflection of the pluralistic nature of his metaphysics.

Putative assumptions in literary criticism and personal declaration identify Soyinka with Ogun. Therefore, one would naturally assume that Soyinka's association with the transcendental beings would be limited to Ogun. But he equally identifies with Olokun and Orisa as above. A faithful of Olokun could not have defended his or her adherence more fervently than embarking on a deliberate expedition across the ocean and frontiers in retrieving a priceless sculpture archetypal to Olokun. Nor can a devotee of Orisa in Bahia have been happier to say 'The *Iyalorisa* prayed for us. I felt uplifted'. (p. 236). These are Soyinka's words. Interpretatively, there is lexical-pragmatic significance of these expressions toward an analytical elucidation of our concepts. In this

regard, two words are central; the first being *prayed* and the second being *uplifted*. Both, separately, and together, make a theoretical statement on the dynamic nature of Soyinka's metaphysics and so the metamorphosis in his metaphysical orientation.

To pray is to ask, in earnest, for benevolence from an influence in the spiritual realm. The usual practice is through ablutions, invocation as signified in the recitation of peculiar words which the spiritual influence regards as holy. This is faith which, Bolaji Idowu (1991:25) believes:

...is personal trust in the living, transcendental being;
committal in self-surrender to the divine will, with the
result that life is divinely controlled and guided.

There is an aura of spiritualism in this definition. Therefore, we could conclude that Soyinka's submission to the blessings of 'Iyalorisa' and the subsequent uplifting noted in renewed energy, make the statement that Soyinka believes in Orisa in Bahia, thereby making his metaphysics pluralistic.

Soyinka believes in the afterlife, too. The afterlife could be explained as the existence of the mortal being after death. We could, for convenience of discussion, alternatively, describe it as the hereafter. The general principle of the hereafter is that a dead person lives in a world beyond this physical world. It is a cultural assumption. Through it the living are of the view that the dead are not dead but live afterward. Udo Etuk (2002:189) discloses that 'there is, first of all, the belief that the dead continue in an existence fairly similar to what they knew here on earth'. Etuk corroborates this for emphasis on page 190 when he explains:

In talking about the hereafter, we understand by it the beliefs of our people concerning life after death ...It is an integral part of our belief system that life continues after the death of the physical body.

The main idea in Etuk's explanations on the hereafter is that the physical body comprising flesh and bones decomposes in the earth but the soul, which naturally gives the physical body charge and sustenance of life, lives on, but not on the planet earth or perhaps, as in the case of reincarnation, in another locality or community different from the former habitat. It is this belief in the enduring charge of sustained life in the soul that holds the possibility of séance or necromancy which is the magic of communing with the

dead for spiritual instructions and influences which yield the benefits for the relatives of the dead in the world behind.

Indeed, there is interplay of the hereafter in Soyinka's model of metaphysics as demonstrated in *You must Set Forth at Dawn*. Rounding off his recollection narration on the recovery of the precious artifact from foreign land aptly titled – *Olorikunkun and Ori Olokun*, Soyinka writes:

Pierre died some years ago. Reconciliation with that misused scholar was one that I truly craved, but appeasement must now be delayed until our reunion under the generous canopy of Orunmila, (p.261).

It is obvious, here, that Soyinka believes in the afterlife. This is because he tends to be certain that he will meet Pierre again whom the Nigerian police and General Olusegun Obasanjo rubbished in his effort to assist Soyinka in recovering Ori Olokun and, as a result, Pierre became disgruntled. So, Soyinka needed to mollify him in order to redeem Nigeria's image. But the mollification could not happen before Pierre died. Of interest to us, in this investigation is Soyinka's affirmation that both of them will hold a reunion. In the first place, reunion presupposes that Soyinka too, will die since it is not possible for him to be with Pierre on earth again. The situation now is a binary construct of one of soul-body-devoid with the other being soul-body-inclusive. This being death and life respectively; and also respectively, Pierre and Soyinka.

Since the soul-body-devoid and the soul-body-inclusive constitute a jagged pair, then, it means that for the said reunion to hold, Soyinka will have to die. We assume that Soyinka too agrees that for this to hold, he has to die. The outcome of this is Soyinka's belief in a rejuvenated life after death. Since this is outside of this world, it then becomes a metaphysical investigation. This is particularly so that Orunmila, the Yoruba curator-custodian of divination, has been identified as the Supervisor of their reunion. The role of the supervisor is indicated in the metaphorical use of the word 'canopy' being the antepenultimate word in the Soyinka's words above. The word signifies protection.

We consider it necessary to affirm that it is the aura of the protection that a canopy gives that Soyinka has explored here to pass his message across effectively. The reference to Orunmila here is a metaphysical engagement and two major qualities are given in the excerpt, viz generosity and protection. With these, Soyinka suggests that the

physical world is wicked and malevolent. The fervent desire of man for rectitude, could be, and is redeemed only in the realm of the guardian spiritualism. This is what *generosity* and *canopy* connote in the excerpt. Also indicated, but suppressed in a great measure, in the quoted words is the idea of reincarnation. In this case, the dead person rises and lives but at another place, yet in this physical world. If this were to be considered a possibility, then Soyinka and Pierre can meet on this physical plane. But then, there would be a reversal in the form Orunmila would take. This time, he would be its representation on earth as against the direct contact with him in the spiritual space which would be the case if Pierre and Soyinka would reunite in the hereafter.

There is the interplay of hereafter in Soyinka's metaphysics. He believes in the afterlife. He is of the view that the dead will some day rise, again, to continue living. This is why he believes in *You must Set Forth at Dawn* that he and Pierre would meet again under the canopy of Orunmila. Therefore, Soyinka's metaphysics accommodates the hereafter and, impliedly, reincarnation. His assumption is such that séance, necromancy, John Carvin's predestination, reincarnation and the hereafter (with peculiar emphasis on the hereafter), holds substance in his spiritual subconscious.

We conclude that Soyinka's theistic consciousness in the African traditional religion is multi-faceted. The traits of syncretism in Soyinka's metaphysics are indicated in *The Credo of Being and Nothingness* where he narrates his struggle to build *Orule Orisa* for worshipping African deities (not Ogun only). He displays this, copiously, in *You must Set Forth at Dawn*. He believes in Orunmila, he venerates Osun; he finds Oro spiritual atmosphere 'blissful'; he receives blessing from anago's orisa at Candomble in the distant Bahia; he believes in the cosmic significance of Olokun in the Yoruba pantheon; and he recognises the afterlife which itself, is a subject of spiritual significance. All these confirm that Soyinka's metaphysics is pluralistic. We recognise that Soyinka adopts Ogun as his demiurge. This is evident in his personal revelation. Our argument and position is that it is not Ogun alone that Soyinka associates with. This argument is to halt the high tendency tilting toward monism in Soyinka's metaphysics. Though monism permeates the metaphysics but this is tentative: it is to the extent of Ogun factor in his spiritual association. Pluralism suppresses monism quite significantly, but at the same time, accommodates it rather substantially, going by the fervency of Soyinka's

belief in, association with and adoption of Ogun as his guiding spiritual energy in the ultimate consideration.

Significance of Metaphysics to Social Consciousness in *You must Set Forth at Dawn*

There are numerous instances in *You must Set Forth at Dawn* where Soyinka makes recourse to mystical powers as a solution to his plight. Soyinka's plight, here, is assumed to be symbolic of the human social predicament. The frequency of such recourse provokes a curiosity about Soyinka's abiding knack for metaphysical traits in this social-account narrative. By this, it is intended that these instances of metaphysics in the text are deliberate rather than accidental in the writer's bid to tell his story in the fiction, quite effectively. What are these metaphysical traits in the text, and what does their copiousness suggest about Soyinka in general term? What makes each cited case a metaphysical situation and significant in Soyinka's social advocacy?

On page 281 of the fiction, Soyinka adjudges history to be a '... presiding Muse at these All Africa Games'. This metaphor introduces a dimension of metaphysics to his lamentation of being '... prevented by some domestic airlines ... from having a ride '... in the presidential jet ...' He subsequently succumbs in the circumstantial rescue of history in his predicament. We hear him referring to history, by the virtue of this, to be a Muse. This is metaphysical, outright. We affirmed earlier that a Muse was one of the nine daughters of Zeus and Mnemosyne in Greek mythology. Each of these Muses, it is assumed, presided over the art. They have been mythologised all time to the status of spirits of the arts. This mythologised spiritualism as adopted by Soyinka in the text, reflects Soyinka's metaphysical engagement in the text. The mention of the Muse is the writer's reflection on the backlash of All Africa Games, a social issue of Soyinka's concern.

In the same vein, Soyinka makes a reference to an avatar on page 304 in the title 'Dinner with an Avatar' which is a spiritual dimension to the apartheid struggle in South Africa. There is a metaphysical motivation behind this. To begin with, the avatar referred to is Nelson Mandela, former apartheid activist and South African President. His unmatched contribution to freedom in South Africa and the subsequent eminence he commands make Soyinka refer to him as an avatar. And this is an activation of

Soyinka's metaphysical vitality. An avatar, in Hindu Mythology, was a deity that descended to earth believed to be in human form as a general term of Vishnu incarnation; Vishnu being the principal deity worshipped by Vaishnava, a sect of Hindu; all of these show Soyinka's recognition of the sanctity of Hinduism. There is an eminence in Mandela's exploits in South Africa which makes Soyinka raise his status to that of the avatar, a kind of iconisation of a living mortal.

This is an indication of Soyinka's belief in the elevation of mortal to spiritual status. It is a confirmation of his identifying with and recognition of Hinduism which he affirms in:

If therefore, we, as sentient beings, can respond with a sense of elevation to '... the extravagant Hindu temples which litter the Asian continent ... we merely resend to essences of the ideal of beauty which becomes elevated to the status of godhead (*The Credo of Being and Nothingness*, (p. 21-22).

Therefore, Soyinka's reference to Mandela as an avatar is his mystic elevation of the latter and this is a reflection of his metaphysical engagement in the text. This in itself in an imposition of traits on a mortal who does not possess these inherent traits but for the intent of effective narrative efficiency, the writer claims the traits as possessed by his subject. This is the essence of the narrative being a fiction, a blend of the real and the fictive. Such also is Soyinka's means of marking the triumph of the the concerted struggle against segregation in South Africa. It is the gratification for the self and a celebration of the main stakeholder in the struggle for the success of a social advocacy.

Soyinka discusses the concept of *Saara* on page 381 of *You must Set Forth at Dawn*. As he puts it:

Basically irreligious – certainly in the sense of not being a worshipper at any shrine ... Certainly, *Saara*, in the Yoruba traditional mode, was routine even in the Christian household into which I was born. Child-birth, funerals, supplication to ward off danger ... hardly any household did not respond to such milestone or occasions with *Saara*. (p. 381).

The central substance for academic and cognitive concern in this revelation is that *Saara* which is believed to be a bait-appeasement to gods among the Yoruba is capable of

warding off dangers among the people. Again, there is a supernatural perspective and inclination to this. *Saara* as above presupposes Soyinka's belief in gods to be appeased. Such an appeasement is mystic and supernatural. Soyinka gives an aura of absolute intimacy with cosmic denizens on page 382 of the autobiography, claiming: '...I lose money or any valuable, I tell myself that the insatiable demons have been at it again. I merely groused at the invisible light-fingered deity – what took you so long?!' Here, Soyinka makes appeasement through the spiritual significance of 'Saara' so that he will be successful in his social engagement.

The significance of 'merely' and 'what took you so long?' in this excerpt from the text calls for attention. 'Merely' signifies 'not particular about'. Also, 'what took you so long?' expresses a fervent desire for something or somebody. Therefore, if Soyinka could refer to loss of valuables as mere because they have been impliedly taken by demons and ask the demons what took them so long, then, there is a familiarity and intimacy expressed and believed to exist between him and the intended gods. And this intimacy usually makes him perceive such a loss as a share of the gods in his earnings, concluding that '... the gods of creativity were really out for their tithe'. This metaphor of and the allusion to tithing could also be argued to be Soyinka's ridiculing of Christianity since the injunction of paying tithe is Christian and Soyinka is not one as he affirms: 'I can afford such detachedness because I am not a Christian' in *The Credo of Being and Nothingness*, (p.5).

African traditional spiritualism is affirmed in *You must Set Forth at Dawn*. The spiritualism is expressed in the form of a subconscious connection between man and the Pantheon. Soyinka narrates that he was, once upon a time, enjoying the viewing of the Sistine Chapel but the constant talking of a woman present usually interrupted the spiritual tranquility. He was quick to acknowledge and emphasise that '...it was Esu that was taking his own share of the pleasure ... (p.384). The metaphysical dimension to this is obvious. He painted earlier, a scenario of two of them present. Where was Esu? Not physically present, but he was hidden in Soyinka's psychic subconscious. This was what made him activate, as it were, the latent functionalities of Esu in his subconscious. This

pleasure of supernatural reflection goes to bring to the limelight Soyinka's position that metaphysical denizens interact with mundane mortals in the latter's social participation.

There is a trans-migration vein to Soyinka's metaphysics. This is on page 396 of the narrative. It is obvious that he dedicated his 1986 Nobel Prize to the Swedish deity for more generosity. Here, he tells of how he devoted and submitted the whole of 1987 to a Swedish deity. This was coming a year after he won the Nobel Prize for literature in 1986. He tells us that he '... handed over 1987 to the implacable Swedish deity of dynamite'. This is like, if not actually is, a total submission to the will of the god of dynamite in Sweden where the Nobel Prize was awarded and presented to him, specifically, in Stockholm. It is crucial to note that this act of submitting to the will of a foreign god is a demonstration of Soyinka's metaphysical inclination in the text and its significance to the social goal of the writer, as in the context, the Swedish god will reward him with additional recognition, and this consequently prompts the writer to be more vibrant in his social campaign. All this is across the ocean, and as such, it confirms that there is a transmigration dimension to Soyinka's extraterrestrial energy and influence; appreciative of the generosity of the Swedish god for his social achievement through writing satires to change the corrupt society.

The course of the metaphysical reading of *You must Set Forth at Dawn* as it affects the social concerns of the writer, which is fighting the military as a result of the annulment of the 1993 presidential elections, recedes from the transmigration perspective to in-country on page 419 where Soyinka tells the reader that he is '... undergoing these identical rites of passage'. What were these rites of passage? These were the numerous roadblocks mounted along the Sagamu-Lagos expressway in compliance with the civil rights groups' stay-at-home call made in 1994, as a combined civil effort to oust General Ibrahim Babangida's regime because of the annulment of the June 12, 1993 election. Soyinka (2005:96) affirms this: 'The nation demonstrated on June 12, 1993 that the will to act democratically is lodged in the very marrow of its bones'. This demonstration took the form of mounting roadblocks. And Soyinka had to pass through the roadblocks along the expressway. This is what he refers to as 'rites of passage'. The word *rites* is ritualistic and as such, Soyinka's metaphysical consciousness is made manifest. It is a person of such consciousness that, in this context, substitutes 'access' for 'rite'. This is a

sensibility of metaphysics. He sees his passing through each roadblock to gain access into his destination each passing moment just as a god, for example, would gain ascendancy higher into the cosmic space with each rite performed. This ascendancy in the ritualistic mode bears analogy to the progress that Soyinka made in being able to move around to fulfill his social campaign objectives during the unrest.

The sensibility of metaphysics in *You must Set Forth at Dawn* mentioned earlier manifests again on page 444 of the text where Soyinka devotes time and energy of writing to Obasanjo's fits of rage. He recalls the latter saying:

Where are our famed metaphysical powers? Is it not possible to call on our ancient spiritual forces to smash the Apartheid system? Where is our juju force? Where is our much vaunted epe³ potency?

The diction of this excerpt, to a quite substantial extent signifies recourse to cosmic beliefs. Such words as 'metaphysical', 'ancient spiritual forces', 'juju' and 'epe potency' are words that are uttered for invoking a cosmic influence. That Soyinka gives it attention in his discussion is an act of transcendental involvement. Someone of a contrary psychic consciousness would have jettisoned the Obasanjo's outpouring of metaphysical rage. So, that Soyinka gives it attention makes it a juicy element for metaphysical reading of the text – *You must Set Forth at Dawn*. Soyinka tends to agree with the suggestion therein as it is targeted at attaining the social goal of good governance and peace in Africa.

The impact of metaphysics on Soyinka's social endeavours is manifested in his Oro encounter while on his way to exile. And, due to this, social trans-cultural, pluralistic paradigm of Soyinka's metaphysics could not be more pronounced than it is on page 465 of the text. It is the instance of Soyinka describing the Oro festival as being an idyllic and a blissful experience. This, incontrovertibly, is a reflection of Soyinka's belief in and recognition of the super-human capabilities of Oro in Yoruba hermeneutics. Soyinka experienced an ordeal in a hamlet where he found himself in his bid to go into exile as a way of avoiding military wrath in Nigeria specifically in the '90s. The night of his stay in that hamlet coincided with the village's Oro festival. In spite of the serious nature of the issues raised in *You must Set Forth at Dawn*, Soyinka still gives the Oro encounter attention describing it as idyllic and blissful. His perception of the Oro night is positive

because an idyll is a poem describing the simplicity of a rural setting; it is a poem on the tranquility of the rustic atmosphere. On its own, the word 'bliss' indicates happiness. Therefore, we could conclude that Soyinka was stupefied by the tranquility and happiness of exodus' (p.465). His sneaking out of Nigeria from Abeokuta to Cotonu was indeed violent, having to pass through the thicket, and in the process, encountering the Oro rites. This constitutes a metaphysical aspect of his narration and this renews his energy as he pursues his social agenda as narrated in *You must Set Forth at Dawn*.

The metaphysics of *You must Set Forth at Dawn* demphasises syllogism and impliedness in its reading as Soyinka is quite plain in his expression of his belief in super-human forces on page 466 of the faction. The mention of the word 'talismatic' is an indication of this. The word means 'possessing or having the supernatural power to exhibit magic'. The indicative words, here, are 'supernatural power' and 'magic'. Both words are connected to the metaphysical realm. Soyinka tells the reader that he has adopted Shakespeare's expression Blow, blow thou winter wind ... thy tooth is not so keen By 'talismatic adoption', Soyinka has affirmed that he has explored the expression, which is in its plain form, for a superhuman purpose. In that case, we observed and see Soyinka who has adopted the Shakespeare expression in its incantatory, for example, purpose thereby stepping on Shakespeare literary linguistic innocence to gain ascendancy to a higher realm of linguistic esotericism. This is metaphysical. The word 'talismatic' is suggestive of Soyinka's attempt to conquer the huddle in his social campaign through the esoteric means.

Soyinka seeks and obtains solace and, consequently, energy for a sustained social campaign in the afterlife as signified in the faction when he conducts a spiritual rite for Ken Saro-Wiwa and the rest of the Ogoni Nine. The solace that Soyinka obtains from the requiem he conducts suggests Soyinka's belief in Saro-Wiwa's continued existence. This reechoing of Soyinka's overt belief in the afterlife is noted on the 496th page of *You must Set Forth at Dawn*. This brings Soyinka in a ghastly clash with the humanist view of the idea of the afterlife as Jim Herrick, a front-line humanist, is strong on the impossibility of the afterlife arguing 'The biology of physical decay is incontrovertible', asserting further:

Personally, I am quite content to think that my body becomes some sort of universal compost wherein my atoms are constituted in a myriad of other ways (2006:16-17).

Our immediate concern at this point in the research is not the Soyinka-Henrick clash of positions on the afterlife. Rather, we note that Soyinka's singing a requiem for Ken Saro-Wiwa, an Ogoni eco-activist who was, alongside eight others in 1994, hanged by the military regime of General Sanni Abacha. It is important to establish that a requiem is a song, in the Christian religious order, by which Christians pray for and honour (and by implication, celebrate) the dead dear one. If a requiem is this, and it is, then, the indication is that Soyinka is celebrating Saro-Wiwa after the latter's death. The underlying, unexpressed, but echoing in the background is that Soyinka is of the feeling that Saro-Wiwa lives on. Perhaps, we need to bring the humanist perspective to reckoning again for a clear-cut elucidation. We are of the view that the humanists like Jim Henrick, Barbara Smoker et cetera, would not have sung a requiem for a dead one after all. Henrick, for instance, believes that his atoms disintegrate at death, so what is there to celebrate? He may ask.

Soyinka's singing of a requiem is, the more, metaphysical because it is a conceptualised adoption of Christian ideal of the dead sleeping on in the bosom of the Lord. Again, this brings us back to our discussion of Soyinka religious standing earlier in the research. We affirmed then that he is not an atheist in the real sense of the word and in the context of this research but, a free thinker. This is because an atheist or agnostic does not have a sense of the existence of God or a god. Soyinka believes in the existence of a god, at least and this god in the Yoruba pantheon, we have argued, is an intercessor. Therefore, his singing of a requiem for a dead dear colleague is the expression of his belief in the afterlife. By consequence, such is equally an expression of his metaphysical attitude which he indicates using a Christian practice – singing of requiem – as a template. In all, the solace Soyinka obtains in the afterlife kept him in a sustained social campaign.

Soyinka's visit to Professor Zvi of the University of Jerusalem which took him to historical places in the city did not foster as much cordiality between the duo as it did between the African visitor and academic, and the numena in the Jerusalem Pantheon. This is against the backdrop of his record of the Jerusalem visit on page 543 of *You must Set Forth at Dawn*. He narrates that:

There was no doubt about it – a communion of sheer spirit, elevated above theology, sect or distillation of numinous presences. My path crossed those of other tourists ...

Soyinka had been led to the site by a chauffeur who was an Israeli. But he avoided the company of the chauffeur the moment he came in contact with the spiritual atmosphere of the sites. It is important for us to emphasise that it was Soyinka's metaphysical consciousness that occasioned such a situation. Of course, it is a being of such consciousness that would recognise and pay keener attention to the numinous realm of a place during a visit; in fact to the state of hyperbolic colouration noted in the in the excerpt.

And the hyperbolic inclination to it all has a purpose that needs be examined. Hyperbole, according to Wole Soyinka (1989:32), '... means exaggeration for the sake of effect or emphasis'. If we go by this description of the trope, then attention is paid to the effect of 'exaggeration' and 'emphasis' in literary compositions. Both words show that the user of hyperbole is fervent about the description being undergone. As such we note high fervency in Soyinka's emersion in cosmic tranquility when he describes the atmosphere at the Jerusalem archeological site as 'perfumed' rather than 'rent' the air. It is his metaphysical, inclination that has occasioned this.

This vaunted Soyinka's metaphysical attitude, perhaps, occasions the controvertible statement on page 546 of the text where he asserts that Osun is the goddess that presides over the city of Oshogbo. Prior to this, quite slightly, he expresses how he usually luxuriated in the magical tranquility in the grove of Osun. His words go thus:

And occasionally I would undergo spells of quiescent self-dissolution in their moist, densely wooded grove of Osun, the goddess that presides over the city of Oshogbo.

Two critical issues are raised in this quotation in discussing Soyinka's metaphysics at this point in time; the first is that Osun presides over Oshogbo; and the other is that Soyinka reflects Romantic temper in his metaphysics. It is assumed that adherents of the Christian and the Islamic faiths would debunk this claim. Our concern is not the ensuing controversies. Rather, we are interested in the fact that Soyinka believes so much in the Oshogbo Pantheon and as such, expresses it in the text. And this is a reflection of his metaphysical temper. Through it, the writer expresses his belief that

goddess Osun was capable of protecting the town against the evil of the military at the time, and as such he feels a sense of cosmic support in his quest to effect positive social change.

The Romantic perspective to the analysis of Soyinka's metaphysics takes the form of enunciating that the diction and the message of the quoted portion are akin to the diction and the message of spiritualism in William Wordsworth's *It is a Beauteous Evening Calm and Free*. 'Quiet' in the poem shares the same significance as Soyinka's *quiescent* as above. 'Self-dissolution', here, could exchange for Wordsworth's tranquility in the poem. 'The gentleness of heaven' in the poem is Soyinka's '... the moist, densely wooded grove'. And the ultimate idea of the poem, which is the spiritualism of literature, is contained in 'If thou appear untouched by solemn thought'. Thought solemnity is suggestive of spiritual significance. The same sensibility is expressed above as Soyinka tells of his communion with the Osun spiritual feelings. This speaks volumes for Romantic dimension to Soyinka's metaphysics with a spiritual undercurrent.

Soyinka was in Wimbledon, United Kingdom, while he was in exile as a diplomatic measure to avoid Sanni Abacha's military wrath. And again, he exhibited his metaphysical attitude in the distant Albion land. The restriction of Soyinka to Europe and the frantic effort in various diplomatic quarters to oust Abacha occupied his mind and he wanted a break perhaps to unwind and be free. As he narrates in the text: 'What went through the old man's mind however was the sheer air of freedom'. (p. 570)

The old man he refers to was himself as he was addressing his son, Olaokun, at the time. For he desired freedom so well, he feared being recognised by any one – a situation that would deprive him of the much-desired freedom. At this juncture, he deemed it necessary to appeal to a superior power. And, alternatively, we say he sought a metaphysical solution to his situation. He narrates: 'All I dreaded was to be recognised by any one – just make them leave me alone, I pleaded with the unseen gods'. (p. 570).

The italicised soliloquy is Soyinka's subconscious communing with gods. In that case, we would conclude that Soyinka's metaphysical instinct knows no boundary, nor does it know peculiarity of atmosphere. Soyinka's metaphysics is an emersion and it

manifests at the host's will. This is yet another instance of the metaphysical content of *You must Set Forth at Dawn*. And we see Soyinka's communing with the gods as seeking a transcendental way out of the danger he was in, as he feels being discovered while in the exile he has gone into as a result of his social advocacy in Nigeria.

The word 'earth' is used peculiarly on page 576 of *You must Set Forth at Dawn* to reflect the author's belief in the concept of *Ile* in Yorubaland. This is noted in the title 'When the Earth Says – WELCOME!' The word 'earth' is Soyinka's Anglicisation of the concept of *Ile* in Yorubaland. *Ile* (earth not land or sand) has its literal and figurative senses. Its literal sense is the denotative alternative of sand or a piece of land on which activities such as farming or construction takes place. This is the physical substance that an individual lays claims to as a material possession. Apart from this, there is the connotative *Ile* (earth). And this is the spiritual essence of earth. In that case, we talk about the gods, divinities or spirits in the communal Pantheon that control the activities of man; specifically the aborigines of the locality. The concept of *Ile* (earth) in its connotative sense is a reflection of the theistic perception and conceptualisation of *Ile* (earth) in Yorubaland. The traditional Yoruba have an animist regard for land. They regard it in a deific atmosphere. Perhaps, this is due to the situation that it is earth that gives life and yields harvest; and that all derived from earth and shall return to earth.

In any case, the Yoruba deistic regard for the earth informed Soyinka's use of 'earth' in its connotative sense here. And the significance of its connotative sense in the context is that Soyinka seeks protection from the guiding spirits of the home soil at his return from exile by claiming that the earth bid him welcome upon return. This is an anthro-cosmic relation, and the end-situation is that Soyinka exhibits his metaphysical ideal through it. The spiritual reading of 'earth' in Soyinka's usage is made manifest on page 589 when he is quite specific saying:

I wave, and that is when the gods of vocal decibels turn loose. The pent-up torrents of welcome cascade in my direction.

We observe that Soyinka believes that a god guides everything. Or how does a person better describe a situation where he claims that decibel which is the unit of measuring power between caustic and electronic signals, has gods. However, this is not a

surprise going by our comments in the research all along. In this case, the implied spiritualism in the earth mentioned earlier is what he gives appearance and identity to on page 589.

This bears significance to Soyinka's social advocacy. The word *WELCOME* is of tremendous significance when considered in relation to the figurative meaning of *earth* as enumerated above. The word is affectionate in usage purpose. And as such, it is deduced that the spiritual 'earth' shows Soyinka affection upon his return from exile. That is, the motherland receives him back from exile which he has gone into as a consequence of his social involvement. If Soyinka receives spiritual reception upon return from exile, this goes to show that the world of the spirits is behind him, the superior power is behind him, hence he is motivated to sustain his social campaign. All go to establish it, rather incontrovertibly, that this is another instance of Soyinka's metaphysics in the autobiography and it serves the purpose of motivating him to sustain the feat of social consciousness..

Above all, Soyinka's *You must Set Forth at Dawn* has metaphysical content. There are instances in the fiction where the influence of gods is claimed by the author to condition his activities and in certain instances, the activities of people. The representative paired instance of this claims manifest in '... I handed over 1987 to the implacable Swedish deity, and ... just let them leave me alone, I pleaded with the unseen gods' (p. 396, 570); for the personal and the communal influences respectively. This observation is echoed by Femi Osofisan (1988:188) when he maintains that

Soyinka is a man who observes keenly the events in our society, who refracts them through the mirror of our ancient mythologies ...

Osofian's revelation is linked to our observation on Soyinka in the text. This is the direction of deitic conceptualisations, through the expression 'ancient mythologies'. The gods of a place constitute the mythology of the place.

There are, however, classificatory perspectives to his metaphysics in the text as we submitted earlier. There is the metaphysical perspective of creativity; there is that of combativeness; there is that of monistic essence. His metaphysics is pluralistic too. His metaphysics is connected to the hereafter. There is trans-migration realm of his

metaphysics. This affirms our earlier conclusion that his metaphysical consciousness defies boundaries, land or nautical. But all are targeted at providing him solace and support in the social reformation agenda he aspires to attain in his social campaign.

Apart from the classificatory aspect of Soyinka's metaphysics, there are specific instances, as we have discussed, where Soyinka exhibits the veneration and eminence of gods and goddesses. There is the conceptualisation of history as a Muse on page 281. He brings in the Hinduism vaunted incarnation of Vishnu by referring to Nelson Mandela as an avatar on page 304. On page 381, he emphasises the spiritual essence of *Saara* even among Christians. He goes on to show his cordial familiarity with the cosmic denizens on page 382. He pays attention and reacts to Obasanjo's recourse to African/Yoruba metaphysical influence in resolving the apartheid problem on page 444. Also, he tells of his fits and spell of tranquility in the numinous Oro atmosphere in his short stay in a hamlet in his bid to go into exile by sneaking out of the country. Soyinka undertakes a talismanic adoption of Shakespeare's 'blow, blow, thou winter wind' ... on page 466, and on page 546, he avers that Osun presides over the entire city of Oshogbo. We, however, argued that the claim would be contested by adherents of other faiths. We equally emphasised that the controversy that is generated by this claim is not our primary concern in this research. We, instead, underscore Soyinka's fervency in the metaphysical control of the universe as indicated in the text. Soyinka's metaphysics also has Romantic dimension expressed on page 546. Soyinka exercised his metaphysical sensibility in the Albion land, Wimbledon, recorded on page 570. He equally records on page 576 that the earth (we stressed the spiritual perspective to this) welcomes him home on return from exile. *You must Set Forth at Dawn* reflects Soyinka's metaphysics in its multi-dimensional form. And, as indicated earlier, all the metaphysical references play the significant role of deriving energy and support from the agents of the cosmic realm in his social campaign.

Aesthetic Contents of *You must Set Forth at Dawn*

There is the aesthetic perspective to the reading of the fiction – *You must Set Forth at Dawn*. In that case, we are interested in the beauty of language in the text and how this conditions communicative efficiency of the author in the text. Earlier in the

research, we asserted that style goes beyond the writer's peculiar way of writing. Our emphasis was on the utilitarian essence of word choice in a work of art – whether for beauty or art of affective intention. At this juncture, the research task is to explore language elements of aesthetics in *You must Set Forth at Dawn*. We intend to examine language use in the text, to ascertain how, or how not, Soyinka regales the reader as he discusses serious national and global questions in the text from the perspectives of politics, culture, economy, diplomacy, among others. However, in doing this, certain language resources are adopted. What are these language resources? How are they utilised by Soyinka in the text? Are the language resources general or Soyinka-coined? And, equally importantly, what purpose do the resources serve in various situations in the text? These are the tasks before us at this juncture of the research.

Resources and Communicative Essence of Aesthetics in *You must Set Forth at Dawn*

In the context of this research, resources of aesthetics shall include instruments of extended or manipulative language, that is, figure of speech, language of cultural expression, language of a shared community, creative inversion/sentence constituent adjustment, mixing of languages, code switching, word combining/compounding and allusion. Additional to these are anecdotes, mimicry, jokes, epic simile, apposition, proverbs, as well as allusion. All of these constitute beauty of writing in the text. That is, they are elements that make ‘...the perfection of sensuous cognition, and as such; this is beauty’ (M.H. Abrams, 2005:3). By ‘sensuous cognition’ Abrams means the perception of pleasurable things that satisfy the physical senses. And since aesthetics, as Abrams asserts, is equally, ‘the nature of beauty in any object...’, we, in the research, attempt to apply its principles to the Soyinka's fiction to look at the text independent of the critical issues of daily life in Nigeria and the rest of the world raised in the text.

To this extent, we read the text as a complete composition of literary beauty rather than, but as a complement to, the issues discussed in it, with particular emphasis on how Soyinka conveys his ideas effectively through the lingua-literary resources of the text. We can equate this attempt, on the one hand, to the goal of the Formalists in literary criticism, and, on the other, to the concern of the systemic grammarians. This is occasioned by the focus of the research on examining how both social consciousness and metaphysical temper of the writer informs the language choice in the fiction. In essence,

we are concerned about the interconnectivity of social consciousness, metaphysical contents and aesthetics at the point in the study.

An exploration of the aesthetics or literariness of *You must Set Forth at Dawn* and its communicative purposes begin, quite appropriately, with the identification and critical analysis of the figures of speech Soyinka uses in the text, with specific emphasis on their communicative effectiveness. The communicative effectiveness is judged from the general perspective of the literary instruments, first. In addition to this, the individual essence of the figures of speech is established, too. This is in line with the fact that statements designating certain figures of speech are no accident in writing. They are deliberate strategies authors adopt for language effectiveness, and as such, they aid message conveyance from the author to the reader. And this is the situation in Soyinka's copious use of figures of speech in the fiction.

We begin Soyinka's use of these literary devices of literary aesthetics with his extensive preference for personified inanimate or semi-animate objects as a communicative strategy. This is personification in actual term, which Ayo Banjo et al (2007:96) assert occurs when a writer '... writes about a thing as if it were a human being, a person'. Being human emphasises certain attributes as noted in capability, perception, feeling, consciousness, reasoning and rationality, among other faculties of human composition. And by sheer artfulness as a bid to realise effective language use, or as the communicative sphere occasions, as noted in the temper of social consciousness and metaphysical orientation, writer do ascribe all these attributes to an inanimate object like a stone or semi-animate object, like a bird. This is personification. Soyinka utilises this copiously in *You must Set Forth at Dawn*. Page 35 of the text contains 'Bekuta is dead; long live Bekuta?' We have, on page 202, 'The city no longer breathed, it coughed, sputtered and spat phlegm'. There is 'Femi's car inched and coughed our way through a virtually motionless traffic...' on page 204; and on page 234, Soyinka writes: '... the bust of Ori Olokun beckoned, awaiting rescue and a rapturous welcome home'. There is also 'The nation itself, Nigeria, appeared to have tumbled on'. On page 266 Soyinka says: '...If I needed to check the health of my balance or withdrawal from it'. Similarly, page 287 contains ... 'a truly gory affair where even my serene home town, Abeokuta, was the

settling for the flaying of a garrison commander – tied to the back of a Land Rover and dragged round till death took pity on him’. All of these are personifications.

Situations that make them personifications reflect in Soyinka’s claim that a city is capable of breathing and coughing. Both of these are biological attributes of animate objects, not those of a city. This is particularly so when we consider that Soyinka adds, that the city can produce and spit phlegm. The same holds for the claim on page 234 that the Ori Olokun bust would be welcomed rapturously home like a profoundly missed individual. In the same vein, both balance and withdrawal are inanimate phenomena in fact they are abstract, without tangible forms. The claim, therefore, that they have their health status is an example of personification. And the rationality that Soyinka ascribes to death by asserting that the phenomenon took pity on an individual is an apt illustration of a personified circumstance. To take pity is to be capable of conscious rational thinking. One now asks: how is death capable of this? It is a circumstance of personification.

Instances of personification, as a literary (aesthetic) resource in *You must Set Forth at Dawn* are not yet exhausted in the text. We note an instance on page 340 in ... ‘when game decides to commit suicide by car’.... There is equally another on page 361 when Soyinka writes: ‘... his dark cheeks dancing with well-being of French wines and lunches...’. He tells on page 413, of ‘The approach to the Nigeria–Cotonou border told the story at first glance’. This is a complement to another on page 427 viz: ‘His gun, which he had somehow persuaded to enter the car’. There is equally personification on page 475 when Soyinka refers to the formation of a pressure group as a birth. As he puts it: ‘Less than a year into my exile, and soon after the birth of NALICON’.... Another instance is identifiable on page 481 in the expression ‘New York streets threatened to blow him right off the sidewalk on to the summary execution by traffic’. And on page 381, Soyinka posits that a face, Olisa Agbakoba’s, talks. We observe this in ‘The Swollen face of Olisa Agbakoba...told the entire story of a similar contestation in Lagos’. This is to assert the brutality of the military quite vividly, which is the goal of his social consciousness.

All the expressions culled from *You must Set Forth at Dawn* contain personified attributes, hence, they are personifications. These attributes consist in the claim that game

which are semi-animate beings are capable of taking decisions; the ability of cheeks to perceive music and dance; the telling by the Nigeria–Cotonou approach and the Agbakoba’s face; and the presentation of a gun as capable of being persuaded, are Soyinka’s craft of ascribing human qualities to the inanimate and semi-animate objects. The same craft is demonstrated in his description of the formation of NALICON as a birth. It is also noted in the claim that New York streets threatened. All of these are generous ascribing of human qualities to the non-living objects.

This is done for the skill of writer-craftsmanship, and it has its contribution to meaning in the text. This is that the craft of personifying constitutes parts of the beauty of the language of the fiction. This is in form of animation and enlivening. That is, the instances of personification bring ‘life’ into the reading. The need for this arises due to the ‘serious’ nature of the issues being addressed in the text. Another contribution or essence of the personifications is that, in context, each is explored for the effectiveness of message dissemination. These two contributions could be explained in a much clearer term. We begin with the enlivening animation essence. The issues of concern in the text include military brutality, identity loss, and bitterness incurred as a result of heritage plunder, killings, and exile, to mention but a few.

The afore-listed questions of social concern are untoward and as such, undesirable. Reading about them could cause boredom in the reader most especially when the language of delivery is plain and tense. This possible linguistic situation can create boredom in the reader, and, as a result, the reader is discouraged from reading further. How, then, does the writer sustain the interest of the reader as an effective means of passing his message across? Personification satisfies this purpose. The reader feels regaled with a breathing city, a coughing car, the home of Ori Olokun, the walking, so tumbling, nation; a balance of a bank account that can take a drug to be healthy; a pitying death; the decisions that game make; a gun that can be persuaded; and a NALICON that was once in the womb and was given birth to; as claimed by Soyinka and cited a little earlier. Each instance of personification is an enlivening animation, a viable resource for language entertainment and consequently, a source of literary aesthetics in texts. And this is the situation of personification in *You must Set Forth at Dawn*.

Closely related to, but slightly different, in term of format, from personification is apostrophe. It is a figure of speech of reverse personification. In an actual descriptive definition, apostrophe is the literary device, an act of, or a situation that occurs when a human being holds a conversation with a non-living or semi-living object. It is an act of, or a device, through which a human being fosters an intimacy and establishes a relationship with an inanimate object by talking to the inanimate object with the covert supposition that the said object is capable of hearing, listening and responding to the human-speaker's speech. It is a figure of speech with subtle personifying inclination. There are a number of instances of apostrophe in the fiction. Alternatively put, Soyinka addresses inanimate or semi-animate objects in the course of narration in the autobiographical narrative.

The first instance is Soyinka's address to Ogun on page 337. His words: 'Ogun, it is your turn. You offered me this sacrificial beast on a previous outing...'. Here, Soyinka is talking to Ogun as if Ogun were a mere human and present as Soyinka is. Ogun is not a mere human and present. As we affirmed earlier, Ogun is a deity in the Yoruba Pantheon. He is a super-being in the context of the outer space and the physical. And as such, there is a break of contact, oral, visual, or perceptive, between Soyinka, who is in the physical and Ogun, who is believed by some to be existing in the outer space. In any case, any possible contact between the two is further forbidden when one considers the ages of existence of the two. Soyinka is of the present age while Ogun once existed but is now in the Yoruba myth. Therefore, there is not any means of instituting any contact with it. Soyinka's address is only a matter of sheer mysticism in the African Traditional Religion (ART) context, and as such the address is for a rhetorical effect.

Page 369 bears yet another apostrophe when Soyinka says to the city of Abeokuta 'Abeokuta, here I come'. Again, this is Soyinka talking to a city which is a geographical location with no biological composition and process, for example, flesh and blood. Yet Soyinka addresses it even cordially as if it were a human being, or a friend.

The aesthetic significance of Soyinka's apostrophising here is enormous, but broadly dual. The first is that it conveys Soyinka's rarely fathomable depth of his emotion about what he is talking about. In the Ogun instance, emotion is expected to be expressed by Soyinka when it has to do with Ogun. As we have indicated, Ogun is his

protector and according to him, demiurge. The direct address of Ogun is yet Soyinka's method of asserting his belief in Ogun to the point of theophany.

Apostrophe also, as in this context, serves the purpose of enabling Soyinka to be emotional about returning home (Abeokuta) from forced exile during the military days in Nigeria. Having spent a long time in a foreign land, one would naturally expect Soyinka with countrified attitude to be desirous of being home in, Abeokuta, his homeland. Any wonder then that he apostrophises in a matter concerning Abeokuta? It is a literary means of purgation of emotion and it is a functionality of pathetic fallacy which makes writers to be 'under the influence of emotion, or contemplative fancy' according to M.A. Abrams (2006:211).

The second aesthetic significance index of Soyinka's apostrophe is that it generates curiosity in the reader. The reader is curious because he or she is caught in confusion – the confusion generated by the question of the sanity of the writer as to why a human being should see intimacy and company in a non-living thing. But then, the coherence and order in the writing, all along, suspends the possible doubt of the sanity of the writer by the reader. Then, the outcome would be that the reader collapses into a chuckle or outright laugh. This is because the reader quickly realises that the author has explored language liberalism in communicative efficiency coded in poetic license. This amuses the reader and consequently, removes the boredom that a discourse on serious issues or bizzare happenings like military brutality, may create in him or her. The use of apostrophe, as a figure of speech, to achieve this purpose indicates Soyinka's efficient utilisation of the device to satisfy its essence in literary creativity and criticism. This is in line with M.H. Abrams' exposition that 'rhetorical figures are used to achieve special effects' and in the case of apostrophe he asserts that '... the effect is of high formality, or else of '... a sudden emotional impetus' (p. 279).

Also significant as a resource of literary aesthetics and as such, predominant in the text is rhetorical question. A rhetorical question is an interrogation for unsolicited response. It is a question asked for which no response is intended. According to M.H. Abrams, a rhetorical question is '... a question which is not asked in order to request information or to invite a reply' (p. 280). Soyinka asks many questions in the text without inviting replies. The first is 'celebrating Femi Johnson's Life?' page 23 'How

would one summarise Fela?’ page 33; ‘How then was I supposed to swear an oath of loyalty to her and her dominion?’ Page 45; ‘Where else would I have run into W.H Auden?’ Page 83; ‘Do I really want to meet this man?’ Page 150; ‘Should I really meet this man or not?’ Page 151; ‘Was I evincing myself?’ Page 218; and a clustre of such:

Who moved the meeting forward? My mind was in complete rout.... Where was Chinua? And JP? Had they learnt of the disastrous end of our intervention? What part did Babangida play in all this? Was it all a game to him? (p. 294).

In addition to these self-answered rhetorical questions, there are many more as asked by Soyinka in the text. Such include ‘didn’t I need some handkerchiefs?’ ‘Socks? Shaving stick?’ ‘Anything else I would like to do?’ There is also ‘Why did his family choose to abandon his body in an obscure German village called Wiesbaden?’ Was it envy? Hate?’ on page 398. And on page 430 are ‘Had he also come to hate me?’ And ‘Was the stay-home order intended for two, three or four days, or was it to last for a week, what happens afterwards?’ Also, page 440 contains ‘Abacha in charge of Nigeria?’ There is a fit of rhetorical questions on page 503 where Soyinka writes: ‘Was it really possible?’ ‘Could a regime act with such brutality?’ ‘what should other governments, individuals and organisations do?’

Also, Soyinka, at the beginning of his commentary on ‘Arms and the Man’ on page 507 asks the questions”

...would we have resorted to armed struggle to rid the nation of the dictatorship of Sani Abacha? How does one come to terms with issues of pacifism and violence, make peace with their moral questions? Did we actually begin preparations for armed struggle?

There is equally a fit of rhetorical questions on page 512. He asks: ‘Well now, what next?’ ‘Having knocked him down, what was I supposed to do?’ ‘Had I got myself into a fight?’ ‘Was Joe calling the police?’ ‘Would the commissioner at least act as a decent citizen and come to my aid?’

All these questions are rhetorical. Being rhetorical means they are asked for speech craft. They are asked as part of language efficiency – the efficiency of achieving certain effects. What are these effects? What purpose do the effects serve in the narration of events in

the text? How are the rhetorical questions, as a language resource, instrumental in the establishment of an author–reader contract?

We begin with the effect that the series of the rhetorical questions are asked to achieve in the narration. This is essentially to express the passion and emotion of the author about the issue he is discussing in each case. A rhetorical question solicits no response from the listener, as we maintained earlier. That means that it is self-answered. The speaker already has a feeling of voidness of the answer, and hence, a sense of confused perplexity. Therefore, we stress that a rhetorical question is a self interrogation expressing self confusion. The quest by the self to seek answer results in the fits of questions expressing worry, happiness, or gloom. Soyinka could not have avoided the use of the rhetorical questions, anyway! They are asked to express the different forms of passion and emotion of Soyinka about the issues he is discussing. For example, when he asks ‘Celebrating Femi Johnson’s Life?’ on page 23, it is overwhelming emotion of worry that he expresses. Femi Johnson was taken to Germany for treatment of an ailment. He died there. His family buried him there. Soyinka felt bitter, for if the health care system of Nigeria was efficient, his friend would not have been taken abroad in an emergency and would not have died young. Soyinka equally saw the burial of his friend in Germany as abandoning him in a strange land. He then exhumed his body for reburial at home. In the real sense, this circumstance is not a happy one and as such would not call for celebration. The bitterness that accompanies the event is what Soyinka expresses in the rhetorical questions. He tends to ask: ‘How should I celebrate Femi Johnson’s Life in this circumstance?’

The same sense of overwhelming pleasant confusion is expressed in Soyinka’s question ‘How would one summarise Fela?’ This occurs on page 23. This question indicates the intricate complexity of Fela’s character and personality. Soyinka tends to ask whether one should look at Fela from the perspectives of vehement social commentaries through activist artistic prowess or whether one should examine Fela’s intimidating musical career or perceived debauchery. He emphasises the indefiniteness of the discussion on any of these Fela’s perspectives as there was much to say about the enigma of the art.

The height of the introspective confusion purged through rhetorical questions is attained in Soyinka interrogation of himself in the soliloquy: 'Do I really want to meet this man?' We culled this from page 150. A situation of talking to oneself in the form of interrogating oneself is an expression of internal worry or a situation of emotional provocation. The man in question was Olusegun Obasanjo, a military man whom the author describes as 'a bullish personality, calculating and devious, yet capable of disarming spontaneity, affecting an exaggerated yokel act to cover up the interior actuality of the same, occasionally self-deprecating, yet, intolerant of criticism...' (p. 137). The description of Obasanjo, here, is not a pleasant one. Therefore, the circumstance that necessitated Soyinka's meeting with him confused the author. The same is the situation when Soyinka asks on page 440, 'Abacha in charge of Nigeria?' This was the impulse that came when the author learnt that Sani Abacha had seized power in a coup. The cause of his worry is noted in the succeeding line to the rhetorical question: 'The man has the brain of a lizard', meaning that he was not intelligent enough to lead the country to economic recovery and political strength. Therefore the author saw the government of Abacha as a setback, a contradiction in his effort to rescue Nigeria. Hence, the rhetorical question.

Apart from the Soyinka's stylistic essence of the adoption of rhetorical questions, there is equally the aesthetic function of the rhetorical questions. The questions, most especially in their multiple concentrations create intrigue in the reader. It is just like the case of apostrophe discussed earlier. In this case, the reader is thrilled with a situation when the author talks to himself, or talks to the vacancy and voidness of the open air. Though the situation confuses him for a while, yet he soon realises it is purposeful, a *madness*. The intriguing wondering in the reader as a result of the author's self-interrogations, unanswered, soon collapses into linguistic soothing experience hence it enhances the reader's interest in continued reading. All considered, Soyinka's rhetorical questions are stylistic and aesthetic. They are strategies for expressing the natures of the issues being discussed and, consequently, discussing the issues effectively. They are equally aesthetic and through them, Soyinka entertains the reader from the language perspective.

Still on figures of speech as resources of literary aesthetics in *You must Set Forth at Dawn*, metaphor is another literary element adopted by Soyinka in the text. As a way of explanation, metaphor is a rhetorical figure of implicit likening of objects to each other. The form taken in metaphorical property or quality attributing is that objects A and B are said to be the same though they are, and must be, different. The linguistic impulse to claim that two different objects are the same is occasioned by the B's qualities, the semblance of which A possesses. M.H. Abrams, on the strength of 'The Similarity View' propounded by the traditional language theorists, explains that '... a metaphor serves mainly to enhance the rhetorical force and stylistic vividness and pleasantness of a discourse'.

The stylistic vividness that Abrams mentions above is sustained on imagery which a metaphor enhances. By imagery, here, we mean the mental or psychic picture that is painted in a metaphorical description of objects, that is, the direct likening of two given objects. This is achieved through words that bring about an instant recollection of a past known figure and associated traits. For an instance, the expression 'John Keats was a David in the Romantic school'. Here at the mention of 'John Keats was...', there is no picture that comes to the mind. This is because the consummating object has not been mentioned. But immediately '... a David' (with or without 'in the Romantic school'), the listener's mind quickly returns to, and so, recollects, what he or she knows about the David in the Bible. This recollection is imagery.

As a rhetorical device, a resource of style and aesthetics in *You must Set Forth at Dawn*, Soyinka uses a lot of metaphor, in the text. We begin with the expression on page 122 '... behind a face that smiled so readily was a cast-iron will and a radar mind that constantly scanned his environment...' Also, on page 148 is the metaphor noted in the word *hot* in the expression; 'His house was now hot and I had not wished to implicate him any further'. We note 'He had friends in the military and had also learnt that there was an unannounced dragnet for me' on page 163 signifying metaphor through 'dragnet'. And Soyinka's language is equally metaphorical on page 214 in '... especially on the Ibadan – Ife road. I named it slaughter slab, since it was mostly on this in macadam alter that I habitually scooped up my student's brains after filling them with knowledge'. The metaphorical content of this expression is sustained in the phrase '*slaughter slab*'.

Also, in the proverbial expression: ‘Too many cooks now had their ladle in this broth’ signifies a metaphorical implication. This is on page 255. It is equally a case of metaphor in: ‘No new head of state had yet emerged, and my colleagues were caught in a fever of guesswork’ as culled from page 270. And following, successively, on page 271 is ‘I drew a sight-line with my finger and followed its trajectory to the distant crashsite’. Of overwhelming significance in the metaphorical consideration of this expression is the emcompound word ‘crashsite’. In the same vein, the word ‘authority’ in the expression ‘I headed for the airport on the authority of my credit card’ culled from page 280 of the text, makes the expression implying metaphor. This is also the case with ‘courted in Vatsa courted the Nigerian writers and artists and dearly wished to be one of them on’ page 283. We equally note Metaphor on page 289 where Soyinka writes: ‘There were hawks with the final decision-making body, but there were also the doves...’ The metaphor here is noted in the denotative meanings of ‘hawks’ and ‘doves’ in the expressions.

Identification and extraction of metaphorical resources in the fiction continue on page 298 with ‘...and not just for a fellow poet and his fellow accused, but for the endangered species’ with the word endangered being a signifier. The nature of metaphorical construction changes from word-indicated to direct attribute transfer on page 302 where we have ‘...his wife, Maryam, who fantasised that she was Nigerian Eva Peron but bluntly Imelda Marcos’. In this instance, we have Maryam directly compared to Eva Peron and Imelda Marcos. This is metaphorical. There is ‘Shonekan’s appearance as recycled too’l on page 434 ‘with Gani added and subtracted, analyzed and synthesized dates, sings, portents and some other arcane ingredients to arrive at a clairvoyant conclusion’ on page 435 in which ingredients is used in its extended meaning sense. And another metaphorical language use is on page 437 in ‘... to restore trust and confidence – but Abiola must occupy the driving-seat’. Here, ‘driving-seat’ is a metaphor. Equally, we note ‘Sani Abacha and his powe-hungry hyenas...’ on page 438.

Metaphor in the text contributes immensely to Soyinka’s effective issue articulation in *You must Set Forth at Dawn*. Through metaphor, Soyinka is able to achieve a vivid description of individuals and situations in the text. It is important to emphasise, at this point, that metaphor is an imagery language device. This means that

each instance of direct comparison in which case a person or situation of a certain dominant attribute is said to be another because the character of the other is significantly relevant in the current communication context. The effectiveness through metaphor recounts in the memory of the reader an image of a typical trait which makes the reader have a vivid understanding of the present situation through transfer of trait, quite abstractly, from the base-object to the receiving object. This is essentially the situation in extended language use by Soyinka in the memoir through direct comparison.

To illustrative, the John Keats–David link, in metaphorical term, produces and so, transfers bravery and victory displayed and attained with and over Goliath in the Bible. As soon as the comparison completes in the speaker’s/writer’s statement, these traits which are typically known with David transfer to John Keats. This is significantly productive in the aesthetic consideration of the text. It is a resource that makes the reader look at the text with an eyes and temper of Christianity; a situation that readily delights the faithfuls of the religion and perhaps, those of any other faith. The same level of aesthetic, if not greater, growing to hyperbolic peak, is injected into the text through the ‘cast-iron’ metaphor on page 122 of the text. Here, the mind of J.S. Tarka is said to be cast-iron. The typical trait transferred here is unbreakability and being strange. Through this comparison, the reader is made to know the high extent to which J.K. Tarka is strong (perhaps, wicked or heart).

The misunderstanding and unrest in the household of Femi Johnson is what Soyinka refers to as ‘hot’ page 148. The word denotes heat and makes the condition of the atmosphere uncomfortable for creatures around. This is what is implied in the Femi Johnson’s case. Through this, the reader imagines fire and quickly relates it to the household of Femi Johnson, and, hence realises, quite fully, in fact, to the extent of apprehension, the magnitude of the problem in Femi Johnson’s family.

Also, the significance of the word ‘dragnet’ on page 163 paints a picture of fishing with, emphatically, the efficiency of finding. And by describing the nosing security agents in search of him, Soyinka intends that the network was efficient and determined to effect the orders they had. Consequently, this makes the reader see the military governments as witch-hunting administrations.

Furthermore, 'bait' on 168 brings fishing to memory and how fish is 'duped'. 'Slaughter slab' on page 214 paint the picture of the abattoir with its bizzare fatalities. This creates a bitter sense of killing in the reader. 'Cook' and 'ladle' on page 253 represent the different stakeholders and their interest or interference in the recovery of Ori Olokun and the expression in which they appear reminds the proverbial flavour in it. Equally, 'fever' on page 270 is a symbol for 'feeling' in which case the natural impact of a fever is explored to explain the captivating fits of guesswork intended on the page. This is also the reading of 'trajectory' and 'crash-site' on page 279. These are technical terms used in the aviation industry. But since the subject of discourse, 'aparo', flies like an aeroplane, when Soyinka fired at it and it came down its fall is called the crash of an aeroplane. This is a kind of entertainment to the reader in the sense of language use. It is a flavour of aesthetics.

The value of the credit card, in monetary or purchasing capacity sense, is what Soyinka refers to as authority on page 280. The comparison here is between the card and human authority. The attribute of the human authority has now been transferred to the card in which case the purchasing power of the card is said to be an authority which makes the reader consider the credit card a mighty plastic which can make or mar. This is aesthetic, it is effective language use.

The effect of 'courted' on page 283 is to enable the reader imagine the passionate relationship of love and transfer this to the relationship which Vatsa maintained with Nigerian writers and artists. This is equally the case with 'hawks' and 'doves' on page 289. Both words recalled ferocity and humility respectively. The author suggests through them that some people are hawks (with ferocity intended) while some are 'doves' (with humility intended). We note same level of vividness of description for the reader's comprehensive understanding in 'endangered species' (298), a technical term denoting the exhilaration of certain flora and fauna and which is transferred to the present circumstance of the author's intention to indicate that military brutality was ravaging Nigeria.

The comparison drawn between Maryam and, separately, Eva Peron and Imelda Marcos makes Maryam assume the character(s) of each of Peron and Marcos. The aesthetic essence of this comparison is noted in the fervour experienced by those who

know both personalities referred to ascribe these characters to Maryam thereby making the author's intention expressed effectively. The reader is regaled along as he or she reads on. Similarly, through the 'subtraction' the author claims on page 437, Gani did remind the reader of mathematics and here it means 'reasoned or planned'. In this case, the meticulous accuracy of a mathematician is transferred to Gani. This enhances the reader's interest. And a situation of linguistic adjustment and varieties makes reading, most especially on serious questions, a worthwhile engagement.

There is also an aesthetic implication to 'driving seat' and 'hyena' on pages 437 and 438, respectively. We see an author who transfers the control positioning of the driving seat in an auto-mobile to the control of political power. We perceive a Soyinka who sees the eagerness of Abacha's officials to exercise power brutally as the ruthlessness displayed by a hyena as a predator. These two circumstances in language use constitute resource for the aesthetic content of the diction of the text. And this makes the narration of events in *You must Set Forth at Dawn*, rhetorical. It is the same situation of language beauty on page 589 in the symbolic use of 'submerge', which represents the act of going down the sea or river in its denotative sense. But, here, it is connotatively used to express the disappearance of a minor fear when another fear suppresses the earlier one. The suppression is what the Soyinka likens to submerging which overwhelms the reader who quickly realises the great depth of the sea, even to the great, longfall of 'the Titanic' in 1912. All this 'entertains' the reader as he or she reads along.

To conclude, the metaphorical dimension to language use in *You must Set Forth at Dawn* is a source of aesthetics in the fiction. The beauty is enhanced through imagery which is, as explained earlier, art or situation of mental picture painting in the reader. This eventuates in the transfer of attributes from object A, for example, to object B. There is an instant corresponding processing of the likening in the brain of the reader. And quickly, too, the known image of the object in focus flashes in the mind of the reader, resulting in an emotion expression. The emotion maybe expressed in a chuckle or outright laugh. This is a confirmation of the effectiveness of language use. This is the case with the copious use of metaphorical expressions in *You must Set Forth at Dawn*.

Complementing the aesthetic essence of metaphor in *You must Set Forth at Dawn* and closely related to metaphor in terms of format of articulation, is allusion. By way of

explanation, allusion is a rhetorical device of a reference to a person, event or object of an established status in the process of articulating the motif of a discourse or a literary composition. The person, event or object referred to in a situation of allusion is not an active participant in the discourse on-going. He or she (or it) is only brought in with a corroborating intention. For example, Mathew Anold's allusion to Sophocles in his lamentation of the wickedness of the human heart with a Romantic template, *Dover Beach*, when he writes 'Sophocles once heard it on the Aegean', does not make Sophocles an active figure in the composition. So, allusion is explored for its capacity for trait transfer but in a less actual form than that of metaphor. And this draws a difference between it and metaphor in spite of their near sameness. In actual sense, allusion has the utilitarian values of corroborating while metaphor creates images for vivid illustrations. But this divergence submerges in sea of textual literariness at some point. This is at the point when the two devices are considered as resources of aesthetics in literary compositions. Soyinka considers and so uses allusion a great deal in the memoir.

We note, on page 26, Soyinka's reference to Demos Nwoko's painting. There is an allusion to the Bible on page 86 in 'serpentine incarnation and post-colonial Garden of Even'. 'Sparton' on page 142 is an allusion. Page 232 bears another. This is the idea of deciding '... to dine with the lord ... even without the aid of the long spoon'. The devil is said to take a 'sabbatical' on page 247. 'Tithe', on page 382, is yet again, a Biblical allusion. Soyinka alludes to the Bible again on page 474 with 'seek, and ye shall find'. He is still alluding to the Bible on page 486 with the expression '... his own kind', and *Arms and the Man*, a title on page 507 is equally an allusion., in each situation cited above a reference is made to a known figure, events or object in living memory.

However, the allusions identified in and culled from the Soyinka's autobiography are not just groups of words in the text to increase the word-volume of the text. They perform a function individually and collectively. All of them are sources of beauty in the self-event narration. In each situation an impact of emotion is instilled in the reader. In line with this, the reader who already knows the character of the painting of Demos Nwoko recollects this at the instance of the allusion. Also, the reader who hears of the Garden of Eden quickly brings the general religious belief about the Garden to mind, and the fantasy or great expectation that characterises this. In the same vein, the reader with

adequate knowledge of the classical age, who already knows or searches for it, recollects the character of Sparta i.e. rigidity of political view and military might and transfer this to the present situation.

This is equally the case with the reader's recounting of the proverb of the long spoon and the devil which he or she utilises to feel a sense of caution which is not expressed in plain language. The university is alluded to through the word 'sabbatical' and the reader expresses a brief emotion of chuckle and amusement as he or she wonders if the devil is a university lecturer. This 'entertains' the reader, language wise. The Biblical injection 'seek, and ye shall find' regales the readers with Christian bias and the reader who is not a Christian too is regaled because of the transfer of religious content to the discourse outside of religion and so also is the case of '... his own kind' which is the language of the Biblical account of the Creation.

In each of these cases, the reader activates the previous knowledge the recollection of the past memory is of fun, the reader releases an emotion of fun and amusement. But if the memory is morbid, then the emotion released is bitter. These, consequently, make up the effectiveness of language use in the text through allusion, a device of reference in a narration.

Writers, in certain circumstances, specifically, in the circumstance of the desire to pass a message/an idea in the most effective way they intend, do embellish their claims. It is no manipulation, but embellishment. We can alternatively refer to it as language adorning for effective theme expression. Hyperbole manifests in the author's language craft of heightening the amplitude or magnitude of an event occurrence or state of an object. By way of illustrating, when a writer, for an intention of bias, describes the tears that a child sheds at a point in time, as a flood, there is an embellishment in such a situation. After all, tears shed by many people cannot make huge pool of water of the immensity of the flood of Noah's days, for example. The reader, however, quickly grants room to accommodate the writer's craft. As a result, the reader does not, (would not), see the writer as lying. He or she sees the writer's exaggeration as a craft and the writer's attempt to express an idea with a deep sense of affirming emphasis.

Soyinka does this immensely in *You must Set Forth at Dawn*. He exaggerates situation in the course of his narration. We begin with the use of the word 'stream' on

page 11 in the expression ‘... and the stream of dissidents into exile had begun to widen’. On page 35, there is ‘On the day of Fela’s funeral, the whole of Lagos stood still’. We note blitzkrieg on page 70, and on page 122, there is a cast-iron will. Soyinka repeats stream for hyperbolic effect, on page 142. The same hyperbolic substance is noted in ‘interminable stretch of beaches, parked with humanity’ on page 234, and on page 235, there is ‘The stairs and landing were flood lit, so brightly that I felt certain that they could be seen all the way from Brasilia’. This is akin to ‘Nobody who was anybody was to be found in Lagos – all were headed for Benin’ on page 244. On page 257, there is ‘... the diatribe that was coiled at the roof of my tongue, untended, I was certain of atomizing the heads of a dozen heads of state’.

Further exploration of the text reveals ‘The wind-swept diplomat...’ on page 282. On page 333 we read ‘... imagination was set ablaze with procession of gaily costumed’. And on page 334, Soyinka writes: ‘an ancient castle framed against the sky; so close that one felt that the sky was simply the roof of a performance dome’. There is ‘...they screamed the roof dawn’, on page 356, while page 368 contains ‘... there were no more microphone, no more cameras, no more tripods, flash bulbs or notepads left anywhere in the world’. ‘All had been miraculously and aggressively assembled at Number 1 rue Miollis’. Additionally, we see ‘... these back-braking tones’ on page 392, while page 437 bears ‘... an entire room filled from floor to ceiling with surveillance reports’ and page 481 shows ‘... the slightest wind of the heat of New York streets threatened to blow him right off the sidewalk on to summary execution by the traffic’. All these are exaggeration. They are hyperboles.

The huge exaggeration in the fiction is Soyinka’s stylistic method of injecting literariness in the narration. In effect, hyperbole is employed by Soyinka to thrill the reader. Illustratively, the use of ‘stream’ on page 11 is intriguing to the reader in the sense that he or she quickly thinks about the immensity of the water of a stream and ascribing a number of dissidents to the immensity of the water could be intriguing to the reader. The intrigue is a literary flavour. The same sense of literariness is noted in the claim that the whole of Lagos stood still. In actual fact, the entire fifteen million people including the material things and critical infrastructures and facilities could not have

stood still. But with this, the author means a sizeable number and the palpable recognition people gave Fela at his funeral.

The use *blitzkrieg* on page 70 is an exaggeration excessive. This is because a blitzkrieg is a land and air military offensive. How could a civil bickering be a blitzkrieg? It is the author's desire to show the severity of the bickering. Also the claim that J.S. Tarka's will is *iron-cast* is an attempt at showing how strong the will is. But the reader jitters at the claim. The jittering is the literary essence of the hyperbole. It is a literary aesthetic substance. As literary as these mentioned so far are, as literary the effect of 'interminable stretch of beaches, could be seen all the way from Brazil to atomising' on pages 234, 235, and 244 respectively.

The author entertains the reader when he claims on page 282 that a diplomat (a human being) was so tiny that a wind could blow him off. The 'entertainment' is an item of language beauty. Again, a sense of regaling through language is noted in the claim that the roof of a dome nearly touched the sky. It is the author indicating that the dome in Sienna was quite high. Can the scream of a group of people blow off the roof of a building as the author claims on page 356? Of course, not, he puts it this way to emphasise how loud the scream was. This creates a sense of intrigue in the reader; just as this is the case with the author's claim that all items of cinematographic technologies in all over the world were taken to Number 1, Rue Miollis in France. This is a rhetorical method of stating that there were many of such at Rue Miollis.

More literariness through hyperbolic thought articulation – this as a source of language beauty – is noted in the situation of the claim on page 392 that tomes could break a person's back. And that surveillance reports on a suspect (Soyinka, the author) could fill up an entire room is rhetorical creativeness and it has a thrilling impact on the reader, and lastly, the wind-blowing literary effect earlier discussed is repeated on page 481. Perhaps, this is for emphasis and this, once again, makes the reader encounter another instance of thrill. The reader, especially a fat one, certainly would cackle or laugh, outright, to read that a human being is so tiny that wind can blow him or her off. This, like the many discussed above, is hyperbole. All the many hyperboles in the text as discussed above are a source of literary aesthetics in the text, *You must Set Forth at Dawn*.

Apart from and in addition to personification, rhetorical question, metaphor, allusion and hyperbole as resources of literary aesthetics in the memoir, there is also the use of euphemisms. A euphemism is the language device of systematic expression of offensive thoughts. It could also be described as a modification of expressions for a gentle impact on the listener. There is a slight connection between a euphemism and an idiom. The connection is that both are intended for the other meanings they have rather than their plain meanings. But then, there is no head-on link between them as a euphemism is idiomatic but an idiom is not euphemistic. Also, a euphemism is employed as pragmatic language navigation for a calming intent. An idiom is an exercise of language craft for a rhetorical effect. The slight connection between the two is the core of our commentary on Soyinka's extensive use of euphemisms in the autobiography.

The identification and extraction of euphemisms in the text begin with I swept the bunch of papers off the table on page 10. Also, there is '– Tinuola and Folabo, are the family's green fingers', on page 23. And following on page 39, is '–with the Abeokuta women's movement, narrated in AKE, may have prepared the soi'l. Page 92 bears '... Michael Olumide dropped his bombshell and it instantly launched a turmoil...' On page 130, we have 'You wear the hat of leader of the Yoruba people'. 'Femi asked me to go house hunting with him' is found on page 200, and noted on page 219 is the euphemistic statement '... the popularly elected Abiola – who breathed his last under confinement...' Another one '... that a swishing tail may be hidden beneath the Khaki uniform' is on page 220. 'It proved successful, fortunately, wiped out some of the sour taste in the youth of the visitors' is on page 230.

In addition to these euphemisms, there are a good number more. We note 'I was more than ready to make a Fustian pack – sell my soul in return' on page 232, and on page 245, there is '... ravenous hunger for the narrative of our voyage'. Another euphemism is on page 287 thus: 'tied to the pack of a Land Rover and dragged round and round till death took pity on him'. All of these are euphemisms. They are subtle expressions as a preference for plain, direct and brutish ones. The 'gentle' contents of these expressions are indicated in single words in some cases, while in another, it is a combination of words that makes the euphemistic content in the expressions. But are the euphemisms mere linguistic accidents? Did Soyinka use them for specific significance?

Indeed, Soyinka uses the euphemisms for linguistic aesthetics. He uses these as a device of literariness in the text. And this is in addition to the impact each of the euphemism has on the reader in the course of the narration in the text. This is essentially due to the case that Soyinka negotiates pragmatic situations with the euphemisms. The first case in focus is the sweeping of the bunch of papers off as he says on page 10. This, in the context of the narration, is Soyinka's way of avoiding the word 'scattered' which could have come to his mind since he had just received the news of the death of his friend Ojetunde Aboyade. The death of a person especially, that of a dear one can engender gloom hence, anger. Perhaps, Soyinka took the psychology of the reader into consideration by selecting a word of a gentle implication.

In the same vein, Soyinka avoids using the word 'farmers' by using 'green fingers' on page 23. Maybe, it is due to the derogatory implication of the word in the Nigerian context. Most Nigerians see farming as a blue-collar profession. Therefore, he uses 'green-fingers' to avoid associating with farming in the family. This is style. This is equally the situation with 'prepared the soil' on page 39 which is a subtle description of his vehement activism or radical view on social issue, a reflection of the combative traits he inherited from Ogun, his demiurge. 'Bombshell', on page 92, is a pleasant presentation of 'raising the alert or causing tension'. 'Hat', too, on page 130, is a systematic avoidance of 'position' as a display of the humility that occupying a position in Yorubaland anticipates. Similarly, 'hunting', on page 200, is a pleasant replacement for 'search'. The signifying content of 'hunting' in African thought is 'productivity' or 'enhancement'. A hunter goes into the bush and brings home his kill. This has been explored in the search for a house in Lagos. 'Search' brings either a good result or a bad one, hunting is therefore preferred as the writer is certain that Ogun, his guide-essence, will always enhance his productivity in actual hunting.

Furthermore on the literary significance of the euphemisms that Soyinka uses in the text, 'breathed' his last on page 219 signifies 'death' which is a plain revelation of the true situation. But this plain disclosure of the Abiola's case will readily irk the people because of the circumstances surrounding his death. Therefore, to avoid tension and alarm, the author mentions Abiola's death in a subtle way through 'breathed his last' after all, there is still life indicated in 'breathed' in the expression. The same sense of avoiding

tension is noted in 'Khaki uniform' on page 220 to represent the military. ' Sour taste' on page 230 is used to avoid 'bartered image' of the nation before the visitors. Soyinka uses Fustian on page 232 to avoid the harshness of angry or arrogant, and execution on page 481 is a subtle expression for killing. This is hidden in execution and the substitution is for the avoidance of a too morbid atmosphere as the object of this language navigation is a human being. In effect, all these euphemisms are no accidents. They perform the function of expressing offensive scenario in a less harsh way.

Alliteration and assonance are employed in the memoir as sources of literary regaling, too.. Alliteration is the prosodic strategy enhanced through the repeated same consonant sound at the initials of the words of an expression. In certain situations, all the words begin with the same consonant sound. An illustration of which is 'Bobby Benson bought big blue birds'. Here b is repeated in all the words. But in another there may be one or two words without sharing the same initial consonant sound. We see this in 'Being black in Europe brings brilliant bounties'. Alliteration is enhanced not necessarily when many words combine Big Ben is alliteration, therefore.

On the other hand, assonance is the deliberate repetition of similar vowel sounds or a vowel in a sequence of words in a line. Abrams emphasises that the repeated vowel should be in stressed syllables of the words in a sequence. He cites the repetition of the vowel in the opening lines of Keats'; *Ode on a Grecian Urn* viz: Thou still unravished bride of quietness. Thou foster child of silence and slow time (p., 9).

In *You must Set Forth at Dawn*, Soyinka uses a good number of alliteration and assonance. We note 'I tell them all the time the name ...' on page 26 in which i and m are skilfully alternated. We however stress that this is, or could be seen as pseudo-alliteration in view of the convention of the Old English alliterative meter. But in the light of modification of this convention, the page 26 instance is alliteration since it makes a consonant rhythm. We also note Dodan Devil on page 250. There is also '... festive context of the festival fell far' on page 333. And 343 bears '... seeds of serene Sienna' and we note '... Ghetto to Garrison' on page 345. And '... filled from floor ...' is on page 437. The instances of assonance in the text include '... overseas retreat' on page 255. Also, we observe '... bristling, rearing, snarling pack of hunting ...straining' on page 368, and there is '... is credited, unwanted and mistrusted' on page 437.

All these instances of alliteration and assonance in the autobiography are for a specific purpose. They add melody to the reading of the text. And this makes part of the aesthetic content of the memoir. The recurrence of the consonant sounds and the vowel sound in a consecutive session is a fascination to the reader. It gives a thrilling effect. It gives the rhyming effect that entertains the reader as he or she reads along. The repetition of 'f' for example, gives a reading fancy. This is because of the prosodic sounding of the repetition. This is the primary essence of this writing craft by Soyinka. If reverse were to be, then Soyinka could have cast 'From Ghetto to Garrison' (p. 345) as for example, 'From the slum to Gaol'. But this would not be of any rhyming effect as 'From Ghetto to Garrison' is. Therefore, all the alliteration and assonance instances make an aesthetic effect in the text.

Soyinka's craft in language use for special effect in the memoir include imagery effect, the amazement of the unit standing for the whole and meaningful contradictions. This accounts for the use of similes, synecdoche, paradoxical statements, and sarcasms in the narration of the autobiography. We note '... like a missed comrade' on page 128. There is '... as if on a triumphal lap on a race circuit' on page 291, and '... like tracer bullets' on page 368. All of these expressions are similes. Each of them aids meaning in the text. This is through imagery. A simile creates mental images in the reader. This is through comparison and qualities transfer from one object to the other. The images that similes create in the reader are a source of aesthetics in text. This is because the reader responds to the feelings of the image created. If positive, the reader may chuckle in amusement. He or she may flinch in horror if the images painted are threatening.

There are equally synecdoches in the text. Synecdoche is the device for the substitution of a part for the whole or, quite uncommonly, the reverse. In this case 'blood' i.e. in 'fresh blood is needed in governance in Africa', stands for 'people'. There are instances of synecdoche in *You must Set Forth at Dawn*. On page 443, there is 'Of the constant faces that came'. On page 472, we note '... NADECO had two experienced hands in this field', and '... the spectce of assassination hovered on every mind' on page 489. In these instances 'faces, hands and mind represent persons' and 'person'. Illustratively, Kunle Ajibade is the face Soyinka is talking about on the page using faces. This has its aesthetic contribution to the narration. In effect, it (synecdoche) supplies

varieties in language use. Using ‘faces’ to substitute ‘person’ is a demonstration of rhetorical variation.

Apart from this, synecdoche, in this context, enables Soyinka express the intended emotion through the part of the body involved. For example, identification and recognition are involved in the Kule Ajibade’s case, so ‘faces’ is used. When practical know-how (field, page 472) is involved, ‘hands’ (meant for dexterity) is used and finally, when dying (‘assassination’, page 489) is involved ‘mind’ (meaning or relating to ‘soul’) is used; all to substitute ‘person’ which is the whole that these parts represent. In the light of synecdoche being efficient in language variation and affording the author the skill to express thoughts effectively, we conclude that synecdoche is a resource for aesthetics and style in *You must Set Forth at Dawn*.

Oxymoron – an element of contradiction and oppositeness – is equally employed to create intriguing effect on the reader in the narration of the text. We note oxymoron on page 444 where we read: ‘... my dangerous friend...’. This is a juxtaposition of two opposite words, and the contradictory implication that results leaves the reader wondering how one’s friend could be dangerous. This state in the reader’s quest to unravel the code of contradiction creates intrigue in him or her. This is the literariness in the oxymoronic construction.

In this case, the friend referred to is Olusegun Obasanjo, a former president of Nigeria. But at the time of the event talked about, he was a dictator. Dictatorship was the social ill that the author devoted his social activism to. In the light of this, Obasanjo is dangerous. Perhaps, that the two come from the same city accounts for the friendship part of the oxymoron. The reader is compelled to embark on the decoding of the oxymoron. This is suspense. This is intrigue. This is aesthetics.

At this juncture, we examine code-mixing as Soyinka’s instrument of stylistic aesthetics in the narration of events in the memoir. For convenience of discourse, we would substitute the term code with ‘language’. In that case ‘code mixing’ would be described as mixing of languages. Soyinka does this significantly in the autobiography. He mixes languages as an effective narrative technique.

Instances of code mixing abound in the text. We begin with ‘B’agba ba n de, a a ye ogun ja’, on page 6. There are O.B. ‘Lau-lau’ and ‘conspicuously Akowe’ on page 11.

'Itirayi ni gbogbo nkan' is on page 21. 'Agbayun' is noted on page 23, while page 26 contains 'Obangij'i. 'Ko lukaluku ma lo n'ti e' is found on page 129. And on page 198, we note '... eba, amala, iyan ...'.

There are further cases of language mixing, (Yoruba mixed with English, as primary language of narration) in the Soyinka's memoir. Soyinka opts for the use of 'agbada and babariga' on page 200. He equally titles a section of the text 'Olorikunkun and 'Ori Olokun', on page 213. He talks of 'Ipako elede' on page 229. Also on page 236, he uses such words as 'anago', 'iyalorisa', 'akaraje', 'akara'. We note 'burukutu' on page 276. There is 'la langue francaise' on page 330. Page 414 features 'haba!' while page 415 contains 'Oga, dose na my passengers'. 'You fit go ask dem if you like' and we note 'abata' on page 485.

It is observed that code mixing in *You must Set Forth at Dawn* is multiple-language code mixing. This is because there are words from the Yoruba language, French, Hausa and pidgin English. What, then, is the essence, or what is the contribution of code mixing in the text? The code-mixing chaise is stylistic. In the first instance, it is our view that the peculiarity of the audience is the consideration for the mixing of codes in the case of Yoruba, French and Hausa, while the subject-fugre is the reason in the case of the pidgin English mixing. A Yoruba reader would feel thrilled with the Yoruba expressions there in, most especially, perhaps, the mention of the Yoruba reader's delicacies. Also *lau-lau* gives an effect of cordiality between the reader and Olufemi Babminton (O.B.) on page 11. Hence code mxing, here, is stylistic. As much thrilling as a Yoruba reader gets from the use of his or her language in a narration in the English language, as much does the Hausa reader gets from the exclamation, 'Haba!' on page 414. However, 'la langue francaise' and 'Oga, dose na my passengers' ... on pages 330 and 415 respectively, are stylistic. This is because the context of writing involves French and France, and the driver whose words are quoted above does not have the skill of sophisticated English, hence to reflect the culture of the class of person involved, pidgin English commonly spoken among the class, is then used for appropriateness. Above all, therefore, Soyinka mixes codes in the text for the dual essence of aesthetics and style.

Two other resources through which Soyinka achieves aestheticis in *You must Set Forth at Dawn* are apposition and syntactic inversion. We could explain apposition as the

complementary descriptive nominal phrase after the main subject or object in a sentence. Also, inversion, in sentence construction, is the main sentence – adjunct (MS-A) form reversal or the reversal of the SVC sentence construction form to give A-MS CVS. The phrase ‘The home of wildlife in Tanzania and Kenya, the Serengetti’, contains an apposition, ‘the Serengetti’. An illustration for inversion is ‘Out, I went or wonderful’ is ‘our God’ which has the structure of A-MS and CVS, respectively.

Soyinka employs these copiously in the text. We begin with instances of apposition. On page 25, there is ‘Ade Adefuye’, ‘the Nigerian High Commissioner in the West Indies’. On page 56, there is ‘Like many faces of Ogun, god of the road’. We also note ‘Not so fortunate was Ola Rotimi, playwright and director’, on page 173. Also ‘... Pierre, the scholar’, is culled from page 259.

Similarly, there is an instance of apposition on page 399 in ‘It was Gboyega, Femi’s personal Chauffeur’. On page 409, we note ‘Ibrahim Badamosi Babangida, the general dictator’. Page 439 equally contains ‘... not even Moshood Abiola, the President-elect’, while page 442 features ‘... his school in Ikeja, a Lagos suburb’, and ‘The Pyrates – that fraternity of unending controversy’ – is noted on page 589. All of these contain appositions, all of which are the second parts of the noun phrases encased between two commas.

The appositions are not for mere syntactic manipulations. Rather they are essentially intended to serve stylistic purposes. They are a device of effective narration. A foreign reader of the memoir may not be familiar with the Yoruba pantheon, hence may not know who Ogun is. But when Soyinka adds ‘god of the road’ having mentioned ‘ogun’, as a complementary description, he is able to aid the foreign reader’s understanding of the situation. This is equally the identification essence of ‘playwright and director’ added to ‘Ola Rotimi’ on page 173. This also holds for ‘Femi’s personal chauffeur’ on page 399, and ‘a Lagos suburb’ on page 442.

However, ‘the genial dictator’, page 409, and ‘the President-elect’, page 439 are appositions employed for the expression and articulation of critical ideological and socio-political views. For example, ‘the genial dictator’, is Soyinka’s emphasis on the cunning nature of Babangida on whom Soyinka, at pictorial illustration section of the memoir, comments: ‘My perception of Ibrahim Babangida is that of a suave, calculating and

persuasive listener, but with sheathed claws ...’ Of course there is the positive aspect of Bababngida here, ‘suave’, ‘calculating and persuasive’, but there is equally the negative side, ‘sheathed claws’ – There are two opposite traits combine to constitute the oxymoronic apposition, the genial dictator.

In the same vein, ‘the president-elect’, the apposition culled from page 439 is an articulation of an ideological and socio-political view. Specifically, it is a repeated emphasis by Soyinka that Moshood Abiola won the June 12, 1993 presidential election which Ibrahim Babangida, ‘the genial dictator’, annulled. To Soyinka, it is Babangida’s ‘sheathed claws’ that scratched the election off. Soyinka’s strong belief in Abiola’s victory at the Elections, is articulated in the capitalisation of ‘P’ in ‘the President-elect’. Therefore, this apposition is stylistic. The same stylistic intent also holds for ‘that fraternity of unending controversy’ on page 589 which is yet another effort, though quite passing, by Soyinka to dispel the insinuation in some quarters that the Pyrate Confraternity he and six others whose picture is at the pectoral section of the text, formed was a cult. The apposition tends to voice Soyinka’s question of bewilderment: ‘why the unproductive fuss?’ This is the stylistic essence of the apposition.

On inversion, both the A-MS format and the CVS format, we note ‘Back came an even more intense plea from’ Lagos on page 305 and on page 360 there is ‘contradicted though I am ...’ In these instances, there is a syntactic adjustment of sentence elements. Ordinarily, the former instance should ‘An even more intense plea came back from Lagos’ which illustrates MS-A format. The latter, too, should read ‘Though, I am contradicted’ which illustrates the CVS inversion format. In the former, the main sentence (MS) is ‘An even more intense place came’ from Lagos. ‘Back’ is an adjunct (A). In the case of the latter inversion format, ‘contradicted’ is a derived verbal adjective which now functions as a complement (C) because it functions after a linking verb – ‘am’: and ‘I am’ constitutes the mandatory subject–predicate (S-P) element of the subordinate clause, (SC) – SC, because of the impact of ‘though’ at the beginning. However, Soyinka reverses this basic order of syntactic element to sound poetic. Indeed, poetic tone is the essence of sentence inversion. Prosodists employ this device to achieve melody in their compositions. Therefore, the reversal of the MS-A and SVC (SV is substituted for MS because a linking verb is involved in the SV inversion) to form the A-

MS and CVS respectively is to inject poetic sounding in the text and this brings literariness to the narration.

Soyinka's narration of events in *You must Set Forth at Dawn* is aesthetic and stylistic. He is able to inject beauty of language and style in the text through a number of devices. He personifies inanimate and semi-animate objects to enliven the narration atmosphere. He apostrophises by addressing non-living things in the text. He does this to express emotion and passion as the occasion demands. Also, he asks questions rhetorically as a way of expressing passion to reflect the mood of the narration. He exaggerates situations, too. The hyperbolic statements are to emphasise the claimed truth of his accounts. He expresses ideas that may offend sensibilities in euphemisms. He makes words rhyme through both consonant and vowel sounds. This is alliteration and assonance respectively and they give prosodic effects in the narration. Soyinka equally achieves imagery through simile and metaphor as mentioned earlier. This aids vivid description through character traits transfer. There is equally the stylistic adoption of making a part represents the whole. Soyinka creates intrigue in the reader through oxymoronic contradictions. And he creates familiarity with the reader and reflects the tenor of discourse, with code mixing, while he creates poetic effect through sentence inversion. All of these constitute the literariness (style and aesthetics) in Soyinka's *You must Set Forth at Dawn*.

Social Consciousness, Metaphysical Contents and Aesthetics in *A Daughter of Isis*

A Daughter of Isis is another fiction for our critical review on the basis of social consciousness, metaphysics and aesthetics. Earlier, we examined *You must Set Forth at Dawn*, investigating its metaphysical contents, the social issues the author raises and discusses in it and how words are used in such a way as to achieve beauty of language in the text. We concluded that Soyinka's metaphysics is pluralistic rather than monistic; that the writer's social involvement cuts across societies around the world, and that he uses language in such a way as to sustain the interest of the reader or to reflect the nature of the issue being discussed. In that case, the social consciousness of the writer informs aesthetic language use in the fiction.

Our discussion on *A Daughter of Isis*, at this juncture of the research, centres on the core theoretical framework which includes social consciousness, metaphysics and aesthetics. We intend to investigate how Saadawi handles metaphysical issues in the text. In any case, we intend to make a pronouncement on the author's involvement in spiritual matters in the text. Also, we want to consider the writer's social advocacy model. That is, we shall interrogate the text to determine the social issues the author pursues in it. In the same vein, we shall consider the text based on how language is used to achieve various purposes. We equally, shall examine the different language elements in the text. We shall consequently establish our findings as resources for further discussion in the research.

A Daughter of Isis from the Social Consciousness Perspective

Nawal el Saadawi, in the course of chronicling her life experiences, in the fiction, *A Daughter of Isis*, makes mention of, or as in some instances, discusses a number of social issues in Egypt, Africa as well as the world over. This is in line with the nature of the text. Being a fiction, which is the true life story of an individual with sensational modifications to the extent of fictiveness, as written by the individual, the text is on Saadawi as a social advocate. It contains Saadawi's involvement in social issues in Egypt: be it socio-political, socio-cultural, even, personal, that is, the issue involving the writer as an individual in society. Specifically, Saadawi shows concern for such issues as the plight of the girl child and women in Egypt, British hegemony, corruption in government, religious bigotry, the alleged injustice of Allah, communism, technology, the Middle-East dispute, to mention but a few. Overall, the attention Saadawi pays to these fundamental issues of the world has its significance. The mention or discussion on them brings the vices inherent in them to the fore. Saadawi's aim is to effect a correction for a greater world. Our in-depth analysis of the text from the perspective of Saadawi's social awareness takes the form of examining the author's actual view on each of these vices and the nature of the goal of her concerns.

Saadawi's Quest for a New Social Order – Feminist Cause

Saadawi's core concern in *A Daughter of Isis* is alleged lopsidedness, hence, injustice in the male-female relationship, social roles and benefits. This alleged gender imbalance has been brought to the front burner by those sympathetic to the cause. One of such advocates of the rights of women in Africa is Felicia Moh who affirms 'One area of agreement is that all cultures of the world are male-centred, patriarchal and ordered to subordinate women to men in all the cultural domains ...' (2005:4).

This statement could be summed up as asserting that the male gender is favoured in the scheme of things in society. This is the alleged lopsidedness that Saadawi laments in *A Daughter of Isis*. She indicates this in the fact that the death of her mother was not celebrated because she was a woman. As she puts it on page 4:

But since the father alone gives his name to the children, bestows legitimacy and honour on them, her name was buried with her, is lost for ever,

There are two critical issues in this statement: the first is illustrated in 'father alone' and the second is 'lost for ever'. To her, the name of the mother, too, should be part of the surname of a child so that the mother's death would be celebrated and her name would not be 'lost for ever' which is the second issue of Saadawi's pain in the statement quoted above.

Saadawi's pain is further expressed on pages 6 and 7 of the text. As part of her frantic effort to register her grief over the denial of her rights and privileges by her country, her husband, and even by God, she disagrees that a woman is incapable of certain things. And this is why, as she narrates, she felt she had come into the world from another planet and would not believe in a country that robbed her of her pride and freedom. Her attack on her country may be due to certain statutory inhibition against women on political participation. This is what she means by her country robbing her of her pride and freedom. She might have been dissatisfied with not being allowed to be appointed as a public office holder on the consideration of gender. This situation may not be unconnected with the Qur'anic injunction of low prominence of women in public administration.

There is Saadawi's desire for parity with men as indicated on page 7 the fiction when she tells the reader that she would not believe her husband who did not treat her as an equal. This is clearly a revolt against the superior position of the man both in a marriage and in public life. Saadawi's mind is read and judged as willing that the order of social roles should be reversed as noted in that the man should also perform all the roles women perform and experience what women experience both in home and in society. Her bitterness is borne out of the fact that men do lord it over women and as such there should be a reversal of the social role order in which case her husband or better still, men, should equally take instructions from women. The bitterness is so profound that she sees herself as a half human being because God created her a woman.

On page 130, there is Saadawi's conscious pathetic presentation of the plight of women in the Egyptian society. Here, she tells of her own experience symbolic of the alleged predicament of the women generally in the Islamic society. As she tells the reader:

I kneel over the floor and scrub the tiles so hard that they shine, and I can see my face in them. It's a face full of sadness full of tears. Yet the eyes of the people around me are full of happiness. They feel much happier when I scrub the floor than when I do well at school.

This disclosure is Saadawi's sarcastic reaction to the general perception in Egypt that women are not good for Western education and that their education is a waste. She tends to re-echo the view that taking care of the home is the ordained role of women. This view has been bemoaned by many either in strong terms or subtly. Buchi Emecheta is one of the many. She wants an improved life for women through education. We note this in her belief in the education of women in Africa as, to her, education would help women greatly.

The obscene (as Saadawi would describe them) words which Saadawi's father was fond of using are quoted on page 155 of the text. Saadawi does this ostensibly to buttress her claim (made on page 7) that God made her half a human being. She recounts her father as telling her mother some day, whispering:

I wish she had been born the boy and he the girl. This must be a sign of God's wrath descending upon us, Zaynab.

The circumstance that has brought this to the fore is that Saadawi's brother was unintelligent and as a result, performed poorly in his studies at school whereas, Saadawi was superlative, academically. This situation made a deep silence settle over their home. In that society, as Saadawi narrates '... intelligence in girls was not considered a quality' (p.154). In effect, she was not appreciated for being a woman, her academic intelligence, notwithstanding. Saadawi's condemnation of the sub-human nature of the woman in, as Felicia Moh (2005) puts it, all cultures of the world, features in the author's 'The Heroine in Arab Literatures' in which she asserts: 'Most heroines' hope in life is to legitimize their existence through marriage'. A society that does not appreciate the identity of a woman could indeed make life quite frustrating to the women living there. It is little wonder then that Saadawi is low-spirited and terribly bitter when she hears her father whisper the above-quoted gender obscenity.

The allegation of unfair treatment of women in society, (specifically, the Egyptian society) is more profoundly affirmed on page 207 of *A Daughter of Isis*. In this instance of social discrimination against women in Egypt, Saadawi brings to the fore an obnoxious state public service policy forbidding female teachers from Teachers' Institute from getting married once in the teaching service of the country. The forbidding period is four years. This clause holds in the deed of employment of the female teachers in Al-Saneyya School for Girls, where there was no boarding house, as the author narrates. The contravention of the rule attracted a penalty. The author narrates:

If the graduate at any time broke any of these rules she was required to refund the Ministry of Education for whatever had been spent on her education in the institute, as well as the stipend she had been paid during the years she had spent in it (p. 207).

The condition of service that Saadawi describes here could be described as stiffening and this, in specific term, is the goal of her mention of the plight of some Egyptian women in a country of their own. Saadawi hopes to provoke in the reader, what would be the situation if a female employee from the Teachers' Institute broke the rule, perhaps unconsciously, but was not able to effect a refund. Would litigation be the next line of action? Or what about one who was able to pay but was left with no more savings to carry on, since her appointment would be terminated as a result of the breach of the

obnoxious (as Saadawi would want us to describe it) condition of service? Saadawi's mention of this experience is a lamentation of the insignificance the men folk ascribe to women in society, a fate that is equally bemoaned by Ama Ata Aidoo (1988) when she avers that nobody takes women writers for serious writers because they are women.

At this juncture, having examined the critical instances of unfair treatment of women in the society which Saadawi raises in the text, it is time we affirmed Saadawi's ultimate goal for raising these issues and citing personal experiences to authenticate her claims. That is, of what social significance is this discussion? Why does she discuss the issues with the reader? This is that Saadawi wants the society (men indeed) to develop a new approach to relating with women on matters of mutual significance. She wants the society to be more understanding on matters affecting women. There are a number of inferences from the text in this direction. In the first instance, one may wonder, why does the author bring the issues to the fore? Is it not possible for Saadawi to write this fiction without delving into the matter of alleged women maltreatment in society? Could she not just have paid attention to other aspects of her life in the course of writing. Why dabble in and extensively discuss the harrowing experiences of women in the Egyptian society? This goes to show that Saadawi wants a new approach to treating women in her society in specific terms. Discussing them is to draw the attention of men to the alleged unfavourable position that nature places women in society. Through her outpouring, she tends to ask men; can you believe this is happening to women? This, she hopes, will make men see reason for an improved attitude to handling issues relating to women in society so that 'the oppression that women suffered in both traditional and modern African society' (Tejumola Olaniyan, Ato Quayson, 2007), will cease to be.

Saadawi's Gender Advocacy Approach in *A Daughter of Isis*

An examination of Saadawi's approach to claimed gender imbalance in the fiction requires a description of the temper she demonstrates in articulating her grievance. It is expected to assert whether Saadawi is violent or pacifist in the manner of articulating her gender politics. And, in line with this, we aver that Saadawi is violent in her method of articulation but persuasive and pacifist in the ultimate end.

We begin with the tone of anger of the text. If anger is ‘a naturally strong emotion... in response to certain negative experience or factor’, (Akinade, 2009:5), then we can hold the view that Saadawi is angry as a result of the many denials she claims to have suffered for her nature of being a woman. Her plight is made symbolic of the plight many women undergo in society – a situation she condemns in strong term. Evidence of her grief hence, anger, is noted in her tone and diction while addressing God who, she believes, is the root architect of the unfavourable position of women in society. Her anger is manifest in ‘God Hid Behind the Coat Stand’ (p.86). It is unarguable that this is profanation, a desecration of the name of God by claiming that God was hiding. This is in religious context.

Saadawi sounds more profane in the text when she writes: ‘God hid in the dark behind the coat-stand or the cupboard’. This will make a devout Christian or Muslim peeved. This is because in the statement, God is made a common human being who appeared in the room of an Egyptian girl. But Saadawi quickly realises the profanation and so re-traces her steps when she writes ‘Then I would hear his footsteps on the floor... rush off to do my ablutions and prostrate myself on the prayer carpet...’ (p.86). One may wonder why a mere mortal sounds profanatory. This could be traced to her displeasure over the situation God, the Creator, puts her in the scheme of things in society, which she claims to be unfavourable. She, earlier in the text, accuses God of making her only half of human being.

But the anger in Saadawi’s tone and the resultant undertone of violence are only temporary. They do not endure. This is because the ultimate feelings about her temperament are that of reconciliatory pacifism. She discards the prevalent anger in her reference to Allah, in her complaint about alleged men’s unfavourable treatment of women in her society. She drew source of argument from her own experiences both in her immediate family and the public. In a manner of expectation, the bewilderment she claims to suffer in the text, that is the low view of her (because she is a girl child) by her father and her frustration in the statement: ‘We Thank God for Our Calamities’ (p.35), ‘Uncle, suitors and other Bloodsuckers’ (p.138) and ‘The Qur’an Betrayed’ (p.236), are supposed to make other women to take up arms against men for the latter’s alleged oppression of women.

This is not the experience of the reader in the fiction. The inference drawn from this is that Saadawi's gender or feminist politics, in *A Daughter of Isis*, is non-violent. It is a pacifist presentation of deplorable state of living of women in her society. The peak of her anger against men is the use of expletives for men, referring to them as, for example, 'bloodsuckers' (p.138). There is no call to women for taking up arms against men. This non-violent disposition of Saadawi's is a realisation of and a complement to Olu Obafemi's (2006:155) disclosure that:

It is, of course, important to concede the fact that more recent perception of gender politics tend to be more balanced - in fact accommodationist, believing quite perceptively, that 'not every woman' is a feminist and all men are not oppressor of women...

Obafemi further alludes to Mabel Ekwierhoma's perception that the African women should devise a suitable advocacy for her welfare and which is peculiar to her immediacy, rather than feminism. Obafemi recommends a contextualisation or Africanisation of feminism which ultimately yields motherism and such mild gender consciousness advocacy.

Ultimately, Saadawi's approach to claimed oppression of women in her society (Egypt), and, by extension, Africa as discussed in *A Daughter of Isis*, is mild. It is non-violent. The anger she expresses is fierce only in her comment on God's roles in the whole situation. Expressions like 'O God, if you are just, why do you treat my mother and my father differently?' (p.1) and 'If God had created man and woman from the same thing, why should he discriminate between them?' reflect that Saadawi is disgruntled about God's roles in the gender crisis that the advocates are battling with and, consequently, angry with God. But in matters that concern men in Saadawi's discussion, she does not make case for a revolution, nor does she include a bloody incident to symbolise fatal violence against men. All she does is to present her case to attract the sympathy of all. Her mode of feminist advocacy is likened to Bà's in *So Long a Letter* as against the violence noted in Sefi Ata's *Everything Good Will Come*. Therefore, we maintain that Saadawi is a pacifist women's rights advocate in the context of *A Daughter of Isis*.

Saadawi's Quest for a New Social Order: Other Notable Concerns

We have maintained that Saadawi is concerned with the plight of women in this faction. This features constantly in the text. And our investigation of this constant motif climaxes in the conclusion that Saadawi's approach to advancing gender politics in the text is pacifist. It is non-violent. Consequently, through the substantial attention she pays to the alleged oppression of women by men in the text and the subtle tone of her articulation of the cause, we posit that she is in the quest for a new order in order to build a better society in which both sexes would be happy as against the current order in which one sex is happy at the expense of the other sex.

However, it is not the feminist cause alone that dominates Saadawi's social consciousness in the faction. She, in adequate measure, equally pays attention to social vices that need redress for a better Egyptian (African, too) society. The identified social vices include religious bigotry, British hegemony, neglect of education, waning social values, social class syndrome, nepotism as a form of corruption in the civil service in Egypt, communism, civil apathy, the age-long Middle-East dispute, royalty, technology, to mention but a number. Her mention and discussion of these various aspects of the society take divergent forms and it is the nature of the issue in perspective that determines the form that the discussion of the issue takes. But the modes and forms of discussion notwithstanding, the specific concern of our commentary on Saadawi's social consciousness is on these specific issues that she mentions and which we discuss as below.

Saadawi Laments Effects of World War II

As a reflection of concern about what happens in her environment, immediate or remote, Saadawi devotes time to the adverse effects of the Second World War, most especially in Egypt. The War was fought significantly, in Europe between 1939 and 1945. The complications that trailed it attract the author on page 89. She narrates:

When the Second World War broke out, the British forced peasants to grow more wheat and grain in order to feed the allied armies. The production of cotton dropped quickly and speculation on the stock market increased to the benefit of the rich pashas and the British occupiers.

The situation of war which Saadawi enacts in the foregoing is not desirable. The effect of the words 'forced' and 'dropped' and the phrase 'to the benefit of the rich pashas and the British occupiers' makes it so. The word 'forced' indicates 'against the will of an individual, 'dropped' signifies 'depreciation' while 'to the benefit of the rich pashas and the British occupiers' brings about social class that scuttles the essence of equality. All of these are some of the unfavourable outcomes of the War.

Saadawi is outright explicit in her lamentation of the War when she declares, still on page 89, that:

The difficulties of the war interfered with the transportation of fertilizer and prices rose, but the British fixed an arbitrary price for cotton lower than that of the international market... The pashas in the Wafd and other parties were resentful of this measure...

It is accessible in the words above that a war of the magnitude of the Second World War is capable of destroying the economy and cause disaffection among the people. Unforeseen issues equally arise as a result of a war. As a result of the Second World War, the Wafd pashas responding to the British economic measure alleged that: '... the British were sowing hatred between the classes, in Egypt, and encouraging communism and atheism'.

With the inclusion of communism and atheism, the consequences of the war took a deplorable dimension. And the mention of it in her text is Saadawi's warning signal to world decision makers in order to forestall wars in future.

The Condemnation of Religious Opportunism

We would describe 'religious opportunism' as the practice of taking advantage of religious injunctions which forbid people from acting in certain ways or enjoin them to do certain things. Such injunctions make adherents look simple-minded and gullible, and consequently, certain individuals, most especially the clergy and politicians, do take advantage of these to deceive the people. Saadawi is concerned about this in the faction. She cites the instance of political intrigue between Ahamed Hussein, leader of a political party called Young Egypt (Misr Al-Fasat) and Al-Nahas Pasha, the leader of the Wafi Party in the bid to seek the favour of King Farouk. Hussein declared that the word of

Allah was his banner. But Al-Nahas Pasha engaged Ahmed Hussein in a verbal confrontation accusing him of hypocrisy, an attempt to gain popular favour and sympathy through religion.

On page 90, Saadawi recounts Al-Nahas Pasha's words of accusation against Ahmed Hussein thus:

You are a conspirator, for to use the name of Allah as a slogan is deceitful, and to include Allah as a part of your political platform is nothing but sheer trickery!

Al-Nahas Pasha's criticism, harsh criticism, of Ahmed Hussein's attempt on religious opportunism yielded the desired goal as Hussein failed to gain the expected political aspiration through religious opportunism. Saadawi does not tell of Hussein's success. She only tells of the British cooperating with other parties, not Hussein party, Young Egypt (Misr Al-Fasat), as he would have wanted it against Al-Nahas. Saadawi's citing of the Ahmed Hussein's example is a confirmation of her position about religious opportunism. This is that she condemns such after the Hussein's example is a confirmation of the position about religious opportunism. This is that she condemns such, after all the Hussein's example cited, was not a success.

On Poor Educational System in Egypt

Another defect in the social life in Egypt at the time of the events in this north African faction was poor education. Saadawi identifies the vice to call attention to it. The anger that Saadawi expresses over poor education in Egypt begins with her mockery of the government department that was in charge of education: that is, the Ministry of Education. But instead of calling it so, she calls the ministry 'Ministry of Nauseation'. The word 'nauseation' expresses disgust. It also shows Saadawi's displeasure over the ineffective educational policy in the country. In effect, she opines that all that the said ministry stood for was not worth anything. And, as she narrates, that is why her father did not send her to a government primary school. Saadawi, on page 91, cites overcrowdedness in classroom putting pressure on available infrastructures as the main reasons for her father's decision. She narrates that:

My father had avoided sending me to one of the government primary schools he was supposed to inspect,

for in those schools, the Ministry of Education crowded children into the classrooms like sardine in a tin...

The imagery painted in the excerpt, specifically, in the simile 'like Sardine in a tin' is pathetic as sardine is packed in a tin without breathing space. All of it is compressed. One then wonders why a ministry would make human beings experience such indignity. Is such the country's educational policy? Perhaps the Ministry was just incapable of doing the ideal thing after all, to affirm such a possibility, Yinka Lawal- Solarin (2006:214) discloses that scholars of education in Nigeria once '...bemoaned our inability to implement our educational policies'.

The congestion in the classroom is not the only impropriety that Saadawi is concerned about in the educational system of Egypt. She, in the same measure, condemns teachers' incompetence and high handedness. She discloses further:

... and many of the teachers were not only ignorant but also extremely harsh. They lacked the most elementary knowledge of the basic principles of education... (p. 91)

There is no gainsaying that Saadawi's disclosure on education is pathetic. Her mention of the impropriety is to bemoan such a terrible situation in the educational sector of the national life of Egypt with the ultimate goal of seeking and ensuring redress.

Corruption in Government and the Royalty

The social decadence, corruption, receives the attention of Saadawi in *A Daughter of Isis, too*. Considering the mode of its mention and discussion, it is obvious that Saadawi veers from the main topic of narration to expose the atrocities of government and shockingly, the Royalty. She cites her father's words on corruption as a way of bringing the problem of corruption to the front burner. She recounts: 'The government is just corrupt. It neither respects learning, nor people of learning. It's a corrupt system'. (p.169). On page 257, Saadawi gives attention to nepotism as a form of corruption in the civil service. She tells of her father's allegation against the Ministry of education that '... promotion in the ministry did not depend on work or on performance but on personal relations and recommendations...' She asserts, still on page 257, 'Rumours about the corruption of the king and the political class were rampant'.

The citing of her father's words on corruption is Saadawi's tracing of the social evil, corruption to the early days of modern Egypt. She connects her father's time to hers with her narration of an instance of corruption in her time. She informs the reader that:

There was a long line of students waiting. The official kept disappearing... In addition, he was not respecting the line. Every time one of the students gave him a card, probably with a recommendation on it from someone the official considered important, he would deal with him before his turn.... (p. 267).

This, Saadawi considers improper. She, therefore, laments the act as she includes an instance of a student who expresses sadness over the corrupt system thus: 'It's a chaos here in this school as it is everywhere else in the country' (p.267). The words of protest by the student give insight into what favouritism and nepotism could result in. And this is confusion because everybody would be lawless and one could perceive the import of the words of the student, that he is frustrated.

Saadawi's peculiar concern about corruption as a social vice by giving it attention in the text is understandable: she wants a state of peace in the country. She is concerned about entrenching justice and fairness among the populace. She intends to foster calm in the polity, so that there would not be a situation of such lamentation as 'The money we pay is all wasted because of corruption' and such declaration of aggression as 'Suddenly I felt furious and my body seemed to propel itself out of the line'. (p. 267). It is incontrovertible that in a society where a section of the populace is put in such infuriating situation as to lament or be angry as cited above without unrest occurring frequently. The resultant effect is a state of anarchy. This is what Saadawi's attempts to forestall in the Egyptian society.

Saadawi's View on the Middle-East Dispute

One of the major controversies of the world today is the Middle-East dispute, specifically, the age-long dispute between Israel and Palestine. Wole Soyinka (2006:540) describes it as '... that eye of a global storm'. In any case, it is what could be described as the epicenter of a quake. That is Soyinka sees the problem between Israel and

Palestine as the most conspicuous, (essentially because it has defied a lot of resolution strategies) of the world many disputes.

As indicated above, the major 'actors' in the dispute are the State of Israel and Palestine, both trading blames to attract the sympathy of intervening nations. Individuals, too, express emotions based on the perspective of consideration. Saadawi also expresses her view of the Israel-Palestinian crisis. This is an indication of her consciousness of and concern about what goes on in her society. At this juncture, we consider the writer's advocacy on a regional pedestal. The view that Saadawi expresses on the Israel-Palestinian dispute shows her sympathy for Palestine while she condemns Israel, obviously indicating that the Zionist State is the aggressor in the discord who should be jointly fought and conquered. On page 261 of that text, she narrates: 'And in May 1943, I discovered a new enemy, the state of Israel, and a cause, the liberation of Palestine'.

A critical consideration of this declaration shows that Saadawi takes side throwing all her weight of goodwill behind Palestine. The description of Israel as an enemy indicates that Saadawi believes that Israel has been a terror in the stalemate. This is what necessitates the belief that Palestine has been in captive and as such, has to be liberated. There is a coincidence of belief and perception in this view by Saadawi and Soyinka's adverse reservation on the question of culpability in the dispute. Soyinka seems to be in agreement with Saadawi. That is, he too appears or could be read as blaming Israel for the crisis. And we note his unexpressed pessimism on the crisis in his statement: 'Regardless of my view of Israel policies towards the Palestinians...' (2006:540). This is coming immediately he brings the rumbles between two great Israeli leaders – Benjamin Netanyahu and Shimon Peres, on the crises to the fore.

What could have informed Saadawi's line of view? Why is she sympathetic to Palestine? Is her view the true reflection of events in the crisis? Is Saadawi biased unjustifiably? Does religion play a role in Saadawi's overt declaration for Palestine? We posit that Saadawi's position in the texts is informed by what happened at the early part of the crisis when both sides were rigid in their positions. For example, Palestine through its voice – the Palestinian Liberation Organization – refused to recognise the state of Israel until 1993. Israel, too, fastened manacles on Palestine by occupying Gaza Strip and West Bank, but the manacles were loosened by Israel by granting autonomy in the

regions of Gaza Strip and West Bank as a condition for or complement to Palestine's recognition of the state of Israel in 1993. Therefore, Saadawi's stand of sympathy for Palestine complemented by Soyinka's indicting reservations on Israel's policies on the West Bank – Gaza Strip occupation, could be said to be prejudicial as events showed in latter years most especially the loosening of the parties' earlier hard stands, the bickering of Shimon Peres and Benjamin Netanyahu, notwithstanding.

Saadawi Enlightens on the Ideals of Communism

Many have expressed views on the socio-economic-political ideology – communism. In its untainted form, it is a socio-economic-political mechanism of governing a society in such that there would not be class consciousness. Russia is a conspicuous communist state in Europe while China, in social theory, is one in the far East. The views expressed about communism most especially in Russia tilt towards criticism. Many, specifically, in the West, believe that communism is an unworkable mechanism for public administration. They maintain that there will always be a class in society. The disintegration of the Soviet Union into 15 autonomous nations in 1991 and that in real economic practice, China is a capitalist state, perhaps, speak volumes for the triumph of capitalism over socialism.

But in spite of this, Saadawi expresses a bright view of communism, hence, tends to believe that it is an invaluable socio-economic-political mechanism, perhaps, preferable to capitalism. She takes time off to establish this in her conversation with her father on events in Egypt especially on her father's support for the Wafdist party as the party opposed the British. She declares:

My father knew nothing about the communist party apart from what he read in the government paper, or in the publications of the political parties like the Wafd. Communism for them was equivalent to atheism, moral corruption, sowing of seeds of hatred in the hearts of the people, conspiring to overthrow the ruling system by violence, allegiance to external power in Moscow (p.214).

From the above, it is observed that Saadawi is in support of the communist ideology. By establishing it that her father knew nothing about the communist party, what is indicated is that there are many things about the party that ought to be known. The question that

naturally arises is whether the unaccessed information is good or bad. The response to this defines the nature of the communist ethics, whether Saadawi believes in, and as such, would want to propagate the ideals of communism which the Communist party upholds in the text.

Indeed, Saadawi's assessment of the communist principle is favourable. If she establishes that there is more to what people know about communism and she restricts with the expression 'for them', and what follow, as, what people know, are such vices as atheism, moral corruption et cetera, then, it is unarguable that what Saadawi wants to disseminate about communism is good. If she says ascribing all of these vices to communism is limited to some people and indicates that there is more to what people know, and what people know are vices, then we could safely conclude that what she wants to lay bare on communism is the opposite of all these vices. Specifically, she wants to affirm that communism promotes a belief in God; upholds forthrightness, love, patriotism and sovereignty. All of these, as Saadawi would want us to conclude on communism, result in social development and the empowerment of the people. This represents Saadawi's subtle denouncement of capitalism which has been the major ideological rival of communism since World War II and the Cold War.

We have discussed the gender perspective to Saadawi's social consciousness. In addition, we have looked at Saadawi's view on World War II. We also have examined the religious aspect, talked about the lamentation of poor educational policies in Egypt, explored what she points out on corruption in the Egyptian social life, established it that Saadawi expresses supports for Palestine in the middle-East conflict, and stated that she has a bright view of, and as such, supports communism as a socio-economic-political ideology. However, these are not the only issues of Saadawi's social consciousness. There are many more in the text.

We begin with the concern for the break in moral values in her society in which case, children no longer respect elders or keep any rule of cautious behaviour. She tells of an instance where, at a younger age, she, as a child, was not allowed by rule of moral principle, to meet Miss Yvonne, who was a visitor to their household. Miss Yvonne had to ask for her specifically before she was allowed to be present where the visitor was. She tells the reader 'we children were not allowed to meet guests who were not part of

the family'. She adds that before she would be asked for, seen in 'Nawal, come greet Miss Yvonne', she would be filled with both fear and an earnest desire to see the visitor, hence: 'At that moment, I was usually standing behind the door ... waiting for an excuse to go in through the door like a rocket' (p.102).

In this declaration, we note an atmosphere of enthusiasm, admiration and attraction in waiting for an excuse to go in, while there is an expression of fear in the image created in the simile like a rocket. At this juncture, we emphasise that Saadawi's telling of the moral uprightness of the past years in Egypt indicates that such values have been lost in the current dispensation. If it were still the same, she would not have any cause to discuss how it used to be. And through this, Saadawi laments the current depreciation in moral values in Egypt.

Another issue Saadawi expresses concern about in the text is the upper-class syndrome. The society is classed on the basis of status, with the poor being the low-class, followed by the middle-class who are those able to sustain their survival, and the rich constitute the upper-class classification. This is central to and the product of the capitalist society. Saadawi condemns this social class as she bemoans it on page 193. She writes: 'An upper-class person... the product of an upper class which was quickly collapsing and destined to disappear'. Saadawi's bitterness about the upper-class syndrome is pronounced here. She seems happy that the class was disappearing even by divine intervention. This is quite expected because she abhors capitalism as we pointed out earlier on our reflection on communism. If social class is a product of capitalism, it is only natural that Saadawi would nurse bitterness for it as above. Perhaps, this is a manifestation of her desire and quest for social equality in her society.

British hegemony with its adverse consequences in the social life of Egypt is the focus of Saadawi on page 211 of the fiction. At this juncture in the text, Saadawi condemns the Britain's incursion in the political life of Egypt through colonialism whose features, as Biodun Jeyifo (2000) identifies, are racism, repression and autocracy. These are what characterised Britain's hegemony in form of colonialism in Egypt Saadawi describes the British ruling of Egypt as an 'invasion' and their stay as 'occupying'. These words have their force of meaning in Saadawi's actual expression. She writes: 'We were not told anything about the British invasion of 1882 because the British still

occupied Egypt at the time...'. These two words in focus connote force, on the people of Egypt as the British had their way into the resources of the aborigines of Egypt. This creates a deep cut in Saadawi's heart, just as she laments the imminent bleak future of Egypt because people of the new generation are not taught the past of their fatherland. She seems to wonder how the future of a people could be enhanced if the people are not informed about their past.

Saadawi identifies the different categories of people representing different vices perpetrated in the social life of Egypt. On page 213, she identifies 'the toiling' classes and this suggests a harsh economy. She identifies class struggle which brings to mind a feeling of oppression and segregation. She also identifies 'the conspirators' and this suggests shady deeds. There is equally the phrase 'the traitors' and this also points towards atrocities. She mentions 'the oppressed majority, the minority of opportunists and the thieves who stole the daily bread of the people'. All of these were the common words that usually appeared on the pages of newspapers in Egypt, specifically, the one called Al-Gamaheer. Saadawi suggests through the citing of these words that the words of the newspaper in a society usually reflect the kind of the society it is. We could see above 'oppressed, opportunists and thieves'. All these words denote atrocities as perpetrated in that society. Perhaps, the worst of them all is the vice of stealing the daily bread of the people. If this is compared to Lester R Brown and Hal Kane's (1995:17) effort '... to eliminate hunger, diversify diets, and provide for million additional people...', the deplorable state in which those whose daily bread was stolen were would become conspicuous. Saadawi pays attention to this as a way of exposing the ills perpetrated in the Egyptian society and ultimately, to avert instances of such in future.

The social consciousness that Saadawi exhibits in *A Daughter of Isis* does not consist only in her commentaries on the ills of her society. She equally tells of her involvement in the trend to set things right. This reflects essentially in her protest and voice against social ill especially the hegemony of Britain in Egypt and the corruption of Egyptian government. She took part in series of protests, one of which was tagged 'Evacuation by Blood' which was against the infiltration of British soldiers who directed searchlights to the windows of school girls and called out to them. Saadawi narrates: 'The girls shouted back *in chorus: Evaluation by Blood*, the slogan that means 'we will

shed our blood to force the British to evacuate'. Saadawi affirms that the girls carried out their threat which is established in 'A moment later another girl climbed on the shoulder of her colleagues and began to shout: *Down with the English, Down with the government*' (p.227).

Saadawi declared support for the cause the school girls in Helwan were fighting. She shared their temperament, declaring 'I was one of these girls and my body had become a part of them'. 'Nothing, not even death could now separate us'. (p.28). This is an express affirmation of Saadawi's involvement in the social happenings in her country as narrated in *A Daughter of Isis* especially as it had to do with doing things right and moving the nation forward. Her patriotic commitment is here noted. And this yielded her desired intention for the struggle because 'The United Nations issued a resolution which enforced a ceasefire, and on 23 December, 1956 the British, French and Israeli troops were obliged to evaluate'.

In *A Daughter of Isis*, Saadawi expresses her concern for the happenings in her society. Though the text is an autobiographical fiction, yet it discusses the involvement of the writer in her society, not only the family life of its subject. This speaks volumes for the writer's public-spiritedness. The different titles in the text show this. We note this in 'My Revolutionary Father'. This perhaps signifies her source of tutelage. There is also 'The Village of Forgotten Employees'. The said public spiritedness manifests in 'The Ministry of Nauseation', 'The Wiskered Peasant', 'Art Thieves', 'The Secret Communist', 'The Name of Marx', 'The Brush of History' and 'Living in Resistance'. It is under the last title that she declares that she was still in exile far away from Egypt as at the time of completing the autobiographical narrative. This is a further affirmation of the consciousness she demonstrated in her country as recorded in *A Daughter of Isis*.

Metaphysical Paradigm in *A Daughter of Isis*

A discussion of *A Daughter of Isis* from the metaphysical perspective is sustained on the investigation of spiritual matters in the north African faction. This involves a keen scrutiny of how energies from outside of the human realm are depicted as having influence on the beings in the physical world. In respect of this, the metaphysical reading of the text aims at examining how the author expresses her subjugation; her total

submission, to the will and dictate of the supra-natural energies she believes in. In any case, our objective is to examine the relationship that Saadawi establishes and maintains with the forces in the transcendental world and how her social campaign has informed the metaphysical leaning. We are interested in what the elements that constitute Saadawi's metaphysical energies are. Our findings will constitute resources for further discussion in the research.

Matters of spiritualism in *A Daughter of Isis* are hinged on Saadawi's relationship with Allah (God) and Isis, as well as the phenomena of the afterlife, dream and séance. Saadawi expresses her consciousness of the Beings and the phenomena copiously as she discusses burning social issues in the autobiographical fiction. However, the writer's resorting to these elements of metaphysics diverges from one element to another. And the mode of handling each metaphysical element is different from the other. In effect, we could aver that the significance of Saadawi's intention by alluding to, speaking of, or outright, seeking solace in each of the elements, especially, Allah (God) and Isis, depends on the issue, personal or social, being discussed. This reflects in a number of instances in the text.

The first instance of Saadawi's belief in the elements beyond the world of man is her constant identification with Isis who was an ancient Egyptian goddess of fertility. She commanded the aura of mother care. We note this in the casting of the title of the text - *A Daughter of Isis*. In this title, we observe that the author sees herself as a female child of the goddess Isis. This could be seen as the height of identification with the goddess. It becomes necessary to establish it that the daughter referred to in the title is Saadawi. In addition to this, the title of a work of art is always the tight compressed form of the content of the work of art. In that case, we say that the content of a work of art must be perceived in the title of the work. So, if the content of *A Daughter of Isis* is Saadawi's story, then, the daughter in question in the title is Saadawi and should be read in the title as asserting 'I am a daughter of Isis'. This filial identification between the writer and goddess Isis goes a long way in establishing the metaphysical essence of the fiction.

This relationship, the parental association, which Saadawi establishes with goddess Isis, is the expression of her belief that the goddess can guarantee her protection just as a parent, father or mother, guarantees his/her child protection in actual life. We

could see this association with Isis in two ways: the first is that Saadawi sees herself as an aborigine of Egypt where goddess Isis had dominant presence and as such, with such a description of herself as a daughter of the goddess, she believes she is a daughter of the soil and in whom the character traits of the goddess are manifest. The second perspective to Saadawi's filial association with goddess Isis as deduced in the title of the faction is in the glorification of her mother, Zaynab, whom she makes to share the attribute of mother care with the goddess, Isis. It is in line with this that she writes:

My mother would be at her best, once more a shining star,
the real mother that I knew, her head hold high, a woman
full of pride, a goddess like Isis, a halo of light around her
head, like a full moon, a silvery crown that the ancient
Egyptian goddess wore above her brain (*A Daughter of
Isis:4*)

Indeed, this is a likening of Zaynab, Saadawi's mother, to Isis. And as a result of this, Saadawi believes her mother has the stature of goddess Isis, hence referring to her outright as Isis herself. Therefore, when she says she is a daughter of Isis, in this line of reasoning, she is not essentially referring to ancient goddess Isis but Zaynab, her mother, who shared the traits of goddess Isis. However, this second perspective finally returns to the first, because in the finally analysis what Saadawi portrays is the superiority of Isis; the belief that Isis served as a mentor to her mother and a guidance to herself. In this, we see Saadawi establishing it that the denizens of the outer world have influence on humans: a situation of explicit belief in the spirit world. This position is particularly buttressed by Peter Tompkins (2009:xi) when he discloses 'walking through the woods, I do not see the spirits, but I sense them all around me, and I no longer feel alone'. Tompkins could be read here a maintaining that the spirits that are alluded to kept him company even in the woods.

There is something remarkable about Tompkins' and Saadawi's beliefs in the world of the spirits or beings outside of the world of humans. This is that Saadawi believes in the super beings in the world greater and that they are capable of providing protection for human beings. And this is her way of affirming that there is another world inhabited by beings of greater power than that of humans. This is further argued in her belief in the will of the Satan on page 21 when she states: 'Maybe a Satanic will take hold

of me'. She so much has the consciousness of the existence of Satan that she knew the other name of Satan being Eblis. Her awareness of the spirit world is equally established in her affirmation, on page 21, that 'Sphinx is the greatest of all the gods in stone'. But Tompkins emphasises the companionship derivable from an association with spirits. However, the perspectives of the two converge at the point that both emphasise the existence of beings of greater influence outside of the human physical world.

Saadawi's metaphysics goes beyond the spirit world but includes theosophy with mixed perspectives. In effect, the author expresses absolute belief in the existence of Allah (God) and that He has control over the earthly deeds of mortal humans. We note this Saadawi's perspective in a number of situations in the text which the author attributes to Allah's will. This could be a reflection of her observance of Qur'an injunction to the Muslims about God – Muslims should be submissive to the will of Allah. Mariama Bâ (2004:36) too, establishes this when she recounts the words of an imam 'There is nothing one can do when Allah, the almighty, puts two people side by side'. She writes further: 'From then on, my life changed. I had prepared myself for equal sharing, according to the precept's of Islam' (p. 46). In no limited extent, Bâ's statement corroborates Saadawi's theistic submissions. These two agree on the submission to the will of Allah because both come from the regions in Africa where Islam is the dominant religion.

The first instance of Saadawi's consciousness of the spiritual essence of God and even Jesus Christ is on page 7 where she writes: 'She wanted to meet God... like a nun who has been locked up in a monastery for years and dreams of meeting Jesus Christ...' On page 11, she repeats this in 'Perhaps the devil has whispered to me in the night, had been sent by God,... my belly could never swell with child unless it was the promised Messiah or Jesus Christ'. On page 28, there is 'God Above, Husband Below, being a segment title in the fiction. And there is '... God often appeared to me...' on page 49. She emphasises this on page 83 in I dreamt that God had decided 'to put my father to the test'. Also, on page 141, Saadawi affirms that 'the yes of Allah watched me as I sat on the verandah'. We equally note 'My voice trembled with holy fervour when I pronounced the name of Allah, the Almighty ... the cave at that particular time was a miracle of God ...' on page 250.

Each of these instances is a reflection of Saadawi's consciousness about the existence of Allah. For example, it is her belief in the existence of God that makes her talk about 'meeting' God and Jesus Christ. Also, it is a living God that can 'send' indicated on page 11. The height of her consciousness about God is her belief that God influences the activities of man, when she claims on page 141 that 'the eyes of Allah watch her'. In effect, what she means is that Allah is aware of her deeds and thoughts and would react in due course. This is further complemented by the supra-sensible phenomenon of miracle, which is an inexplicable turn-around in the fate of men. It takes a being in the transcendental realm to effect this in the life of the mortal man. All of these acts and descriptions affirm Saadawi's emersion in the existence of God. He influences the fate of man, Saadawi believes. However, Saadawi's constant references to Allah signifies her devout belief in His existence in the supernatural realm and is capable of influencing the fate of mortals. Through this, she achieves two purposes: the first is to acknowledge God for being the omnipotent and almighty, hence, her mention of Allah's greatness on page 239 and His miracle on page 250, as instances. The second purpose is to scorn Allah as it were. We note Saadawi establishing this on page 85 when she declares:

On the one hand, God was justice, and people's reason had led them to this understanding. On the other hand, God seemed unjust. He favoured my brother, and was not fair. (p. 85).

In the foregoing, Saadawi's anger is obvious. She is revolting against the social 'advantages' that the male sex enjoys in the social system but which the female sex does not. Her revolt is re-echoed on page 251 where she expresses reservations on the fairness of Allah. As she puts it: 'I forgot my childhood, how, I do not know. From a child who had doubts about the justice of God'. In these words, we hear a Saadawi who is literally distressed owing to her claimed imbalance in the male-female social relationship. Her anger then comes as a natural response to this.

Essentially, Saadawi's metaphysics consists in her belief in, and association with, goddess Isis, reference to Noot and acknowledgement of the existence of Jinnis which are the spirits that cannot be seen and mentioned in the Qur'an but believed to inhabit the earth and have influence over mankind. As she puts it on page 141 'The eyes of Satan

and those of the Jinnis mentioned in the Qur'an watched me'. In addition to the numinous aspect of Saadawi's metaphysics, she equally emphasises the existence of Allah. She tends to stress that God determines the fate of man. Perhaps, this is her observance of the Qura'nic injunction that beseeches all Muslims to remember Allah in all their deeds as thus affirmed by Abubakar Fari (2010:4):

The word *shukur* or "grateful" similarly occurs in the Qur'an like remembrance and support each or interlinked with respect to acts of faith in Allah (SWT) and total submission to His Will and message ...

In the text, *A Daughter of Isis*, the metaphysical consciousness of Saadawi tilts more favourably towards Isis. That is, Isis is iconised and celebrated more than Allah is. That the author allows self to be consumed in the spiritual influence of Isis by asserting that she is a daughter of the goddess is in line with this. Truly, Saadawi recognises the existence of God and His influence over mankind, by telling of His greatness on page 239 for instance. But the alleged unfairness of God by the author and the paradox 'Thank God for Our Calamities' (p.35), to mention but a few constitute a blemish in the regard she has for Allah. This, as we stressed earlier is a revolting way of expressing her anger over the claimed privilege of the male sex. Therefore, we deduce that Saadawi's metaphysics is numinous. It is dominantly a consciousness of the earthly spirits.

Aesthetic Contents of *A Daughter of Isis*

In addition to the social and metaphysical perspectives to reading *A Daughter of Isis*, there is equally the linguistic aspect of the analysis of the fiction. While the metaphysical and the social perspectives examine issues as contained in the text, the linguistic perspective examines language use, specifically, how language use enhances efficiency of meaning conveyance to the reader, especially as determined by the social issue being discussed. Our attempt at reading the text from language use perspective explores how the beauty of language is sustained in the text and how this imparts entertainingly on the reader and conveys the writer's temper to reader. We want to extract from the text language resources that constitute linguistic beauty in the self-narrative. We are concerned about how Saadawi explores certain resources of aesthetics in the text. We are also interested in establishing the reason for each resource of

linguistic beauty as she discusses compelling issues of social as well as spiritual significance in her society in the African faction. What are these language resources of aesthetics in the text? What situation conditions each resource as an element of beauty? What is the specific essence of the writer's use of an item of language beauty? What is the ultimate goal for this? All of these are our foci at this juncture of the research.

Resources of Aesthetics in *A Daughter of Isis*

There is beauty in language use in *A Daughter of Isis*. In other words, words and expressions are used in such a way as to make the language of the faction aesthetic. In making the language entertaining, in the text, certain resources of word-meaning adjustment are employed by Saadawi as she narrates the events in the text, both the serious and the in-a-lighter-mood ones. All of these are adopted as stylistic strategy when considered in terms of the ultimate goal of the writer for employing the resources. The resources are grouped under sentence-constituents adjustment, figures of speech and code mixing.

We begin with sentence-constituents (syntactic) adjustment. Appropriately, in a way of starting, we define a constituent as a division of a sentence. It is a group of words that combine and function as one. The adverbial division/constituent of the sentence is primarily in focus. This is because of its mobile quality. Mostly, it is normally situated at the end of a sentence. This is because of its function of providing additional information to specify the action in the central verb. But the adverbial constituent (or adjunct) can be brought to the initial part of the sentence or be found in the middle of the sentence encased in two commas. This usually occurs when the writer intends to inject poetic tone in his or her expressions. The poetic tone injected then forms literariness in the expression and literariness is aesthetics.

Saadawi adopts this syntactic form in the text. This means that the syntactic adjustment results in ASV with the A-constituent, by convention, separated from SV which is the main sentence form. We note this syntactic form in quite a number of situations in the text. But representatively, we have 'At the age of ten I could have been trapped in a marriage... and If it were not for her I would never have continued my education and become a medical student', on page 2. On page 8, there is 'were it not for

my grandmother, my father could have become like his half-brother'. There are 3 consecutive paragraphs on page 10, and consecutively, their first sentences begin with 'In my early youth writing', 'At the age of thirty', and 'At the age of five'. Each of these is an adjunct. That it begins each of the sentences injects poetic tone in the sentences. On page 14, there are 'Since January 1993, In front of my home in Giza and One day during the year 1977'.

Furthermore, on page 23, we note the expression 'In the mirror, I can see my face...' and on page 42, there is 'On the other hand, the family of Al-Saadawi were poor peasants.... Also, in my dream, God often appeared to me' is found on page 49. That mornings in the autumn of 1941', another A noted on page 117, just as 'When I hear it I wonder' is found on the same page. Page 205 'bears In my sleep, I saw myself...' as 'During the summer holidays, I took my notebook back to Menouf...' is found on page 215. And we note To my good luck, my period was over... on page 249. These structures contain each, an adjunct at the initial part of each sentence, thereby making them have the sentence structure of ASV. This structure serves two purposes: the first is to make the sentence sound poetic. The second is to create suspense, since the supplementary sentence detail is mentioned first, delaying the core detail contained in the SV part of the sentence.

The function which this ASV sentence structure performs in this autobiographical narrative depends on the adjunct type. If and when it is natural and somewhat idiomatic like 'on the other hand', it serves the significance of creating suspense. But when it is not a conventional phrasal combination and as such, idiomatic, for example, 'in my sleep' as quoted earlier, the effect and function is that it injects poetic tone hence, literariness, in the narrative. This type of adjunct can combine the two (suspense and literariness) in measured content. It shows slight suspense if it is a single adjunct. But suspense is induced in larger measure, if it is multiple as evident in 'One day, during the year 1977 or That morning in the autumn of 1941'. Each of these expressions contains two adjuncts (both working as one). In their significance, they are both poetic and suspense-inducing, considered in the larger structures in which they are found.

Still on the structural analysis of Saadawi's syntax in *A Daughter of Isis*, another syntactic form that is noted in the text is the appositive structure. Apposition is explained

as the situation in sentence structure in which two nominal entities are placed side by side, the first being the actual subject or object and the second being an apposition tentatively, and a potential subject or object. There are instances of this in the text. We begin with 'My daughter, Mona, stood in the hall waiting' on page 12. On page 26, there is '... and of whom the only one ever to be mentioned was his mother, Habasheya'. We note 'My village, Al-Kafr, was not on the map' on page 51. Page 71 contains 'I often walked on the river bank with my cousin, Zaynab, the daughter of my paternal aunt, Baheya' which is a complex appositive structure. On page 107, 'Eve' is an apposition in '... for the everlasting sin of women that began with their foremother, Eve'.

Also, on pages 117 and 167, there are 'Khadija, the daughter of Al-Hajj Mohamoud, told me...' and 'I spent two years, 1944-45, in the Saneya Secondary School for Girls', respectively. Similarly, 'Tante Hanem was fond of calling me Al-Ghafeer, the village night watchman' is found on page 165. Another is found on page 223 thus, 'I went to her house in the University City, Dokki, built specially for university professor'. Equally, on page 264, there is '... he had more money and owned more buildings than Mooro, the Dean of Medical School'.

All of the above are instances of appositive constructions in the text. It is important to emphasise it that Saadawi constructs these appositions in the text not only for syntactic variation but also for clarification and emphasis. We note this when we consider the significance of the appositions in their syntactic environments. For example, Mona, above, is placed immediately after 'my daughter' to identify, hence, clarify, which of the possible writer's daughters is being referred to. But the addition of 'Mona' sheds light. The same applies to 'the daughter of my paternal aun't which identifies 'Zaynab' and the writer educates the reader that, it is not only one paternal aunt she has. She does this by quickly adding 'Baheya', an apposition which douses confusion that may arise in the reader as to which of paternal aunts she is talking about. As 'Mona, the daughter of my paternal aunt', and 'Baheya' are elements of clarification in the environments where they are found, so also are 'the daughter of Ali-Jajj Mahmoud, 1944-45', 'the village night watchman, Dokki and the Dean of Medical School'.

Tropes as Aesthetic Resources in *A Daughter of Isis*

Saadawi adjusts language in *A Daughter of Isis*. The adjustment is in terms of using language in such a way as to create imagery in various forms, create intriguing feelings in the reader and achieve animation in the contents of a sentence. These are achieved through certain conventional devices known as figures of speech. These are employed to meet certain writing goals, parts of which are mentioned above. There are quite a number of figurative expressions in *A Daughter of Isis* and they serve different writing purposes the core of which is appealing to the conscience of the reader on the social cause he is advancing.

We begin with simile which is a comparative image-casting troupe using like or as as instruments. Saadawi creates a lot of images in the text. We therefore note many similes in the fiction. Instances include 'Memory, like wine, grows mellow with time' and '... but they escape me like fish in a mercurial sea', boat on page 2. On page 4, we note 'Her voice in the stillness of the night was like voice of God'. There is '... words I dreamt about like a small bird dreams of flying', on page 16. Page 20 contains 'And so it did curl around itself like a ball, like a porcupine ...'. We note, on page 36, '... their ends rising like sharp, pointed knives'. Also, on page 46, Saadawi writes '...and shoot out of the house like a prisoner released from jail'. These are some of the similes in the text. There are many more.

The sustained Saadawi's craft of creating imagery accounts for '...plunged into it and swam like a fish' on page 50 while '...brown as the colour of river silt' is on page 57. On page 74, we note '... and rushed out of the house like an angry tigress'. Page 109 contains 'My heart is as heavy as a stone. There is equally '... his nose long and curved like a beak' on page 125, while page 126 contains '... ready to swallow me up like the whale swallowed up Jonas'. There is equally the simile 'The word clumsy echoed in my ears like music' on page 129, while on page 163, Saadawi plants yet another simile 'Anger kept growing within me, rising up like compressed steam'. And page 237 contains 'and with eyes green as clover'.

These similes are not just mere statements in the texts. They are of certain significance. This is that they create images in the mind of the reader. The creation of images is a means by which the author makes her description effective. For example, the

reader is made to recollect certain experiences and immediately transfer this to the present situation in each of the similes. The intensity or extent of the description in the mental recollections is fixed on the current situation and the feeling in the prior experience is re-enacted in the Saadawi's similes. The reader then feels the effect that Saadawi intends rather efficiently. This is most illustrated in the simile of *wine* above. Since the reader knows or is presented as knowing that the intoxicating potency of wine wanes as time lapses, then he quickly transfers this to the author's memory-instance, as the author wants him to.

Also, the simile of heart and stone above, illustratively, is intended to make the reader weigh the extent of the sadness being described. The moment the reader hears of the stone comparison, he quickly remembers, the intimidating weight of a sizeable stone. He then transfers this experience to the present circumstance. What he realises is that the narrator is sad indeed. This indirect means of passing the message across, (for an illustration), that memory depreciates or that the narrator is sad indeed, and the resultant intriguing feeling in the reader are the literary substances in Saadawi's series of similes in the text.

In addition to similes, Saadawi creates images through metaphorical comparison, too. That is, he compares objects with each other explicitly by claiming that the first object of the pair is specifically the second object of the same pair. The writer would claim this on the strength that both objects, though different in form and substance, share common features. Metaphors are copious in *A Daughter of Isis*. There is an instance on page 4 of the fiction where Saadawi writes '...and her laugh in the morning a ray of sunlight' which is a verbless clause for '... and her laugh in the morning is a ray of sunlight'. Here we have laugh and sunlight compared with sunlight being the source-object of comparison.

In addition, there is 'memory is never complete there are always parts of it that time has amputated'. The resource of metaphor in this is the word 'amputated' which is a medical process of cure. Also, on page 15, Saadawi writes 'when I was a child, the word God for me meant justice or freedom or love. How did it become a sword over my head or a veil over my mind and face?' The words sword and veil are of peculiar significance in the metaphorical outlook of these statements. In the same vein, page 131, contains

'She used to stay imprisoned in the house ...' with the word 'imprisoned' being significant in this regard. Saadawi also sounds metaphorical on page 292 in the statement 'Writing became a weapon with which to fight the system'. There is a direct link between 'writing' and 'weapon' in this statement in spite of the difference in their forms as the writer explores the transfer of the attributes of weapons, a resource for fighting, to writing.

This resource contributes to meaning in the text. Through it, Saadawi enhances imagery in the narration. Imagery, in texts, is a device for instituting vividness in the narration. The vividness is achieved through attribute transfer between the base-object and the attribute-sharing object. The significance of achieving vividness in narrations is a stylistic purpose. Through metaphor, imagery is achieved and ultimately, this creates intriguing feelings in the reader. This is because, through it, the reader is subjected to mental activities of frantically remembering the features of the base-object in his or her life experiences. When the attribute-sharing object assumes the transferred features, there is an immediate impact on the reader. The impact may be excitement, disgust, shock, bewilderment et cetera. This depends on the issue at hand. Ultimately, the reader may chuckle in relish or grimace in shock. All these effects on the reader are achieved through the literariness that metaphor creates in the language of the text.

Further examination of the language of the text shows that Saadawi enhances literariness in it through personification. Commonly, in the text, Saadawi gives the human character to non-living objects. There are copious instances for our review. We note 'imagination, dreams, reality, memory are all imprisoned by walls . . .' on page 2. Also, on page 15, Saadawi personifies a mosque claiming '...over one wall rose the tall minaret of a new mosque bathed in the white of neon lights'. We equally note 'The sun too refused to come out . . .' on page 19, the instance which presents the sun to the reader as though it is capable of taking decisions on its own to make it capable of refusing.

On page 20, Saadawi tells the reader that muscles 'threaten' which is a quality of human beings. Again, on page 65, there is the transfer of the quality of decision-making consciousness like a human being, ascribed to a red stain, which is an inanimate phenomenon. He argues 'The red stain refused to go'. This is a presentation of the stain as capable of having a mind of its own. The writer says an image has the life of its own

on page 108 where Saadawi declares 'Her image still lives in my memory'. There is 'It felt an energy, a vitality imprisoned in my body'...as we read 'I was attracted by one particular star in a corner of the vast blackness'. It stared at me from a distance on page 118 where stared in the context of the nature of stars affirms the personification of stars.

Saadawi gives life to a century on page 125 when she claims that the century in question lives. As she puts it, 'more than half of a century has gone by since that night but it is still alive in me'. The central personifying item here is 'alive'. This is in the same manner as 'imprisoned' is a personifying word in 'One of them imprisoned my hand', and as much as 'told' personifies in this situation 'Instinct told me' on page 142. Another instance of personification is on page 231 where Saadawi claims that her voice has the mind of its own. As Saadawi writes '...but my voice refused to emerge'. This claims presupposes that Saadawi's voice could decide whether to or not to. This is personification. Page 254, too, contains 'The man building a dome which looked down on me...'.

These instances of personification are not circumstantial instances of word-meaning adjustment. They are deliberate attempts at conveying intended meaning across to the reader very effectively. The effectiveness reflects in two ways. The first is that through personification, Saadawi injects life or animation in the narration. This comes to being because a personified non-living object temporarily and imaginarily assumes the posture of a human being. It then becomes a source of amusement and controlled fun when the reader witnesses a non-living thing dancing, holding a meeting, or giving order at a work place as may be claimed in a personification circumstance. This makes the potential reader chuckle or laugh outright. In this sense, personification constitutes literariness, hence a source of linguistic beauty in the text while performing the utilitarian function of helping the writer convey his social goal efficiently.

Indeed, personification in *A Daughter of Isis* is a stylistic instrument, an instrument which Saadawi uses to express certain emotions. Illustratively, when Saadawi says 'One of them imprisoned my hand', she indicated restraint, barrier and restriction. This is in line with the restriction, the barrier that she experienced in her society being a woman. This is the central concern in her narration and the personification of restriction is an echoing of this 'injustice'. Therefore, much as Saadawi personifies inanimate

objects as a strategy for injecting beauty of language, same is also an instrument of style; an instrument of effective language use, collapsing language and theme of the text.

Discussing the language resources in *A Daughter of Isis* further, there is a lot of exaggeration in the fiction. That is, Saadawi uses hyperbole copiously in the text, and this permeates the entire text. Page 2 reflects the first instance of hyperbole. Saadawi writes in a recollection of her mother's statement 'Throw Nawal in the fire and she will come out unhurt'. This is an exaggeration. We note another on page 24 thus: '... swept through the walls into the street into open space filling the whole universe'. It is indeed an addition to the truth that the warmth of Saadawi's mother's laughter can fill the whole world. This is hyperbole. There is another on page 79. This is, 'Suddenly, Muharram Bey Street was flooded with a sea of bodies ...' On page 105, Saadawi writes '... their look so brazen that a bullet could go through one of them without her batting a lid'. This is an exaggeration. It is also the case of exaggeration on page 109 with 'The faces of my aunts Ni'mat and Rokaya seem the ugliest faces in the whole wide world'; just as she claims that a cellar was the most beautiful in the world on page 115.

Additionally, on page 136, Saadawi exaggerates in 'Now I can do anything. Bring down the walls of the house, twist the iron bars with a single hand, break the front door with one kick...' all of the super abilities are a fit of strength restored in him because 'suddenly in less than a moment all her illness disappeared'. If anything, it is indeed an unaccomplishable undertaking to do all she claims above, most especially, 'twist the iron bars with a single hand...' No less amazing on page 152 is Saadawi's claim that her head held up to the sky in her bid to say that she became confident at a time in the month of April some time in the past. Further exaggeration in the text includes 'I can still hear the words he said to me a short while before I left Egypt in 1992, And I wake up bathing in sweat..., she was as thin as a stick, and ...plunged into rivers of people'; pages 182, 186, 193, 229, respectively. And Saadawi, as a final one of her series of exaggerations in the text, claims 'The whole of Egypt was in the streets that day...' on page 287.

It is important to stress that the huge hyperbolic content of the language of *A Daughter of Isis* is significant in two ways. The first is that it serves as a source of amusement for the reader. The reader gets a sense of absolute sensation through the larger-than-life exaggerated claims. This consequently, forms the literariness of the

language of the fiction. There is definitely an intriguing feeling of light seriousness and fun in the reader when he or she is told that the millions of people in Egypt are packed in a couple of streets in a bid to say that there are many people present at a protest demonstration. The second purpose of exaggeration in *A Daughter of Isis* is stylistic, using language to pass a message in an effective way. For example it is expected that many people have to participate in a protest demonstration in order that the protest is adjudged successful. Saadawi meets this expectation by exaggerating the number, in order to affirm that it was the whole of the people in Egypt that supported the demonstration. This could not have been achieved if she just merely puts it as 'many people attended the rally'. The people could be many without the protest being adjudged successful.

And looking further into the issue of intriguing feeling as a mark of aesthetics and style in the language of *A Daughter of Isis*, Saadawi uses paradox to achieve this. Paradoxical expressions in the text begin with 'So, I wrote a poem in which reality was a dream, disappeared when it appeared...' on page 9. On page 35, there is the sub-title 'Thank God for Our Calamities', which is a contradiction between 'thank God' (a positive act) and 'calamities' (a woe). We note My father is not a male on page 127, while pages 151 and 195 contain 'It made me both joyful and sad and ...had reached manhood but remained a perpetual child...'. Each of these expressions is a provocative contradiction with huge significance in the language of the text. What is the significance? As stated earlier, there is a series of provocative contradictions in these expressions. These arise in the conflict noted in 'reality' and 'dream, thanking and calamities, father' and 'not being a male, joyful' and 'sad' and 'manhood' and 'child'. Each part of each pair violently and forcefully co-exists with the other part. The result of this could be intriguing and it brings feelings of sensation in the reader. The intriguing feelings and the sensation of amusement keep and sustain the interest of the reader. This is achieved in the reader as he or she tries frantically in the mental faculty, to unravel the mysteries in such violent pairing of the contradictory elements, forcing them to co-exist in spite of the marked divergence. This is intriguing. When the reader eventually resolves the conflict, situation makes the contradictions meaningful, and the paradoxes then become language artistry and aesthetics which engage the reader as he or she reads on.

Another language device of intriguing sensation that makes aesthetics of the language of *A Daughter of Isis* is rhetorical question. A rhetorical question is a question asked by a speaker or writer unreflexively without any solicited response being desirable rather as a spontaneous release of emotion. A rhetorical question expresses an emotion—positive or negative depending on the preoccupation of the speaker. For example, a person may ask a rhetorical question as a release of emotion for winning a jackpot. It may equally be a case of bereavement. Saadawi asks quite a number of rhetorical questions in the fiction in the course of narration, and the rhetorical questions traverse the length and breath of the text. Analysis starts with the multiple rhetorical questions on page 15 where there are five consecutive questions which do not require responses. As Saadawi writes:

I raise my head bent over the paper, put down my pen for a moment. Why am I writing this autobiography? Is it a longing for my life? Is my life over, or is there something of it left? Are words the last resort when one wants to hold on to what has passed by in life before it is gone forever? To fix images in one's memory before they vanish and can no longer be replaced? To struggle against death, to exist now, or even forever?

This is obviously a fit of introspective querying which unarguably, is Saadawi's conscious effort to pour an emotion.

Apart from, but in addition to the above, there is, on page 16, 'How did the word love become the four blackened walls of a kitchen in a falling house called the matrimonial home?' And '... how have these words become chains that drag me to the ground or under its surface?' Also, on page 46, Saadawi writes: 'To fly on two wings, escape from the house into the wide open spaces of the universe'. And she asks: 'But to escape where?' Page 143 contains 'And why burn the house down with everyone in it?' On page 150, Saadawi asks 'Was there some relationship between the primus stove and praying?' And on page 208, there is equally a multiplicity of questions asked for no specific answers thus:

Was I beginning to have a place in his dreams? Was he seeing in me a famous teacher? An eminent professor? A skilled doctor? Were my achievements becoming a compensation for my brother's failures? Were his dreams shifting from the boy to the girl?

Saadawi's rhetorical questions are significant in the text. Through the rhetorical questions, Saadawi is able to be more emotional about the cause she is pursuing in the text. We stated earlier that a rhetorical question is asked as a mark of emotional release about a biting cause. This applies in Saadawi's questioning. She asks the rhetorical question to reflect the emotion in the issue she is writing on, in addition to creating intriguing sensation in the reader. For example, when, on page 16, she asks 'How did the word love become the four blackened walls of a kitchen in a falling house called the matrimonial home', she expresses a perplexity about the claimed ill-treatment of women in society by men. And this is a cause that feminist agitators have been fighting, all around the world.

The language of *A Daughter of Isis* contains resources that make it both aesthetic and stylistic. These resources are used by the author to achieve this dual purpose. Each resource is not an accident: it is a deliberate effort by the author to achieve the purposes. Essentially, the aesthetic resources are broadly categorised on the basis of syntax adjustment and figurative language. Each of these forms the beauty of the language of the text as well as expresses the author's intention on advancing his social cause most appropriately. On syntax adjustment, Saadawi re-orders the basic conventional arrangement of syntactic nodes: SVA or MC-SC to give rise to ASV or SC-MC. This re-ordering as we have pointed out, posts the sentence addendum (adjunct) to the sentence initial. What this results in is that the sentence addendum is uttered first thereby making the whole utterance, poetic. A poetic tone is a lulling sound for the reader.

The language of *A Daughter of Isis* is figurative, too. This forms part of the aesthetic contents of the text. The figurative nature of the language brings about literariness and effective conveyance of ideas. The instances of the figurative language, used for aesthetic purposes, are noted in such troupes as simile, metaphor, personification, hyperbole, paradox and rhetorical question. The imagery of metaphor and simile, the animation of personification, the amusement of hyperbole, the intriguing contradiction of paradox and the emotional provocativeness of rhetorical question combine to create lulling intriguing experience in the reader, thereby resulting in aesthetics in the text. And, stylistically, through the exaggeration in the hyperbole,

Saadawi effectively expresses the emotion in the social cause that she pursues – the feminist cause.

Comparative Approach to Investigating *You must Set Forth at Dawn* and *A Daughter of Isis*

At this point in the study, we investigate the nature of social consciousness, metaphysical contents and aesthetics in *You must Set Forth at Dawn* and *A Daughter of Isis*. We do this in comparative terms. Our goal is to establish the sameness or the difference there may be in these parameters as they manifest in the texts. We attempt to ascertain whether both authors pursue the same social cause or different causes. We also aim at establishing whether Soyinka and Saadawi consider the same transcendental elements as sources of spiritual energy or not. This is in the same way we investigate the nature of the language resources of the texts. Furthermore, we specifically investigate how social situations and gender may condition each writer's romance with his or her metaphysical energy; or whether there is a connection between Ogun and Isis. In the same vein, we interrogate how the transcendental energies of the authors affect their social involvement. And this is as we assert whether the author use of language in same peculiar way to achieve the same or different purposes or not. We indicated additionally, why each situation is what it is, that is, the situation of sameness or difference.

Semblance and Divergence in Soyinka-Saadawi Social Consciousness

One of the causes for investigation in this research is the involvement of Soyinka and Saadawi in the happenings in their respective societies. In Chapter Three, we discussed it that Soyinka has been conspicuous in the political life of Nigeria since the 1950s. He, still, is, today. In the same vein, in Chapter Three, we noted that Saadawi was critical of bad government policies in Egypt. This, as we affirmed in the Chapter, is contained in the government policy forbidding women from getting married for years once in the teaching employment in Al-Saneyya School for Girls. Saadawi manned a campaign against this. Our position up to this juncture is that both Soyinka and Saadawi have been conscious of the happenings in their countries. However, we are intrigued by the nature of each author's social consciousness. By this, we mean, do the two faction

writers discuss the same social issues in their narratives? Do they discuss the issues in the same perspective in the texts? Did they intend to achieve the same social goal? We observe that in some respect the authors express concern for common social issues while in another, they express divergent issues in their countries.

Soyinka's social concern ranges from the cultural, cutting through the political and the diplomatic to the linguistic, spanning the national and the international. On its own, Saadawi's social concern is predominantly feminist, with attention on such social vices as corruption and poor government policies. The scope of Saadawi's social consciousness is limited to the Egyptian society. It is all national, unless of course, with the lamentation of the effect of World War II on the people of Egypt. In specific terms, Soyinka's social consciousness is involving, nationalistic and diplomatic while Saadawi's is non-involving and essentially national. There are instances, as we have discussed before, of Soyinka's social concern on the basis of the parameters afore-listed.

The autocratic rule in Nigeria attracts the attention of Soyinka on page 7 where he refers to Sani Abacha, a military ruler in Nigeria, as 'Butcher of Abuja', a statement complemented by Dasyuva (2003) that in 'recent times, the Nigeria polity has witnessed the worst of violence...'. This is political. The cultural perspective to Soyinka's social concern reflects in his bid to recover Ori Olokun, a Yoruba cultural artifact and the Benin Mask, also a precious cultural artifact. He pursues these to different parts of the world, including the Burlington Museum, London. The diplomatic perspective to Soyinka's social concern reflects in his commentaries on and involvement in the South African apartheid dispute, the Idi Amin autocracy in Uganda, the Persian Gulf War and the Middle-East stalemate.

A thorough consideration of these shows that Soyinka's social concern is both nationalistic and diplomatic. The lamentation of the military autocracy in Nigeria and the effort at recovering cultural artifacts allegedly plundered by the colonialists make the nationalistic perspective to the consciousness. The diplomatic perspective to it reflects in Soyinka's attention to, among others, the apartheid dispute, the brutality of Idi Amin of Uganda and the Middle East deadlock. The diplomatic perspective has two perspectives: African and the rest of the world. What constitute the African perspective are the Nigerian, Ugandan and South African situations described, while the Middle East

question and by extension, the Hungarian civil unrest described on page 548 introduce the global perspective to Soyinka's social concern.

Whereas Soyinka's social consciousness is even and global in outlook, Saadawi's is significantly nationalistic and predominantly feminist. The central concern of Saadawi in *A Daughter of Isis* is the presentation of the plight of the Egyptian woman essentially for sympathy and redress. This main concern spans the entire text. Other social issues like her concern for bad government policies are just mentioned or alluded to in the course of *exposing* the alleged disadvantage of women in society. She tells of the non-celebration of her mother at death because according to her, she was a woman. This is on page 4 of the text. She equally tells the reader that people felt 'much more happy when I scrub the floor than when I do well at school' (sic) (p. 130). Here, Saadawi is writing from the perspective of being a woman, lamenting the low view of women in Egypt. This is the social issue pursued in *A Daughter of Isis*. Other issues in the social life of Egypt that attract Saadawi's attention include the social stratification (the social class syndrome) as enumerated on page 193. These are corruption, nepotism, oppression and stealing. All of these are as they affect Egypt. They are national questions in Egypt.

The seeming global perspectives to Saadawi's consciousness are indicated in her comment on World War II as mentioned on page 89, her mention of and view on the Middle-East dispute in which she expresses sympathy for the state of Palestine and her inclusion of how communism should operate in Egypt. These are global issues indeed. But they are discussed as they affect Egypt. They are not truly global as there is Egyptian colouration in the discussions on them. For example, when Saadawi discusses World War II, her concern is how it affected Egypt. After all, as a result of the war, 'the production of cotton dropped quickly and speculation on the stock market increased to the benefit of the rich Pashas and the British occupiers' (the Pashas are an authority in Egypt). Also, when she comments on the Israel- Palestine conflict, she shows sympathy for Palestine which is symbolic of the Egyptian perspective on the conflict. And her discussion on communism is in the context of Egypt. Therefore, we conclude that Saadawi's social concern is essentially nationalistic contextualised within Egypt, and partially global. This is markedly unlike Soyinka's social consciousness that is

significantly both nationalistic and global. This is what is intended by the assertion that Soyinka's social consciousness is even and Saadawi's is lopsided.

In addition to our assertion as above, we equally describe Soyinka's consciousness of the development in society as engaging and participatory, while Saadawi's is significantly observatory. By this, it is intended that Soyinka participates in most (if not all) of the global issues he describes in *You must Set Forth at Dawn*. This is unlike Saadawi who only comments on these world affairs. We note that Soyinka participated actively in the resolution of the apartheid conflict in South Africa. Soyinka tells of a dinner in Paris attended by such South African figures as Nelson Mandela, Winnie Mandela, Cyril Ramaphosa, Thabo Mbeki and Peter Brook. The convener of the dinner was President Mitterand, the French President at the time. Soyinka, too, was present. And as part of declaring support for Nelson Mandella, at the time of his imprisonment for apartheid activism, Soyinka wrote *Mandela's Earth* and in order to get a copy of the poetry text across to Mandela as a mark of international support, Soyinka '... ran into a woman friend of an ANC official during a disinvestment rally at Cornell University...' (*You must Set Forth at Daw*, p.306). He gave a copy to the woman for Mandela. Soyinka writes further: 'I was brimful of optimism, pronounced a date beyond which, I swore, Apartheid would not last'.

Discussions on apartheid and post-apartheid period held at the dinner. Soyinka discussed the issues with the principal stakeholders in the conflict and in the presence of an international figure – President Mitterrand. He took active part in the situation in South African then. His involvement and active part is pronounced in the personal pronouns *I* and *me* used in retelling the events at the dinner. On page 308, Soyinka writes: 'I saw both Thabo Mbeki and Ramaphosa prick up their ears Ramaphosa gave me the impression of a businessman at a board meeting'. These two instances show the active involvement of Soyinka in the international effort aimed at dousing the apartheid tension in South Africa at the time and this is symbolic of his social consciousness of the events around him, nationalistic or global. This is unlike Saadawi who only comments on international issues but does not involve herself in them. A case in sight is her comment on the Israel –Palestinian debacle in which she shows sympathy for Palestine. Did she broker peace? Did she meet the principal figures in the conflict? No, she did neither of

these. On this, it is safe to conclude that Soyinka's social consciousness is engaging and involving while Saadawi's is observatory, significantly.

It is not in the international affairs alone that Soyinka's consciousness is involving. It is also in his country, Nigeria, just as it is not in the international scene alone that Saadawi's consciousness is observatory. It is also in the social affairs in her immediate society, Egypt. Soyinka has been actively involved in the national life of Nigeria, not from observatory perspective but from the perspective of active participation.

We mentioned earlier that Soyinka once single-handedly prevented Premier Ladoke Akintola from making a radio speech because Soyinka felt the speech was not in the best interest of the public. He equally defied the danger of war and crossed the frontiers to the East to meet the leader of the Biafra Republic, Chukwuemeka Ojukwu. This, he felt, would broker peace. But instead of this action to be seen as laudable, as Soyinka wants the reader to see his action, Soyinka was accused of conspiracy by the Yakubu Gowon government and he was sent to prison. This is an involvement which characterises Soyinka's social consciousness but which is not a feature of Saadawi's social consciousness. Saadawi only wrote as a social commentator, chronicling what happens in her society. In her circumstance, shaping how social issues unfold or who makes them happen does not matter. This is unlike Soyinka who makes things happen in his society by being involved and at the same time, double as a chronicler of the happenings in Nigeria, Africa and the rest of the world.

It has been averred that both Soyinka and Saadawi seek and derive transcendental energy from different cosmic agents in the African Pantheon which include divinities, spirits, and such phenomena as seance and the afterlife. The writers often make recourse to their metaphysical patrons in critical social situations as they advance their social causes. In different levels of pluralism, both Soyinka and Saadawi acknowledge more than one cosmic figure, even though Ogun and Isis, respectively, still tower in the writers' consciousness of the upper realm. The association of the writers with these divinities has developed into an attachment. This metaphysical attachment conditions or has impact on the nature of the authors' social involvement in their respective societies. In this respect, both Soyinka and Saadawi share same traits. That is, the impact of each

author's metaphysical sources on his or her social involvement is the same as the other. By this, what is intended is the trait of resistance and anger that each of Ogun and Isis demonstrated in the past, and which serves as an antecedent and a prompting factor for both Soyinka and Saadawi in their active concern in social events in their societies.

Earlier, in the research, we asserted that both Ogun and Isis have complex attributes. We, as Soyinka indicated in his description of Ogun, attributed creativity and combativeness to the divinity. We equally observed, Ndubukwu being our source, that Isis, like Ogun, could lose her temper in a justifiable way. At this juncture, our emphasis is on the fact that both Ogun and Isis have the tendency for anger and loss of temper, most especially justifiably. This trait rubs off on their Nigerian and Egyptian protégés. Indeed the trait of anger and violence culminated in the resistance tendencies in both Soyinka and Saadawi. It is this that served as energy for the two to fight just social causes almost single-handedly.

Perhaps it is unarguable that it requires energy from a higher realm to confront the military, especially when in political power. Such requires the spirit of resistance indeed. But Soyinka did resist the military in Nigeria especially the Sanni Abacha regime. So also did Saadawi express her critical viewpoints on the government policies during, most especially, the Hosni Mubarak regime. In effect what induced and sustained these writer-activists' resistance tendencies is their metaphysical source and connection. As a result, Soyinka and Saadawi's metaphysics is not in a vacuum. It connects to the authors' social consciousness. It makes them attempt the risky as exemplified in being critical of the government. And ultimately we posit that the status of a hero and heroine that these two eminent writers command in their societies and the world at large is attributable to their metaphysical engagement. Without metaphysical energy, neither would be able to dare the extreme situation of daring authoritarianism. Therefore, the metaphysics of the authors induces their social consciousness.

Comparing Metaphysical Contents of *You Must Set Forth at Dawn* and *A Daughter of Isis*

We have asserted that there is manifest metaphysical consciousness in *You must Set Forth at Dawn* and *A Daughter of Isis*. That is, in the two fictions the two authors express affiliation with, hence belief in, powers in the extra-terrestrial space. Soyinka and Saadawi show that there are beings in the outer-space that guide humans aright if humans associate with them. But what makes or mars the same is the beliefs of the writers in the super beings in the outer-space?

We begin with the two authors' belief in the existence of God, the Almighty. But there is a marked variation in the way they express the belief. Our inquiries show that Soyinka's expression of belief in God as a metaphysical consciousness is covert while Saadawi's is overt. It is observed that Soyinka, throughout *You must Set Forth at Dawn* does not address God or make a statement of specific contact with Him. Yet, he believes in God as we argued earlier. How then, does he go about the expression of his belief in God?

In our discussion of the pluralistic suspension of monistic view of Soyinka's metaphysics, we maintained that Soyinka believes in many more deities than one. And one of the deities is Orunmila. Soyinka expresses belief in the deity in *You must Set Forth at Dawn*. As we wrote earlier in Chapter Three, 'He is more specific in his recognition of Ifa Oracle whose Celestial custodian is Orunmila, on page 261, when he tells of the generosity and protection of Orunmila in '... the generous canopy of Orunmila'. Also, in Chapter Two, we cited Dayo Ologundudu (2008) who recites Orunmila's eulogy, in part, as 'Ibikéji Olodumare' (the second to Olodumare). If, as the Yoruba believe, Ologundudu maintains that Orunmila is next to God, and Soyinka believes in its generous canopy, this implies, ultimately, that Soyinka believes that God exists. But his reference to God as a source of spiritual energy is intercessory and covert unlike Saadawi's instance which is an explicit reference to Allah (God) as a source of cosmic energy. A corroborating circumstance is on page 49 of *A Daughter of Isis* when Saadawi declares: 'God often appeared to me'.

Apart from the sameness of belief in the Almighty God with the variation of explicit or covert belief, there is equally the authors' belief in deities. This is what

indicates the sameness of the metaphysical traits of the authors. The metaphysical consciousness of the authors shares sameness in their belief in a numen each, their belief in the fact that there are other beings in the cosmic space apart from God in heaven.

Soyinka's maintains affinity with Ogun, declaring, as we indicated in Chapter Three: 'the suggestion that I was possessed quite early in life by the creative-combative deity, Ogun, is a familiar commentary'. And, equally as we stated in Chapter Four, Saadawi pitches her own tent with goddess Isis. We note this in the title *A Daughter of Isis* in which case she believes that goddess Isis is her spiritual custodian. On this basis of the authors' consciousness of the existence of beings in the cosmic world, there is sameness in Soyinka's and Saadawi's metaphysics.

However, there is a difference in Soyinka's and Saadawi's metaphysical consciousness in the context of *You must Set Forth at Dawn* and *A Daughter of Isis*. This difference is marked in the essence for their affinities with the deities. Soyinka declares that he maintains affinity with Ogun for both creative dexterity and resistance combativeness. On the other hands, Saadawi's romance with and adoption of Isis is parental. She indicates in the faction that she is a daughter of Isis in which case, she seeks a mother's care from Isis. That is why she expressly calls herself 'a Daughter of Isis'. The motherly attributes of Isis stretches to the extent of temper release too. Ndubokwu (2002:50) discloses that Isis would '... strike over his eyes with the angry sistrum and blind him'. This is temper release. It is comparable to the combative tendency of Ogun. It is exercised only in the situation of infidelity and misappropriation. Therefore, it could be averred that on the basis of belief in the existence of numina, the deities in the African cosmos, Soyinka's metaphysics is likened to that of Saadawi. But the essence of the two authors' metaphysics splits on the purpose for adopting the deities. While Soyinka derives creative inspiration and combativeness on equal footing, Saadawi's metaphysical essence is largely to derive filia protection and, as an added purpose, derive the trait of justified temper which returns the course of Saadawi's metaphysics in the direction of Soyinka's. The value of the combative metaphysics to the author receives more attention subsequently.

The comparison of Soyinka's metaphysics and Saadawi's is not exhausted on the basis of numinous consciousness alone. We note that Soyinka's consciousness and hence

belief in the spirit world is pluralistic and multiple while Saadawi's is absolutely monistic, but pluralistic in minimal measure. This means that Soyinka believes in many more Yoruba deities than one, Ogun. This applies to Saadawi too. She shows substantial affinity with the deity, Isis, but still acknowledges the existence of Sphinx by mentioning it in her narration. Throughout *A Daughter of Isis*, Saadawi expresses allegiance to, derives spiritual energy from and belief in goddess Isis. She however makes allusion to, not a belief in (as a source of spiritual energy) such other deities like Eblis and Sphinx on page 21 of *A Daughter of Isis*. The allusion manifests in her comment that 'Sphinx is the greatest of all the gods in stone'. This only shows her awareness that Sphinx exists unlike her resolve to be controlled, guided and guarded by goddess Isis, asserting that she is a daughter of the Egyptian goddess.

However, the substantial monistic tendency in Saadawi's metaphysical leaning contrasts with the conspicuous multiplicity noted in Soyinka's metaphysics in terms of numinous consciousness. Earlier, in the research, we maintained that Soyinka expresses his belief in the existence and power of more than one deity, Ogun, in *You must Set Forth at Dawn*. It is on the strength of this that we hold that Soyinka's metaphysical consciousness is sustained in an absolute belief in Ogun and a substantial devotion to other gods and goddesses. This is substantiated in his recognition of Ogun as his custodian describing him, on page 50, as his adopted Muse, praising Ogun on page 178. All these show his extent identification with the Yoruba deity. But equally, Soyinka recognises Orunmila on page 261. He venerates Oro on page 465. He expresses belief in Olokun, Osun and Orisa which he discovered in Bahia among the 'anago' people in Brazil. His declaration on page 236: 'The Iyalorisa prayed for us. I felt uplifted' affirms his consciousness of and belief in Orisa in Bahia for which the Iyalorisa is a custodian. All of these go to show that Soyinka's metaphysics is pluralistic and inclusive of numinous leaning and this is a great measure. This contrasts slightly with Saadawi's metaphysics which is evidently monistic in the context of deriving source of spiritual custodianship in the deities of the Egyptian Pantheon. Her demonstration of the existence of spirits in the faction is not to the extent of hallowed obeisance.

But Saadawi's metaphysics, unlike Soyinka's, surpasses theistic theosophy and numinous animism, that is, the consciousness of and the belief in God and the deities in

the the Egyptian Pantheon with emphasis on goddess Isis. Saadawi, in addition, discusses as a manner of belief in the phenomena of the afterlife, dream and séance. These phenomena take metaphysical dimension considered from the perspective that they are circumstances of the spirit. They are of a world above the human sphere. For example, Saadawi connects a life before to the life of now and ultimately asserts that the life unknown in the past influences the life of now. We note this on page 77 where she writes: 'Maybe in some previous life I had been a fish living in these waters'. What could be deduced from here is that there is a spirit that is the custodian of the life unknown which now ensures a continuum in man's existences, with the previous existence influencing the current. This is a matter of metaphysical enquiry which Soyinka equally does stress in his metaphysics but in a divergent perspective.

Unlike Saadawi's consciousness of the afterlife, what Soyinka's metaphysics includes is the phenomenon of human resurrection after death. We note this on page 261 where he tells of his pain of losing Pierre who is cross with Soyinka but Soyinka believes that '... appeasement must not be delayed until our reunion under the generous canopy of Orunmila'. Here, Soyinka indicates his belief that at the ultimate time all on earth will die and meet again. This is resurrection, the afterlife in the heavenly. Therefore Saadawi's metaphysics includes afterlife but earthly, living on earth after death; but Soyinka's tilts towards man's resurrection in the sphere beyond. It is then concluded that Soyinka, in his metaphysical consciousness, believes in the trans-sphere existence of man, while Saadawi believes in the intra-sphere human existence and that the human life is a continuum with the previous influencing the present life.

All considered, in the context of *You must Set Forth at Dawn* and *A Daughter of Isis*, Soyinka's metaphysics recognises God overtly while that of Saadawi recognises God explicitly. Soyinka's metaphysics is a consciousness of the influence of the deities over man. This accounts for why he chooses Ogun as his demiurge. But he suspends this dominant consciousness temporarily and accommodates the belief in other spiritual sources of transcendental influence such as Olokun, Oro, Orunmila, Orisa in Bahia, Osun and a host of others. We, however, note the metaphysical consciousness of Saadawi indicating the belief in and supplication to Isis, with allusion, not supplication, to Eblis, jinnis and Noot. And Saadawi's metaphysics includes the belief in the phenomenon of

the afterlife thereby indicating that life is a continuum with the past controlling the present. Soyinka's, however, is the metaphysical consciousness in the direction of body resurrection from the dead in the heavenly realm.

You must Set Forth at Dawn and *A Daughter of Isis* share the common feature of animist identity of the archetypes. Both Soyinka and Saadawi express their affiliation with their respective African demiurges, and in specific terms, Ogun and Isis, respectively. Even though the central preoccupations in *You must Set Forth at Dawn* and *A Daughter of Isis* diverge, yet the writers' quest for the guardianship of the transcendence through specific animist archetypes is not impaired. Saadawi relates to or adopts Isis as a backing for her advocacy. Isis is regarded as a shield, an energy, which impels her to advance her social cause. This is similar to the Ogun essence in Soyinka's social cause and inspiration. Saadawi's bond with Isis is similar to Soyinka's bond with Ogun. Soyinka reveres Ogun and Saadawi esteems the goddess, Isis. This underscores the significance of the cosmic powers to social activism among some writers in Africa.

Soyinka-Saadawi Metaphysics and the Coincidence of Gender

A crucial circumstance in the metaphysics of Soyinka and Saadawi is the coincidence of gender. By this, we are interested in that Soyinka, as a man, chooses Ogun and Saadawi, as a woman, chooses Isis as their individual custodian. We are curious about this coincidence. We want to know if Soyinka adopts Ogun because Ogun is masculine and if Saadawi relates with Isis because Isis is masculine. As we observed earlier the character of Ogun shows him as a man. In the Yoruba worldview, Ogun is believed to be the custodian of Iron professions – hunting, blacksmithing and driving. Fashina (1998) explains that Ogun is the source of human technology. It is observed that all of these that characterise Ogun require energy, force and bravery. And all these are ascribed to the man in Yorubaland. On the account of these, it could safely be concluded that Ogun is a man. In the same vein, we could conclude that Isis is a woman on the account of Ndubokwu (2002:36) that '... Isis was also regarded as a model housewife'. Does it then mean that Soyinka adopts Ogun because Ogun is male just as Soyinka is and Saadawi adopts Isis because both of them are female? We maintain that this is mere coincidence. Either could have adopted the other deity.

This view is on the strength that neither of the authors adopts the chosen deity because of the pleasure of the deity being either a male or a female. Gender of the deities is not sung by the authors. Rather what are sung are the characters of the god and the goddess. And talking of the character of the divinities, it is observed that there is a dominant feature of each divinity's character that drives Soyinka and Saadawi, significantly, in their social involvement. This is the trait of resistance, specifically, of injustice and vice. This is reflected in Soyinka's description of his demiurge (Ogun) as combative and Ndubokwu observes that Isis would '... strike over his eyes with the angry sistrum...' (2002:50). It is manifest that both divinities have the feature of anger and violence. If this is so, then we aver that Soyinka could have adopted Isis and Saadawi could as well have adopted Ogun as their cosmic energy. The two in their respective societies, as we discussed in Chapters Three and Four, resist oppression and bad governance. The inspiration they derive from their custodians keeps them going when being persecuted, going on exile or prison. If this is common to both of the authors, then either of them could have adopted the other deity as a source of inspiration since what matters is not gender but the trait of anger and the posture to resist. Therefore, the male-male and female-female situation in the relationship between the authors and their cosmic custodians is mere coincidence. Soyinka could have adopted goddess Isis if the goddess were in the Yoruba Pantheon, and vice versa.

Comparative Assessment of Aesthetics in the Two Factions

It has been discussed that both Soyinka and Saadawi use language in peculiar ways in the factions – *You must Set Forth at Dawn* and *A Daughter of Isis* respectively. We have averred that the two faction writers used the English language specially, as a means of adding flavour to their expressions and to achieve their intention of vivid narration of their socio-political experiences, effectively. These, we have indicated, are in the spheres of literary aesthetics and style. In any case, both Soyinka and Saadawi are stylistic in English usage and the language of their works is aesthetic. At this juncture, we are concerned about the methods of the authors in their aesthetic and stylistic exploits. By this, we want to establish whether what each of Soyinka and Saadawi considers as resources of aesthetics and style are the same or different. We want to know if both

achieve their goals in the aesthetic and stylistic engagements. We equally intend to note if the goals of the writers in language use are the same or not. It is equally our task to investigate how the nature – semblance or difference – conditions language use (stylistic or aesthetic) in the texts.

We begin with our observation that both writers employ tropes of rhetoric as evident in figures of speech to inject *flavour* in the language of the fictions. What then are the figures of speech they both employ commonly? Or do they use the same figures of speech? If there is a difference, what occasions this? And do they realise the same effect with the adoption of the same figurative devices? We begin explanation to all these interrogations by asserting that both Soyinka and Saadawi have preference for certain figures of speech, though there is a coincidence of figurative usages in certain circumstances in these texts. We begin analysis with the common figures of speech.

Significantly, Soyinka and Saadawi ask rhetorical questions commonly in the texts. Soyinka, on page 33, asks ‘How would one summarize Fela?’ and Saadawi, on page 143, asks ‘But why burn the house down with everyone in it?’ These are, illustratively, questions that require no answer which the authors ask in their narratives. In addition to rhetorical question, personification is equally common in the language of *You must Set Forth at Dawn* and *A Daughter of Isis*. Illustrations include Soyinka’s ‘The city no longer breathed, it coughed, sputtered and spat phlegm’ on page 202, and Saadawi’s ‘The sun too refused to come out...’ on page 19. Similarly, both writers are fond of exaggeration. This accounts for the series of hyperbolic expressions common in the language of the texts. On page 35, Soyinka writes ‘On the day of Fela’s funeral, the whole of Lagos stood still...’ Saadawi too claims on page 79, ‘Suddenly, Muharram Bey Street was flooded with a sea of bodies...’. These two illustrative examples are exaggerated statements.

We equally observe that the two writers are fond of creating imagery through language. They both bequeathed traits of certain objects to certain other objects. In effect, they both do construct a lot of metaphorical expressions in the texts for the research. Soyinka’s illustrative instance is culled from page 122 where Soyinka writes ‘... behind a face that smiled... was a cast-iron will and a radar mind that scanned his environment’. Saadawi’s instance is culled from page 15, as she writes: ‘when I was a

child, the word ‘God’ for me meant justice or freedom or love. How did it become a sword over my head or a veil over my mind and face?’ It is observed that both Soyinka and Saadawi are not only fond of metaphorical expressions usage; they both use a combination of the lexical metaphor and syntactic metaphor in a bid to achieve an effective narration through vivid recreation of their actual social experiences.

The lexical metaphor is the one attained in a single word in an expression in which case a jargon of a given discipline is adopted in a free usage. This is illustrated in the two metaphorical expressions each by Soyinka and Saadawi as above. Here we note the words ‘radar and scanned’ and ‘sword’ and ‘veil’ serving this purpose. Since they are individual words and they bring about trait transfer, the metaphor variant they create is a lexical metaphor. Apart from this type of metaphor, there is the type in which object A is said to be object B. This is the syntactic metaphor. It is equally common to both writers in the language of their works. Soyinka’s instance representatively, is on page 163 where he writes ‘He had friends in the military and had also learnt that there was an unannounced dragnet for me’. This is comparable to Saadawi’s verbless syntactic metaphorical construction ‘... and her laugh in the morning a ray of sunlight’, on page 4. Though both lexical and syntactic metaphors are found in the language of Soyinka and Saadawi in the texts, the lexical metaphor is however more dominant. It has higher frequency of usage.

Also common to the language of Soyinka and Saadawi is the subtle-comparison device – simile. Both writers create images in their narratives through simile thereby making the ‘like/as –’ constructions common in the language of the texts – You must Set Forth at Dawn and A Daughter of Isis. Soyinka’s illustrative instances of the like/as-construction include ‘... as if on a triumphal lap on a race circuit and...’ ‘like tracer bullets’ on pages 291 and 368 respectively. Saadawi equally has her like/as-constructions too. These we note, illustratively, in ‘Memory, like wine, grows mellow with time...’ on page 2 and ‘... their ends rising like sharp, pointed knives’ on page 36. These similes – both by Soyinka and Saadawi are instruments of imagery in the narratives. They function this way slightly less vividly than metaphor does in the narratives. The creation of imagery has an effect on the reader and this effect constitutes the essence of aesthetics of the language of the texts.

However, that simile is common to the language of the texts is incomplete without an investigation into the like/as-construction. In this respect, we note that Saadawi is given to the usage of simile much more copiously than Soyinka is. In addition, Saadawi prefers, impliedly, (though empirically, too) the like-construction, unlike Soyinka who uses both equally. For example, out of the three similes by Soyinka we cited in Chapter Three (Soyinka uses fewer similes than Saadawi does), one has the *as*-construction features. But the frequency diminishes in the case of Saadawi who as we discussed in Chapter Four, constructed only three *as*-similes out of fifteen similes discussed in the Chapter.

Saadawi's preference for the like-simile is understandable. To begin with, the like-simile is more forceful in intent articulation than the *as*-simile, but less forceful than metaphor. This brings in the content, the substance of what the author says. What we posit at this juncture, is that what the author says informs how the author says it. We have maintained that *A Daughter of Isis* is ideological. It is a presentation of what the writer feels should be the ideal situation of women in the African worldview. As a result of this, it is natural that Saadawi is vehement in her articulation so to be heard. The vehemence has occasioned the forceful simile type.

An instance of this reflects in 'Memory, like wine, grows mellow with time' on page 2. One wonders, what memory Saadawi is talking about. It is the memory of the dirty past because as she narrates 'The impurities settle into deep forgetfulness'. She rounds this lamentation off with '... I can see things stop to which I was blind' (*A Daughter of Isis*, p. 2). The things that Saadawi talks about, as above, are the claimed social injustices women faced in the society of her time. The rectification of the claimed imbalance is the Saadawi's primary essence of writing the self narrative. In effect, Saadawi is charting a social cause in the text. She pursues an ideology – the feminist ideology – in the text. This re-echoes our earlier description of Saadawi as a feminist. If Saadawi is ideological in the text, then, it is the force of passion of her advocacy that reflects in the language of conveyance. Through the like-simile, she reflects the vibrancy of her social advocacy.

Further investigation on the aesthetic feature of the language of Soyinka and Saadawi in their works reflects hyperbolic expressions as common in the language of

both factions. Both writers exaggerated their descriptions of events and situations including circumstances in both texts. Soyinka's illustrative instance is '... the diatribe that was coiled at the roof of my tongue, untended, I was certain of atomizing the head of a dozen heads of state', (p. 257). Saadawi too boasts exaggeratedly; 'Now I can do anything. Bring down the walls of the house twist the iron bars with a single hand, break the front door with one kick...', (p. 136). These two representative expressions each by the two authors are an affirmation that both of them are given to exaggerated expressions in selected circumstances in the texts. And the essence of this is, as we pointed out earlier, the dual purpose of aesthetics and style, that is, language beauty and effective idea dissemination.

However, there is divergence in Soyinka's figurative language and Saadawi's. This is in that Soyinka engages further figurative devices like allusion, euphemism, apostrophe, alliteration, synecdoche and oxymoron. All of these are not used by Saadawi throughout the text. The non-use of apostrophe is to aver that Saadawi does not address Isis directly as Soyinka does Ogun, an instance of which is 'Ogun, it is your turn. You offered me this sacrificial beast on a previous outing...' (*You must Set Forth at Dawn*, p. 337). In this address of Ogun by his protégé, Soyinka, we note a tone of familiarity and ablutions. We do not see the same in the case of Saadawi and Isis. This is understandable and ideal in the context of the African worldview. The African worldview expects women to be submissive to authority. This is more profound in North Africa where the Islamic religion forbids women from being confrontational or audacious. In that case, a protégé like Saadawi cannot and should not address her spiritual guide, which may amount to looking at her patron directly in the eyes. This is unlike Soyinka who apostrophises by addressing Ogun directly as a form of total submission and friendship.

In addition to the figurativeness of the language of the texts with emphasis on the difference in how it is reflected by the authors, the syntax of the authors' expressions, too, is of significance at this point. It is noted that both writers adjust structural components, that is, constituents, in given situations for the purpose of aesthetics and style. The syntactic inversion is common to both writers. Soyinka's inversion constantly results in the A-MS and CVS (A, adjunct; MS, main sentence; C, complement; V, verb; S, subject) formats. This is illustrated in 'Back came an intense plea from Lagos' (p.

305) and ‘contradicted though I am...’ while Saadawi’s instances include ‘At the age of ten, I could have been trapped in a marriage’ (p.2) and ‘During the summer holidays, I took my notebook back to Menouf’ (p.215).

In addition to creative inversion, appositive constructions are common to the language of both works. And as we asserted earlier in the research, appositions are employed by the writers for the main stylistic purpose of emphasis and clarity. Both writers explore this copiously in the texts. Soyinka writes: ‘Like many faces of Ogun, god of the road...’ (p. 56) and Saadawi’s instance is ‘... My daughter, Mona...’ (p.12). These instances illustrate both writers preference for appositive structures in their works. And, as affirmed earlier, this preference reflects the authors’ bid to attain clarity in their narratives. ‘God of the road’, as above, enables the reader to know who Ogun is in the Yoruba Pantheon. Also ‘Mona’ as added to the structure is to specify whom the narrator is referring to since she had more than one daughter. Therefore, through the appositions, Soyinka and Saadawi clarify and specify and this results in the adequate understanding by the reader.

It is, furthermore, noted that Soyinka’s literary linguistic act of mixing codes in *You must Set Forth at Dawn* constitutes a marked difference between the languages of the writers in the context of their fictions. Soyinka mixes words from other languages with English words in the narrative. And the mixing spans the length of the text. ‘Lau-lau’ on page 11, la langue Françoise on page 330, and ‘Oga, dose na my passengers’ on page 415 are representative codes from Yoruba, French and Pidgin English respectively which Soyinka employs in the text. He does this to satisfy the expectation of the audience, hence get the message across more effectively. A Yoruba speaker would readily chuckle at the effect of the word ‘lau-lau’ in the context of usage. This is because the image of an uncouth person described in Yoruba as lau-lau readily comes to mind. This is what Soyinka intends by using the word in the context.

Saadawi does not do this in *A Daughter of Isis*. The instances where she uses local designations for certain objects or situations, for example, *dayas* on page 20, *tarha* on page 36, ‘Konafa’ on page 93 the ‘mulukheya’ on page 197, ‘shota’ on page 236, and ‘mawals’ to mention but a few, are mere lexical localism, not intended for any stylistic or aesthetic goal. For example, when on page 120, she writes ‘... the hands of these *dayas*

had been trained to do so ever since the Turkish occupation, *dayas'*, here, does not evoke any impact of aesthetics on the reader. This is due to the fact that the word is a direct description of its signified. This accounts for why the entire statement neither makes the hearer intrigued nor lulled. It is plain, it is bare. This is unlike the impact of 'lau-lau' makes on the Yoruba speaker/hearer and this is the restlessness of an impatient person. Immediately, the hearer transfers the image to the current circumstance and the end-effect is a feeling of jeering being evoked. This may not necessarily be the end-effect of 'dayas' as in the Saadawi's expression above. This is aesthetics of language. Saadawi's 'dayas', 'konafa', 'mulukheya', 'mawals' (representatively) are reflections of the local language, perhaps 'fusha'. Their inclusion in the lexis of *A Daughter of Isis* is obviously, Saadawi's bid to keep the word in relevance. This is in line with Anisa Talahite's (1997) viewpoint that the past of the North African Arab is sustained in their language (and literature). Talahite's view is noted in the Saadawi's lexical shift without an aesthetic content. The informality of 'Lau-lau' transforms into language aesthetics when used in a formal situation shown in the fiction, *You must Set Forth at Dawn*.

Above all, Soyinka's language in *You must Set Forth at Dawn* is significantly figurative. Saadawi's in *A Daughter of Isis* is equally figurative. Both writers ask rhetorical questions thereby create intriguing feeling in the reader. They both create images through metaphor and simile thereby aiding the understanding of the reader through descriptive vividness. Both fiction writers use lexical metaphors more dominantly than they use the syntactic metaphor. In the same vein, Saadawi is observed to prefer the like-simile to the as-simile because the former is more forceful in intent articulation than the as-simile. Both writers are given to using hyperbolic expressions for the intent of emphasis. However, Soyinka's figurative language diverges from Saadawi's in two ways. First, Soyinka employs further devices such as allusion, euphemism, alliteration, synecdoche and oxymoron. Second, Soyinka does apostrophise in his language, but Saadawi does not. This is due to her bid not to be confrontational and daring as the Islamic religion tames women to be submissive and as such, Saadawi does not address Isis in *A Daughter of Isis* as Soyinka does Ogun in *You must Set Forth at Dawn*. All of these, along with other divergences in language adjustment, make the difference in the language of Soyinka and Saadawi in their fictions.

Altogether, there are similarities and differences in the approaches that both Soyinka and Saadawi adopted to achieve beauty in the languages of *You must Set Forth at Dawn* and *A Daughter of Isis*, respectively. The similarities are noted in that the two writers achieved aesthetics of language using the parameters of figurativeness of language and syntactic adjustment noted in inversion and apposition. The difference markedly manifests itself in the manner of reflecting each of the parameters as well as the goal of the adoption of the parameters. This is in addition to Soyinka's adoption of other resources of language *beauty*. Primarily, the divergences in the approach to and manner of effecting aesthetics in the texts are more significant in our research consideration. And this we emphasise therein.

On figurative divergence, Saadawi is given to the like-simile unlike Soyinka who sparsely compares subtly through simile and who is given to the *as*-simile. Therefore, we aver that Saadawi's language aesthetics is sustained, in part, with substantial subtle comparison indicated in a bias for the like-simile. This language situation diverges from Soyinka's figurative language which contains subtle comparison only in minimal measure. The frequency of mild comparison is high in the Saadawi linguistic situation in *A Daughter of Isis*, but it is indeed low in the case of Soyinka's linguistic situation in *You must Set Forth at Dawn*.

The divergence in the figurative language of the texts for this study echoes in Soyinka's preference for apostrophising, a linguistic practice which Saadawi does not engage in in *A Daughter of Isis*. Constantly, we hear Soyinka addressing Ogun, his demiurge, even in a manner depicting common pleasantries between folks. Soyinka could be said to be obsessed with apostrophising in the text as his passion for his homeland, Abeokuta, prompts him to address the city. The city is not a human being. The case of Ogun is closer to the phenomenon of the human living. His case is just absence from the human spherical occupancy. Addressing an inanimate object like a city is Soyinka's obsession in apostrophising as a literary device of fostering fellow feelings in his relationship with his patron deity, Ogun, and his homeland, Abeokuta. This linguistic practice as a strategy of literariness is non-existent in the language of Saadawi's *A Daughter of Isis*.

Marked divergence in the figurativeness of the languages of *You must Set Forth at Dawn* and *A Daughter of Isis* is further enhanced in Soyinka's injection of linguistic animation through character transfer between humans and non-living objects with humans being primary character possessor. He constructs euphemistic expressions too. There are alliterative constructions. He represents the whole with the part and characteristically, places two contrary words side-by-side thereby creating a linguistic contradiction. Saadawi does not engage in this literary (linguistic) art. She does not create animation, nor does she construct contradictions. She does not sound alliteratively melodious nor euphemistic in the fiction. The literary practices are Soyinka's linguistic forte and this situation, that is, the individual linguistic preferences mark the difference in the figurativeness of the language of both *You must Set Forth at Dawn* and *A Daughter of Isis*. And as such, this difference in the figurativeness of the language of the text, by natural effect, establishes the difference in the aesthetics of the languages of the texts.

Above all, we maintain that there are marked differences (in spite of semblance of sameness) in the manner of the manifestations of the three elements of analysis in *You must Set Forth at Dawn*. On metaphysics in both texts, Soyinka and Saadawi express faith and belief in a super being as a source of guide to man from the extraterrestrial plain. The expression of the faith and the belief is in two main forms – the belief in the Supreme Being and the belief in numena. However, Saadawi's manifestation of belief in the Supreme Being is overt whereas Soyinka's is covert. Saadawi has contact with God (Allah) in her references but Soyinka makes Orunmila an intercessor. Soyinka's belief in God therefore is implied. It is a matter of natural logic and syllogism. That is, if he believes that 'Orunmila is Ibikeji Olodumare', (Ologundudu, 2008:18) and expresses faith in Orunmila, then, he believes in the existence of God. But this is unlike Saadawi whose faith in God, as the Supreme Being, is absolute as the writer expresses in *A Daughter of Isis*.

Of the two forms of metaphysical manifestations in *You must Set Forth at Dawn* and *A Daughter of Isis*, there is the preponderance of the reverence of deities. In this respect, we aver that Saadawi numinous reverence is substantially monistic. She attaches herself to mother Isis, while there is a slight manifestation of the consciousness of spirits and phenomena such as the afterlife. Soyinka's metaphysical consciousness is

significantly pluralistic. This takes the form of predominant reverence for Ogun with expression of belief in the influence of other gods and goddesses in the Yoruba Pantheon. And this is a situation in *You must Set Forth at Dawn* that suspends the traditional monistic view of Soyinka's metaphysical energy.

There is a gender consideration in Soyinka-Saadawi metaphysics. It is only natural to posit that Soyinka's choice of Ogun and Saadawi's of Isis are occasioned by their gender. But this line of argument endures only transiently. It is indeed untenable. This is due to the situation that it is the attributes of these deities that are of significance in the writers' choices of their individual extraterrestrial patron. Soyinka did not relate with Ogun for the deity's mere masculinity. Neither did Saadawi associate with Isis on the mere account of Isis' femininity. Rather it is what the god and the goddess stand for that the writers value. And Isis, in spite of her status as a mother figure in the Egyptian hermeneutics, could lose her temper in a situation of social misdemeanour. She would 'strike' and 'blind' (Ndubokwu, 2002). This could be likened to Ogun's combativeness; an attribute for which Soyinka relates with the Yoruba god of metallurgy. If he adopted Ogun for, among other things, combativeness and Isis could 'strike' and 'blind', then, Soyinka could have adopted Isis if she were in the Yoruba Pantheon. And vice versa. Gender is, therefore, not a crucial consideration or a factor in the writers' preferences for cosmic patrons. The male-male and female-female link in the Soyinka-Ogun and Saadawi-Isis association is a mere gender coincidence.

On the social consciousness of the two writers, both writers are and have been sensitive to the situations in the political life in their respective societies. However, the social consciousness of the writers diverges in scope and mode. It is observed that Soyinka's is both nationalistic and transnational. Saadawi's is essentially nationalistic. Soyinka is equally concerned with issues of culture preservation and the prestige of multi-lingualism in the global community. Saadawi is predominantly concerned with the plight of women in the Egyptian society. Soyinka's social awareness is participatory and engaging while Saadawi's is observatory and allusive. It is the participatory nature of Soyinka's social consciousness that Ekwierhoma (2006) refers to as his *responsiveness*. This makes him respond to and actively participates in both national and global questions. In spite of these marked differences in the models of the writers' social

consciousness, both derive energy and inspiration from their patrons in their social engagements whether observatory or participatory. That is their metaphysical affinity influences their social consciousness.

The language perspective in the consideration of the texts shows that both writers' linguistic choices are intended to achieve both aesthetics and style. In other words, both Soyinka and Saadawi, in spite of discussing *serious* issues in the texts, do create effects on the reader while at the same time pass their messages most effectively. Both, however, part in language craft. Though both inject literary aesthetics through figurative devices, the choice of the devices conflict. A case in focus is Soyinka's preference for apostrophising, a language practice which Saadawi does not engage in essentially because of religious taming. However, Saadawi's preference for the like-simile is non-existent in Soyinka's language craft. In contrast to the figurative similarities and dissimilarities, Soyinka employs code mixing as an aesthetic strategy resulting in the use of 'lau-lau, la langue franchise' and 'Oga dose na my passengers' all as stylistic means of effective meaning conveyance. From the perspective of syntax, the two writers are given to the use of appositive constructions and creative inversion for the purposes of clarification and poetic sounding, respectively, and these indicate style.

Wole Soyinka and Nawal el Saadawi's vibrant social advocacies despite the difference in modes and perspectives are sustained on their metaphysical energies. And that the diction of reflecting their social involvement is informed by the goals of the social involvement. That is, metaphysics conditions social consciousness and the latter conditions aesthetics in *You must Set Forth at Dawn* and *A Daughter of Isis*. This is traceable to our assertions in both Chapter Three and Chapter Four on the character link between Ogun and Soyinka, and between Isis and Saadawi. Our discussion of the language of the texts in Chapter Five motivates the conclusion that the social involvement of the writers determines their linguistic choices.

We asserted that the combative nature of Soyinka's social involvement is a reflection of Ogun's character trait. It rubs on Soyinka as a result of his association with his patron, Ogun. This transcendental energy emboldens him in his social participation. It was this that made him able to thwart the speech broadcast of the Premier of Western Region in 1965. It takes a transcendental energy which an individual leans on to be able

to undergo and succeed in such a risky act of rebellion. We argued further in the Chapter that the combative trait of Ogun reechoes in Soyinka's support for dissident civilian who hissed in a bid to resist the sub-human treatment by the military. We affirmed hissing as a putative sign of indignation and revolution, especially in the Nigerian context. Soyinka wrote of all these in a flashback to the military era, and this was in an open confrontation of the military, their guns, notwithstanding. Indeed, one has to have metaphysical support to be prompted to do this. Hence our finding that Soyinka's metaphysics conditions his social behaviours and engagement. This, therefore, makes metaphysics to impact on social consciousness in *You must Set Forth at Dawn*.

We observed that Saadawi's metaphysics conditions her social behaviour as recorded in *A Daughter of Isis*. That is, in the text, metaphysics imparts on social consciousness. Specifically, a character trait of Isis, Saadawi's extraterrestrial patron, motivated the vibrancy of her social advocacy. 'Vibrancy' is our euphemistic choice for the vehemence of Saadawi's reformist social campaign. This emanated from the tendency of Isis to lose temper when adjudicating in matters of infidelity and provincial funds misappropriation. As we cited in Chapter Two, Ndubokwu (2002) avers that Isis would '... strike over his eyes with the angry sistrum and blind him' (p.50). We posited in this chapter that this is the other side of the mother figure. Overtly, Ndubokwu emphasises anger and violence in the character of Isis as above. He is, however, quick to indicate that Isis' loss of temper was to punish ills as perpetrated in society. This rubs on Saadawi too. Her expression of temper is manifest in, as we have pointed out in the Chapter, the anger and frustration she expresses in 'We Thank God, for Our Calamities' on page 35 of *A Daughter of Isis* while the same level of anger is expressed in her reference to men as 'bloodsuckers' on page 138 of this African faction. This is evident in her bid to register her displeasure over the alleged maltreatment of women by men in the Egyptian society. This is an exemplification of our finding in the research that metaphysics impacts on social consciousness in *A Daughter of Isis*. Saadawi's metaphysical leaning and association dictates and colours her social advocacy and its mode of expression, an aesthetic diction.

Soyinka's Ogun choice as his cosmic patron and Saadawi's association with goddess Isis are mere gender coincidence. That Soyinka is a man and Saadawi, a woman,

and by logic, this is therefore attributed to their choices of male and female metaphysical demiurges respectively, cannot hold lastingly. This is due to the fact that both Ogun and Isis, in spite of their difference in attributes and gender do share a common trait. This is loss of temper. If the combative trait of Ogun in Soyinka's description of him as creative-combative energises him (Soyinka) and as such, enables him to express his angst over social vices, then, Isis' tendency to strike which is a mark of temper loss, could play same role on Soyinka. He could as well adopt Isis, just in the same vein as Saadawi too could have adopted Ogun in order to derive the enabling vehemence to fight social causes. Therefore, in a manner of affirming, we posit that the choices of the writers' metaphysical patrons are essentially spatial rather than gender-determined.

That Soyinka's cosmic affiliation consists only in Ogun's guardianship is a perception of the author's metaphysics which has to contend with the absolute truth as there has been a paradigm shift in the writer's cosmic orientation, away from the earlier sensibility. His metaphysics is pluralistic rather than monistic. There is a syncretic dimension to Soyinka's metaphysical philosophy. As against the old order in his transcendental leaning, when Ogun was favoured to the peak, the current realities in Soyinka's metaphysics are a reflection of his recognition of many of the agents of the pantheon especially those of the Yoruba pantheon. The situation is that Ogun commands a preponderant influence in Soyinka's extraterrestrial contact while the influences of other deities are complementary, and, hence, contributing in the enhancement of solace and refuge for their protégé, Soyinka, specifically on his social engagement.

Soyinka's erstwhile metaphysical philosophy was such that merely recognised the existence of the other deities in the Yoruba animist realm but not to the extent of hallowed spiritualism which Soyinka accorded Ogun. This is evident in the finding that, in the mid 1970s, Soyinka's metaphysical consciousness consisted in the nether might of Ogun. This was to the exclusion and near denigration of other divinities. Instances are contained in "The Fourth State: Through the Mysteries of Ogun to the Origin of Yoruba Tragedy" (1973) where Ogun is exalted to the high heavens thus 'The first actor – for he led the others way – Ogun'. (p. 366). This is just at the same time he describes Obatala's 'passion' play as '... only the plastic resolution of ogun'. The much he does for Obatala is to describe him as the 'unblemished god' and he recognises Orisa-nla as the first deity.

But all of these are mere recognition of the existence of the deities. The trend still sustained till 1975 when *Myth, Literature and the African World* was written. Ogun still occupied Soyinka's metaphysical subconscious.

However, Soyinka soon began to accord other divinities spiritual essence. This marks the infusion of syncretic spiritualism in his metaphysics. This was what informed his declaration in *The Credo of Being and Nothingness* that he succeeded '... eventually in obtaining land allocation for a unified place of worship of African deities...' (p.16). Here, 'unified' and 'African deities' signify Soyinka's syncretic metaphysical consciousness which was perhaps his heeding of the general belief that the deities work(ed) in concert, an argument which Funso Aiyejina (2010) emphasises. The height of Soyinka's liberal metaphysics is noted in *You must Set Forth at Dawn*. In the faction, Soyinka submits to the spiritual influences of other deities apart from and in addition to the influence of Ogun.

He recognises Ogun as his "personal demiurge" on page 133. He tells on page 182 of working among '... the gods', their 'caryatids', 'shrine posts and vessels, basking in their aura'. We deduce here that Soyinka's association with the gods as above is that of worship as shrine above indicates. It is this orientation that made him allow the Iyalorisa to pray for him (and others) and afterwards he 'felt uplifted' (p. 236). He pursues the plundered Ori Olokun to distant land of Bahia and by this act, Soyinka expresses his belief in the spiritual essence of the artifact. He demonstrates the potency of the Ifa divination when he writes of his future not being on the 'divination board' and on page 261, he puts himself under the '... generous canopy of Orunmila'. There is the description of the Oro festival atmosphere as 'idyllic' and 'blissful' on page 465.

All of these instances go beyond the mere recognition of the divinities. There is the dimension of religious submissiveness to it all. Such words as 'shrine', 'pray', 'Ifa divination', 'generous canopy of Orunmila', and 'blissful' indicate Soyinka belief in the religious estate of the deities. This situation goes beyond Soyinka's mere mention of the gods as a mark of the recognition of their existence in *The Fourth Stage...* and *Myth, Literature and the African World*. It is the practical manifestation of Soyinka's disposition to the unification of the worshipping of African deities as he declares in *The Credo of Being and Nothingness*. This is a mark of Soyinka's syncretic metaphysical

philosophy. And it makes his metaphysics pluralistic rather than monistic which was the old order in the metaphysics. Yet, in all these, Ogun still towers in Soyinka's metaphysics. A close investigation of the nuclei of the metaphysics of both Soyinka and Saadawi yields the outcome that both believe in the existence of God and deities. There are however, variations in their theistic and numinous belief systems. Also, the theistic and numinous consciousness of the writers operates in an antithetical praxis.

That Soyinka's recognition of the existence of God coincides with Saadawi's belief in the might of Allah shows that, there is theism as part of the metaphysical principles of the two writers. However, there is a variation in the manner of the theistic consciousness in the metaphysics of the two writers. Soyinka's theism is covert. This is because Soyinka recognises the existence of God only through deities. And as such, the deities, for example, Orunmila, play intercessory roles between Soyinka and God. This is not the case about Saadawi's theistic consciousness which is overt. Saadawi maintains a religious contact with Allah (God) as the source of her motivation. Evidence of this abounds in *A Daughter of Isis* as maintained earlier.

However, the principles of the numinous consciousness of the writers are antithetical to the principles of their theistic consciousness. While Soyinka's theistic consciousness is covert, his numinous consciousness is overt and potent. That is Soyinka's belief in and interaction with the deities attains a preponderance over his belief in and interaction with God. Our diachronic survey of his metaphysics from "The Fourth Stage..." through *Myth, Literature and the African World* and *The Credo of Being and Nothingness to You must Set Forth at Dawn*, our text of analysis, affirms this. As a reverse of Soyinka's theistic-numinous metaphysics, it is the Saadawi's numinous metaphysics that is nominal and covert while her theistic metaphysics is overt and potent as we note in *A Daughter of Isis*. She only makes references to the numena and deities such as Sphinx and Eblis on page 21. She does not hold them in the esteem of religious submissiveness. Even her filial association with the goddess Isis by describing herself as a daughter of the mother-goddess does not suggest her to be a worshipper of the deity. It is in the spirit of hermeneutic identification that she immerses herself in the cosmic motherhood of Isis. Therefore, while Soyinka's theism is covert, Saadawi's is overt and while Saadawi's numinous consciousness is covert, Soyinka's is overt.

Both Soyinka and Saadawi express angst over the deplorable situations in their respective communities and the world. And being actual-life narratives, *You must Set Forth at Dawn* and *A Daughter of Isis* are chronicles of the partial or active involvement of the two writers in their immediate environments and in remote places. Their social concern and involvement is an attempt to attain a new social order characterised by equity and justice. In effect, the ultimate goal of the writers in their narratives is to reform their societies. They intend to achieve this through the subtle means of constructive critiquing and not through violent revolution. This is the implied intent in the issues they discuss in the texts.

Soyinka's mention of the apartheid dispute in South Africa, the brutality of the Idi-Amin of Uganda, the Middle East impasse and, in Nigeria, the lamentation of the military despotism is intended to lay the evils of the incidents bare. And as a literary historian Soyinka reminds the reading populace of the implication of the incidents discussed. This is a mild and systematic way of warning against the reenactment of the deplorable past. The same reformist intent holds for Saadawi's concern about the Palestine-Israeli stalemate, World War II, and the alleged maltreatment of women in the Egyptian society. As in the case of Soyinka in *You must Set Forth at Dawn*, Saadawi's ultimate intent for mentioning these affairs of the world in *A Daughter of Isis* is to call attention to the improprieties, such that the circumstances that have occasioned the current social ills, vices and imbalance would be redressed.

The reformist reading of the fictions becomes all the more validated by and sustained in the argument that the writers could have ignored these burning social questions after all the works are about the self. And it is the life story of the writer that is discussed in the fiction subgenre. Soyinka and Saadawi could have restricted the scope of their narration to their private affairs. Truly, it may be argued that both fiction writers are products of the same societies and as such, they could not be isolated from the societies. And that the policies of government that resulted in the deplorable situation would have definitely affected educational policies and economy which would have in turn impacted negatively on the individuals too. The validity of this view is, however, tentative. It soon collapses in the face of the view that a writer holds the discretion to include or exclude social criticism in his or her life history in spite of being an active

social critic. It is evident that both Soyinka and Saadawi intend to redress social ills both locally and internationally because the portion of each of the text devoted to fundamental social issues takes the dominant part of each of the factions.

Soyinka's *You must Set Forth at Dawn* discusses Soyinka's social engagement right from its beginning. And if private life is discussed at any juncture of the text, it is in relation to the social engagement. For example, when he writes under the title "Early Intimations", his apparent intent is to evaluate his association with his demiurge, Ogun. He begins with 'The suggestion that I was possessed quite early in life by the creative-combative deity, Ogun, is a familiar commentary of some critics' (p.39). But this seeming private commentary soon gives in to discussion of societal/global affairs. As he soon writes: 'Off-stage, we followed the descent of South Africa into a solidifying black negation'. (p.42), and 'The Spanish War had given birth to a volunteer international force...'. (p.43). Saadawi's situation is not any different. To this extent, the social consciousness of both Soyinka and Saadawi in these factions is reformist. Both writers intend to attain a better society.

This common intent of social engagement notwithstanding, there is a marked difference in the mode and the nature of expression employed by the two writers. Soyinka's social consciousness is national, regional, global in spread and essentially participatory in outlook. Saadawi's is on the contrary, dominantly nationalistic but nominally global in spread, and passive. Soyinka's advocacy against the military in Nigeria, the concern about the post-apartheid dispute and the attention he pays to the Persian Gulf War and its fallout are representative of the nationalistic, the regional and global ramifications of Soyinka's social consciousness. His social consciousness is participatory because he tells about his attendance at a truce meeting in Paris at where the ANC- Inkatha post-apartheid stalemate was discussed for a possible solution.

Saadawi's social advocacy takes a divergent form. Hers is essentially nationalistic and nominally global. Her dominant concern in the text is on the Egyptian society. It is just an iota of global perspective that is noted in her advocacy. And this makes the global colouration nominal as the international affairs she mentions are as they affect the Egyptian society. For example, the attention she pays to World War II on page 89 is as a result of how such affected the Egyptian economy because the British hiked

prices of cotton and devalued that of the international market. This, Saadawi narrates, did not go down well with the Pashas in the Wafd, who were the powerful dignitaries in the Egyptian government then. Therefore, Saadawi's social advocacy, in scope, is dominantly nationalistic. It is only global by nominal strength. Also, her advocacy is observatory, not engaging. She does not tell of her attendance at a truce meeting at resolving a social/global question. The much she does is her participation in student protest at the time she was still a minor and in high school. That is, the Evacuation by Blood protest.

Further divergence in the Soyinka-Saadawi's social campaign is observed in who the ultimate beneficiaries of his efforts are. For Soyinka, these are the generality of the society including the regional and global populace. But the core beneficiaries of Saadawi's advocacy are a segment of the society, women. And this includes Saadawi, herself. In that case Saadawi's social consciousness is a committed advocacy unlike Soyinka's, which is a general advocacy. In addition, there is pan-Africanist dimension to Soyinka's social consciousness. He is practically involved in Africa's initiative aimed at conflict resolution. Saadawi's advocacy is essentially women-centred.

There is the religious dimension to the observatory and non-participatory nature of the Saadawi social advocacy. By "non-participatory", we mean that Saadawi, herself, is not practically involved in resolving contending social issues in her country and globally. That is, she does not record in *A Daughter of Isis* of any meeting with the Pashas, for example, or with a foreign dignitary as a step in the direction of addressing a global question. The closest she did was wishing to fight the British, the French and the Israeli troops when the troops returned to Egypt after an initial evacuation following a UN resolution for truce. She narrates under the title "Living in Resistance" that "... the war ended before I was able to get there" (p.290). Of course, this is just a matter of wishing, no corresponding action. This is unlike Soyinka who broke through the Nigeria Civil War as a step towards bringing about armistice, and who sat with the United Nations Secretary – general in Vienna and met with Mikhail Gorbachev and according to him '...we were meeting for the first time...' (p. 503). He met other world leaders as part of his (Soyinka's) effort to rally international influence to avert the killing of

Moshood Abiola and Ken-Saro-Wiwa by Sani Abacha. To this extent, Soyinka's social advocacy is involving and Sadaawi's is passive and observatory.

However, there is the religious factor posing a constraint to Saadawi's expression of social will in an empirical manner. Islam is the dominant religion in North Africa and the religion forbids women from being heard; they can and should always be seen. The implication of this is that women should not voice their opinion but they could be seen around attending to their husbands or trailing men in social order. This is what Saadawi refers to as "traditional values" and "religion and its laws" on page 291. The values and the laws of religion expect women to leave the reorganisation and running of the society to men. In the light of the foregoing, there must have been an initial self-interrogation in Saadawi about her decision to confront the invading soldiers. The religious factor also accounts for her inability to hold talks or attend meeting with government at where issues of common interest are discussed.

In the context of the two fictions – *You must Set Forth at Dawn* and *A Daughter of Isis* – the resources of style and aesthetics are determined by the social temper of the authors. In this case, the social issue that Soyinka or Saadawi is discussing occasions how either of them uses language for either stylistic purpose or aesthetic intent and in this process both style and aesthetics interweave in the texts. A language resource that functions in stylistic capacity can at the same time be read to be aesthetic. This marks the collapse of the wall between style and aesthetics in the two texts. The collapse is enhanced due to the fact that the aesthetics of language could also be read as resources of stylistic investigation. We note this in such tropes as the simile, 'memory, like wine grows mellow with time', the personification, 'imagination', 'dreams', 'reality', 'memory are all imprisoned', the hyperbole throw Nawal in the fire, and she will come out unhurt and so on. It is the nature of the social issue being discussed which may be personal and ideological and as such may not be of interest to the reader; that has informed the use of the tropes in the texts.

Similarly, the social discourse of the text also occasions the stylistic reading of its language. This is evident in Saadawi's hyperbole: 'suddenly Muharram Bey Street was flooded with a sea of bodies' on page 79. This is a stylistic effort to elicit reader's conviction on the legitimacy and acceptance of the political demonstration. Since the

principle of democratic governance is legitimacy, through popular participation, then to enhance this, Saadawi exaggerates in 'a sea of bodies'. The paradox 'thank God for our calamity' contains Saadawi's bitterness about the claimed ill-treatment of women in society. It is her confrontational complaint to or indictment of God for giving man higher leverage over women. This paradox is thought-provoking to the reader. It is the ideological temper it contains that results in the bitterness indicated through instituting conflict in natural logic.

Therefore, the ideological goal or the social advocacy intent of the two factions necessitates the aesthetic and stylistic language use in the text. The ultimate intent is to pass the message across to the reader the most effective way. The link between social advocacy and aesthetic language use in the texts sustains reader's interest and at the same time, wins the bias of the reader through the language tropes. This is apart from the contextual similar function of the devices in other sub-discourses within the central subjects of the texts. In both texts aesthetics and style are induced by social affairs and not by ideation of literary creativity.

To illustrate, it is social involvement of friendship that occasions Soyinka's use of 'lau-lau' on page 11, 'burukutu' on page 276, 'haba' on page 414 and 'la lanque francaise' on page 330 of *You must Set Forth at Dawn*. In the same vein, it is Soyinka's social advocacy that informs the use of literary tropes in the text. In this respect, we talk of the personification 'Femi's car inched and coughed'... on page 369, the rhetorical question, 'Do I really want to meet this man?' On page 45 and the hyperbole '...and the stream of dissidents into exile...' and 'cast-iron will' on pages 11 and 122 respectively. These are resources of language 'beauty' in the text and it is issues of the society that have occasioned their usage for the aesthetic purpose of drawing amusement from 'lau-lau', and 'Abeokuta, here I come'; awe in the reader in the hyperbole 'cast-iron will' for example.

But then, much as these resources are aesthetic, they could equally be read as stylistic because it is the social temper in Soyinka that makes him negotiate rules of grammar, hence, create the tropes. This enables him disseminate his message in the most effective and (for him) satisfactory way. For example, it is Soyinka's bid to describe J.S Tarka's deceptive tendency that makes him describe Tarka's will as "cast-iron". The

extent of Soyinka's bitterness would not be described most vividly if he had not exaggerated.

As it is in *You must Set Forth at Dawn*, so also is it in Saadawi's *A Daughter of Isis*. Saadawi's social engagement conditions the aesthetics and style in language use in the fiction. The issues that Saadawi discusses in the text may not be of general interest and so in order to sustain the interest of the reader, she then *paints* language in order to elicit such emotional responses as awe, shock, thought provocation and so on which are the resultant import of figurative language use in literary writings.

In *You must Set Forth at Dawn* and *A Daughter of Isis*, social consciousness, metaphysics and aesthetics interlink. That is, the hostile social environment in Africa informs metaphysical recourse the writers make in the texts. This also necessitates the aesthetic language use in these African fictions. Therefore, the vibrancy of the social advocacy of a critic-writer is necessarily subject to the metaphysical affiliation of such critic-writer. And similarly, the literary linguistic choice of a committed literary work is determined by the temper and emotion the committed writer intends to express. Such is the case with Soyinka and Saadawi in these self narratives. Metaphysics towers highest among these three parameters of our analysis. It is the determinant of the nature of the remaining two. It affects social consciousness immediately while it affects aesthetics remotely. Without the metaphysical leaning of the writers, social consciousness might have been lukewarm and passive (at least not as forceful and vibrant as it is in the texts) and the language of the texts might have been dominantly literal.

There is a conspicuous similar attribute between Ogun and Isis which their protégés – Soyinka and Saadawi – have adopted them for. This is the tendency for temper loss. They lose their temper for punitive purposes in order to ensure that offenders are brought to justice. This, in effect, gives the two deities the atmosphere of the enforcers of cosmic justice. This, Soyinka and Saadawi simulate in the community of humans. This resemblance endures in the metaphysics of the two African activist-writers. And the common trait in both deities nullifies the possible insinuation of gender coincidence in the cosmic choice and affiliation of the two writers. We aver that the coincidence of maleness in the Ogun-Soyinka bond and the femaleness in the Isis-Saadawi bond are geo-temporal rather than gender-induced. Soyinka could have as well adopted Isis if the

goddess were of the Yoruba Pantheon. This possibility is suggested in Soyinka's eulogy for Osun in *You must Set Forth at Dawn*. The implication of this is that if Osun (a female goddess in the Yoruba Pantheon) possesses the 'creative-combative' trait as Ogun does, Soyinka could have adopted her as his cosmic patron. The same goes for Saadawi in contrast to the Soyinka's situation. Therefore, the writers' choices of extraterrestrial energy are subject of locale and not gender determination.

The semblance above is however scuttled by the divergence (in reversal form) in the nuclei of the two forms of metaphysics. Although the nucleus of each form ranges between theistic consciousness and numinous consciousnesses, yet they are in the antithetical reversal of each other. That is, while Soyinka's theistic consciousness is covert, Saadawi's is overt and while Saadawi's numinous consciousness is covert Soyinka's is brazenly overt. But in spite of the difference in the nature of their metaphysical consciousness, Soyinka and Saadawi derive inspiration from their respective demiurges in the articulation of their social objectives. Yet again, the gains that Soyinka and Saadawi derive from their metaphysical sources diverge. We begin with the gain of inspiration. The difference is that that of Soyinka's creative inspiration. This is the 'creative' aspect of Soyinka's description of Ogun as 'creative-combative'. That of Saadawi is filial inspiration as we note it in her claim that she is a daughter of goddess Isis. To this end, Soyinka would see Ogun as a personalised Muse, while Saadawi would see goddess Isis as a mother.

As much difference in the metaphysics of Soyinka and that of Saadawi, as much difference in their social engagement, too. Saadawi's social consciousness is centrally ideological and socially lopsided. But Soyinka's is free and general. Also, Soyinka's social advocacy is participatory while Saadawi's is referential and passive. The passive nature of Saadawi's social concern is referential and passive because of the restraining religious injunctions in Egypt which prevent women from being at the vanguard of social agitation and participation. But in contrast, Soyinka's advocacy is free and participatory because he is detached from both Christianity and Islam. In fact, he has once described the two religions as "...aggressive, often bloody intrusion..." (*The Credo of Being and Nothingness*, (p.16). To this extent, while religion is a barrier to Saadawi's social

advocacy, hence, makes it passive, Soyinka's social advocacy is unrestrained by religious injunctions, and hence, it is free and participatory.

In conclusion, language use in *You must Set Forth at Dawn* and *A Daughter of Isis* is functional. It is peculiarly crafted for the utilitarian purposes of aesthetics and style in the texts. And as such through language craft, both Soyinka and Saadawi are able to sustain the reader's interest and attention, while at the same time, disseminate intended ideas to the reader, most effectively. This is achieved through linguistic connotation. The connotative nature of the language of the texts shows that the line between language beauty and style is thin. And as such, aesthetics can collapse into style and style into aesthetics. This phenomenon concretises in a situation where a connotative linguistic resource, for example, hyperbole, which serves the purpose of awe and amusement in the reader, hence, entertains, can equally be read as serving the purpose of convincing description of social advocacy temper. This is to convince the reader of the claim of the writer about his or her plight in society.

Between Faction of Feminist Revolt and Apostasy Faction

A Daughter of Isis and *Nomad* share some similarities—both derived from Islamic societies, and are equally on the subject of the alleged marginalisation of women by Islam. The strategies and the approaches, including the goals that both writers set to achieve in the texts institute a marked difference between the texts, however. We have observed that there is a reflection of radical feminism in both *Nomad*, and *A Daughter of Isis*. Ali contends with family stronghold as the family explores Quranic injunctions against women, while Saadawi contends with the state institution how the state institution explores Quranic stipulations against women. Ali laments the Islamic institutions as a response to the alleged bias against women as institutionalised in the Quran. In the case of Saadawi, she reflects on the state, and the plight of women in society as occasioned by the injunctions of the Quran. Saadawi presents the plight of women for all to examine. Ali, on the contrary, calls for a radical response and reaction to the deplorable situation that the Quran has subjected women in the Islamic world to. This is implied in Ali's "...the uncritical Muslim attitude the Quran urgently needs to change..." on p.205 and

Saadawi's "had I unknowingly hurt his feelings?" why hadn't I opened my mouth at least to thank him? Why? (p. 284)."This exemplifies Saadawi's near docility.

However, in spite of the docility perceived in the Saadawi's comments above, there is the dimension of vibrant resistance of gender imbalance as perpetrated by the government, in Saadawi's feminism. This exudes a semblance with Ali's temper. But there is a marked difference. Saadawi is vibrant in articulating her feminist cause while Ali is violent. Saadawi battles the state, Ali battles the stronghold of bloodline. Both, however, tend to resent God. Saadawi asserts 'God hid behind the coat—stand', which suggests duplicity (p.86), and this is coming a little after she asserts on page 85; '...God seemed unjust'. And Ali declares on page 92: 'but I will not serve the bloodline or Allah any longer'. The state-bloodline dichotomy in the stronghold targets of both Ali and Saadawi account for the difference in the stronghold reactions to their vibrancy and violence. Saadawi's vibrancy accounts for being sent to prison. She tells the reader: 'under Al-Sadat, I was put in prison'. Ali's violence attracts a more severe response—the death threat. According to her, "I am supposed to be a great icon of women's freedom, but because of death threats against me, I have to live in a way that is, in a sense, unfree." (p. 113).

In terms of metaphysics, Ali and Saadawi share a common similarities—a revolt against the Supreme Being. This is the demonstration of their deistic consciousness. The revolt against the Being, however, melt into atheist spirituality and hence a root of inspiration for social advocacy in the case of Ali. On the contrary, the revolt against God, in the case of Saadawi, is a mere tracing of the feminine tragedy to the transcendental realm. The most marked divergence in the metaphysical consciousness of both Ali and Saadawi is the more dominance of animist dimension to Saadawi's metaphysics. She identifies with goddess Isis, the Egyptian goddess of fertility. Hers is not just an adoption as in the case of Soyinka and Ogun. Rather, it is an immersion, in which case, Saadawi is submerged in the Isisian identity and consciousness by identifying herself as a daughter of the goddess. Though, Ali mentions spirits in the course of her narration of the faction, this animist consciousness is not as huge in her metaphysical affiliation as it is in the case of Saadawi.

General Comparison of the Factions

We have examined social consciousness, metaphysics and aesthetics in the research texts: *Nomad*, *A Dream Fulfilled*, *You must Set Forth at Dawn* and *A Daughter of Isis*. Each of these factions, however, treats these three parameters of analysis in different ways. The difference is occasioned by the variation in the socio-political past of the societies where the events in the factions occurred. This is in addition to the attitude and the spiritual consciousness of the authors. In effect, the harsh socio-political situations in the different regions under consideration gave rise to the writers' social campaigns, and in the pursuit of their social agenda, the writers resort to the cosmic influences for support and inspiration to fight on, as the case constantly is. This is due to the said harsh political systems of their individual societies because of its despotic nature. This breeds social ills so terribly, as implied in the texts, that it requires an extraterrestrial energy to redress. The language of the texts also reflects the harsh socio-political experiences that the writers are depicting in their narratives. As such, social consciousness connects to metaphysical contents of the texts and both make the diction of these self narratives, aesthetic.

The above is explained further as that, much as there is a connection between social consciousness and metaphysics in the factions, so also is there a connection between the former and language use in the texts. That is, the kind of the social issues receiving the writer's attention goes a long way in the choice of words and expressions the writer employs in his or her bid to convey his thoughts to the reader most effectively. Ultimately, the reader feels the impact of such language use, consequently impelling him to share the writer's views on the society that he or she is describing. All these sustain in these factions and they form the similarity the texts share. However, the similarity has different levels of reflection between certain given texts. The perspectives in which the authors approach each of the parameters equally differ from text to text. To this extent, the level of similarity which sustains between a given set of texts excludes them from the remaining two in the context of that comparison instrument. In other words, the difference in the shades of similarity in the three parameters in the texts and the divergence in the perspectives of their reflection constitute the difference in their

operation in *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis*.

Each of the research texts, *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis*, examines its writer's social engagement in the form of advocating justice in society. However, there are divergent perspectives to the social advocacy contents of the factions. These perspectives constitute the similarities and the differences in the ways Ali, Lujabe-Rankoe, Soyinka and Saadawi, go about the manifestation of their social consciousness in the narratives. Considering the scope of the social consciousness of the writers, it is noted that the social issues that the writers are concerned with are different in both kind and scope. To begin with, Ali's concern is restricted to the interest of a group in society, but far-reaching in the extent that she reaches in going about her advocacy. She is concerned about women; to be specific, Muslim women in Somalia but she takes the case from Somalia, to the Netherlands, and to the United State of America, with occasional references to the Vatican, Italy. Hers is religious, rather apolitical.

In terms of the liberty of women especially as it has to do with Quran injunctions, Ali's consciousness is similar to that of Saadawi. Both writers seek to attain the freedom of the Muslim woman, though both diverge in the area of the manner and strategy of articulation of the cause and the realisation of the goal. While Ali is violent in the articulation, Saadawi is only vibrant. Also, Saadawi looks at the obeisance of Quranic injunctions in government. This makes Saadawi's feminism a political feminism. The dominance of Islam as the national religion accounts for the manifestation of Quranic stipulations in administrative decisions. This, often time, results in unfavourable policies against women in Egypt like the non-provision of boarding house facilities in Al Saneya school for Girls and the policy by the education Ministry that female graduates from the Teachers' Institute cannot get married for four years in the teaching service of the ministry.

Furthermore, Saadawi's consciousness of the socio-political developments in her country spans a number of issues. These range from the right of the Muslim woman to the Israel-Palestine conflict, including other sundry issues. This is unlike Ali who is dominantly devoted to the cause of the Muslim woman in *Nomad*. In scope, Saadawi's

social articulation is pointedly nationalistic, with occasional allusions to such global concerns as communism and the Israel-Palestine debacles signifying its restricted extent and scope. Much as *Nomad* and *A Daughter of Isis* portray the social engagements of both Ali and Saadawi as limited and restricted, so also does *A Dream Fulfilled* portray Lujabe-Rankoe's social concern as limited: the apartheid freedom campaigner is concerned only with the rights of the black race in the country. Though Ali, Saadawi and Lujabe-Rankoe are concerned with one primary social concern each, thereby making the scope of their campaign restricted, Ali's social campaign influence is wider than those of Saadawi's and Lujabe-Rankoe's. This is in that while Saadawi wants redress for the Muslim woman in Egypt, and Lujabe-Rankoe is concerned with the freedom of the black man in South Africa, Ali seeks freedom for the Muslim woman all over the world.

Soyinka's social campaign is more universal than all the rest. Soyinka discusses a wide range of issues in *You must Set Forth at Dawn*. These range from the brutality of the military to corruption in high places in Nigeria. In addition to this, Soyinka is concerned about such issues as apartheid in South Africa, the Israel-Palestine dispute and communism. This makes Soyinka's social consciousness wider in scope than that of each of Ali's, Saadawi's and Lujabe-Rankoe's. That Ali moves from Somalia, to Saudi Arabia, the Netherlands and the United States and Lujabe-Rankoe is re-deployed from Tanzania, to Zambia, Egypt, Nigeria, Botswana, Zimbabwe and Norway does not make them involved in many social issues both locally and internationally. To this extent Soyinka's social consciousness is more universal and expansive. The universality and expansiveness of Soyinka's social consciousness and this is not necessarily a question of his gender.

Language use in the texts varies in terms of tone and the subject being discussed. As the topics of discourse vary and approaches to articulating, including the socio-political environments, vary, so also do language resources employed change from circumstance to circumstance in the texts. The temper and attitude of a writer always determine the choice of his or her language. In spite of the variations occasioned by the social-political or cultural situations and the style that the writer intends to adopt, there are certain linguistic resources common to all the writers. And these resources are the

results of the writers' desire to convey ideas to the reader, most effectively. They are resources of style and aesthetics.

The first of these language resources is code mixing. All the writers, Ali, Lujabe-Rankoe, Soyinka and Saadawi, used words from other languages with the English language—the base language of narration. This is copious in the texts. Instances of such in *Nomad* include 'habash', 'jilbab', 'Aabayo', 'hawala', 'dogon', 'abbeso' and a host of other words which originated from Somali and Arabic social environments. Lujabe-Rankoe mixes the language of *A Dream Fulfilled* with such alien words as 'umatshanyela' 'zonke', 'Inkulueko' and 'skjebnetime' in Xhosa. Also, Soyinka mixes the English language as the language of narration in *You must Set Forth at Dawn* with such words and phrases as 'lau-lau', 'haba', 'oga', 'la lanque francaise' and 'dose na my passengers'. In the same vein, Saadawi code mixes in *A Daughter of Isis* as she uses such foreign lexical items as 'dayas', 'tarha', 'konafa', 'mulukheya' and 'shota'. However, the use of these words in *A Daughter of Isis* is not as strikingly intriguing as they are in other texts. For example, the impact of *lau lau* in *You must Set Forth at Dawn* is strikingly amusing to the native speaker of the Yoruba language who has found the word in a sea of English words. In any case, code mixing is a dominant language strategy in *Nomad*, *A Dream Fulfilled*, *You must Set Forth at Dawn* and *A Daughter of Isis*.

In the same vein, another language resource common to all the fictions is metaphor. We have asserted that the diction of the texts is dominantly figurative. Language is adjusted to suit the circumstances of a given situation. We do assert again that metaphor is common in all the texts. The import of this is imagery, and through it, the writers paint vivid mental pictures of the situations, persons and places they describe. The end-effect of this is in-depth understanding of the descriptions. Certain conditions make metaphorical descriptions inevitable—all of the texts are recollections and there are no motion pictures to enhance the recounting. In the absence of these, the graphical instrument available to achieve effective descriptions that aid understanding is metaphor. This is why Ali would signify, in a vivid way, oppression in the word locked in '...those who are still locked in the world', Lujabe-Rankoe would express, quite pointedly, brutality and betrayal in the word 'wolf' as in the expression '...our white colleague was actually a wolf in a goat's skin'. Soyinka, too, paints a picture of

'turgidity' in 'cast-iron' as used in '...behind a face that smiled so readily was a cast-iron will and a radar mind that constantly scanned his environment...' and Saadawi achieves a vivid description in the verbless construction '...and her laugh in the morning a ray of sunlight'. All of these are metaphorical constructions and are common to all the texts. Metaphor in the fictions is the product of the fervent desire of the writers to recount their tales as most imaginatively as they can in order that the reader sees the happenings as though the events were fresh.

Certain questions are asked in the texts, not because the writers intend answers but because there is an urge to satisfy certain emotions, emanating from the intense frustration they have experienced in their respective countries. These are rhetorical questions. It should be emphasised that each of the countries where the fictions originated experienced different forms of oppression. Ali's Somalia experienced religious oppression of women. Lujabe-Rankoe's South Africa experienced the oppression of the black majority. Women were allegedly oppressed through religious injunctions in Saadawi's Egypt, while the military oppressed the people in Soyinka's Nigeria. The writers lament the oppression in these non-fictional narratives. They let their emotions pour through the series of rhetorical questions. The rhetorical questions, therefore, are resources of style in the language of the texts. They are common to all the texts because of the similarity in the social backgrounds from where the social narratives emanated. However, Lujabe-Rankoe's pouring of emotion as a form of lamenting the horror of the socio-political oppression inflicted on the dominant majority in South Africa—the blacks is additionally graphological. She expresses her emotion more profusely through the graphological resource of constant exclamation. There are very many exclamation marks in the text, as discussed earlier. These constant exclamations go to show and emphasise the intensity of her lamentation. This is not common to other texts.

The writers all paid conscious attention to the syntax of their writings. All constructed sentences in a certain consistent way to achieve their various stylistic and aesthetic purposes. That is, each writer achieves a thought by being consistent in constructing a particular sentence type or by using a particular sentence constituent. Ali is given to the ASV sentence structure as exemplified in 'In February, 2009 in Buffalo, New York, a forty-seven-year-old Muslim business man who had set up a cable TV

station to *promte more favourable views of Muslims*, beheaded his wife...’ Here, we have ‘In February, 2009 in Buffalo, New York’, as the adjunct, which delays the main content of the sentence.

On her own, Lujabe-Rankoe’s employs apposition as a method of achieving narrative effectiveness in *A Dream Fulfilled*. There are many appositive constructions in the syntact of the apartheid narrative. The stylistic input of this consists in the writer’s indication of specificity and the attainment of clarity through the appositions. Instances include ‘the late comrade, **Afred Nzo**,...’ and ‘...until the last one, **South Africa**, got its independence’. Soyinka and Lujabe-Rankoe share this in common. Soyinka, too, constructed appositive sentences in *You must Set Forth at Dawn*. These are noted in ‘like many faces of Ogun, **god of the road**’ and ‘not so fortunate was Ola Rotimi, **playwright and director**’. In these two appositions, Soyinka is able to specify and, hence, clarify, and the end-effect is that the reader is able to access complementary information that aids his understanding. To this extent, apposition, as copiously as Soyinka uses it in the language of the faction, is a resource of style employed for effective narration.

Saadawi shares the ASV sentence structure with Ali, while she shares the copious appositions with Soyinka. In that case, we aver that Saadawi’s syntactic construction in *A Daughter of Isis* is a combination of the ASV structure and appositive structures. And like Soyinka and Lujabe-Rankoe, Saadawi specifies and clarifies issues in appositions. That is, she injects complementary but vital information needed for effective communication in appositions. All these manifest in ‘**if it were not for her** I would never have continued my education and become a medical student, **were it not for my grandmother**, my father could not have become like his half-brother, khadya, **the daughter of Al-Hajj Mohamoud**, told me...’ and ‘he had more money and owned more building than Mooro, **the Dean of Medical School**’. The former two instances as above signify the ASV structure while the latter two signify appositive constructions. The former are capable of creating suspense while the later specify and clarify. Both of the ASV structures and appositions combine to inject aesthetics and style in the language of *A Daughter of Isis*.

In all, the social advocacy of the writers seeks to achieve a common goal—to bolt the African man and woman from the manaches of the oppressor. There is a difference,

however in the perspectives the writers do write from; that is, the areas of society each feels concerned about. They equally demonstrate different temperaments and this accounts for the different tones of narration—Ali's and Saadawi's harsh (Ali's, being more harsh); Lujabe-Rankoe's and Soyinka's, sombre. The scope of Soyinka's social advocacy is the widest. Ali's, Lujabe-Rankoe's and Saadawi's are restricted to a single social cause, even though there are references to international questions. Saadawi trails Soyinka along this line. However, Soyinka could be practically involved in these conflicts like his involvement in the apartheid struggle. Saadawi only alludes to such like her allusion to the Israel-Palestine conflict and communism. Ali and Lujabe-Rankoe traverse continents on just one cause—freedom for the Muslim woman and apartheid, respectively.

Also, metaphysics in the texts manifests in different forms. In *Nomad*, it is in the form of atheist spirituality. In *A Dream Fulfilled*, it is in the form of deistic references. In *You must Set Forth at Dawn*, it is in the form of animist consciousness as a spiritual route and access to the Being. And in *A Daughter of Isis*, it is in the form of both animist consciousness and deistic belief. The consciousness of the cosmic agents serves different purposes to the writers, too. To Ali, the consciousness takes the form of contempt and indignation, hence, strife which results in an inspiration to write, especially *Nomad*. To Lujabe-Rankoe, the consciousness is a source of magical intercession in her cause. To Soyinka, it is a reflection of reverence and a means of inspiration. And to Saadawi, it is a source and root of grievance, accusation and defiance. It is equally an affirmation of the indigenous identity.

On the language of the narratives, the temperaments that the writers portray inform the language they have employed as well as the revolting tone the reader consequently perceives in the texts. In line with this, the palpable aggression evident in *Nomad* could be linked to the nature of her social advocacy which is the alleged inhuman treatment of women in the Muslim society. The aggression in Ali informs such diction as 'gone with you are the rigid rules of custom...' and 'gone with you is the idiot tradition...'. This is an invective which exudes a tone of frustration, anger and indifference. Saadawi's diction and tone in *A Daughter of Isis* compare to Ali's. Hers is noted in such paradox as we thank God for our calamities, such antithesis as 'God above, husband below' and such profanity as 'God hid behind the coat-stand', which compares

to Ali's profanities as exemplifies in 'we bow to a God who says we must not change and but I will not serve the bloodline or Allah any longer'. The diction and tone in *A Dream Fulfilled* and *You must Set Forth at Dawn* are, however, non-violent. Much as the texts are laments, yet, their language is only sarcastic and sombre, not aggressive and violent.

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CHAPTER SIX

SUMMARY AND CONCLUSION

Summary

The research has examined *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis* with particular focus on how the social advocacy in the texts connects to the metaphysical consciousness of the writers. The attention of the research has equally been directed towards the strategic language use in the fictions. It has been discussed that the nature of the social cause that each writer advances in his/her society, including the temperament with which he or she pursues the social cause, determines, to a large extent, the diction and tone of the texts. The writers' fervent desire to achieve effective narration prompts the dominant language adjustment in all the texts, as signified in the rhetorical elements and the connotative resources employed by the writers. The language adjustment, as has been established, consists in figurative use of words and expressions (as occasion conditions), syntactic reordering and the reflection of the local experience in word selection, all of which are rhetorical resources. These are technically described herein as aesthetics, this being one of the three conceptual instruments of analysis in the research; other two being social consciousness and metaphysical contents. We examined all these in fictions.

We examined Ayaan Hirsi Ali's *Nomad* and Lujabe-Rankoe's *A Dream Fulfilled* on the basis of the research conceptual instruments— social consciousness, metaphysical contents, and aesthetics. It was maintained that spirituality is not necessarily a question of religion and that an individual could be spiritual without being a devout adherent of any of the orthodox or organised public religions. That is, spirituality is not synonymous with religion. This assertion was made on the strength that the phenomenon that Nature predates any of the orthodox religions, whereas, Nature is the apt symbolism of the pristine spirituality in the transcendence, deistic or numinous. Spirituality is attained in the invisible migration of the soul from the physical world into the invisible realm—the transcendence. The transcendence is occupied by the deistic Being, the numinous agents (the deities) and the purities of the spherical vacancy. It is the purities that appeal to the

free mind and this breeds the phenomenon of the atheist spirituality which serves as a source of inspiration to free thinkers.

It was underscored that atheist spirituality constitutes the nucleus of Ali's metaphysics. Even as a free thinker, Ali talks about the spirits in the faction and this affirms her sense of spirituality. She equally hints on a spiritual contention, which she once engaged in. We cited 'I would have summoned the **spirits** of my new world' (p.86) 'and to change this, I have in mind a kind of spiritual competition' (p.240) as the respective instances that establish these. To this end, Ali's *Nomad* is a manifestation of her metaphysical engagement and this is sustained on atheist spirituality. The writing of *Nomad* was hinged on atheist spirituality. It was prompted by Ali's quest for the human spiritual attainment, which as she argues in the text does not hinge on Islamic spirituality but, on atheist spirituality. In addition to this, however, she expresses her consciousness of and belief in the spirits of the Somali pantheon, perhaps as Nidar.

It is the contention that Ali institutes between Islamic spirituality and atheist spirituality that is the basis of the discourse in the faction. We asserted that atheist spirituality is Ali's new-found solace from the alleged alienation of her gender in the scheme of Islamic spirituality. It is the defence of the Muslim woman that constitutes the writer's social consciousness. All through the narrative, Ali laments and protests the alleged ill-treatment of the Muslim woman and seeks freedom for her. She takes the cause from Somalia on to the Netherlands and the United States of America. The passion with which she pursues the cause of achieving freedom for the Muslim woman prompts the aggressive tone and violent diction noticeable in the text. The diction of the text reflects the writer's upset but in spite of her upset, she speaks out which is a contravention of Morris Engel's (1994:1) view that— 'when we are troubled or upset...our talk is the first to reflect and broadcast this fact'. Engel's admonition is to guard against violent words. However, Ali's violent words are the instruments that the writer uses to achieve her social goal.

In addition to this, there is another perspective to the language of *Nomad*. We stated earlier that Ali uses copious metaphor to enhance imagery in the text. She also uses local words with English: this is code mixing. We also asserted that the writer enhances suspense by constantly constructing and using ASV sentences, regularly. Through an

aggressive tone, metaphorical expressions, code mixing and the re-ordering of sentence constituents to form and use the ASV sentences, Ali is able to demonstrate personal style and literary aesthetics. Therefore, as we have maintained, these literary resources enable Ali achieve effective literary communication in the autobiographical narrative.

In the same vein, we have analysed Lujabe-Rankoe's *A Dream Fulfilled* on the basis of social consciousness, metaphysics and aesthetics as the conceptual research instruments. It has been asserted that Lujabe-Rankoe resorted to the powers in the cosmic realm in her struggle to procure the freedom of the black race in South Africa. This affirms her consciousness of the agents of the transcendental sphere. Her metaphysics is both deistic and numinous, believing in the Supreme Being and the Southern African divinities, which may include Mulungu, Mungu or Ngai. She resorted to praying (p.38) when the moment of the struggle was tough and perilous, while on page 79, she laments thus: 'I felt that the gods had not treated me kindly'. All of these go to affirm that Lujabe-Rankoe demonstrates her awareness of the cosmic influence in attaining the goal of her social advocacy, and that her metaphysics is the hybrid of God's influence and that of the gods.

In the same vein, we opined that Lujabe-Rankoe's social advocacy consists solely in dedication to achieving freedom for the oppressed black majority under the apartheid rule in South Africa. She achieved this, in conjunction with the ANC personalities such as Walter Sisulu, Oliver Tambo, and a host of others, ultimately. Lujabe-Rankoe took the campaign from country to country, and across continents. We also argued that there is gender perspective to reading Lujabe-Rankoe's *A Dream Fulfilled*. We opined that Lujabe-Rankoe decided to write her own memoir in order to let the world know of her immense contribution to the struggle against apartheid regime. This is at the moment when the struggle has been presented to the world as a masculine undertaking and the triumph recorded as an accomplishment by the men folk. And this is the time when the face of Nelson Mandela stands for the ANC's success against apartheid, in spite of Lujabe-Rankoe's loss of 33 years of her life to the struggle, which compares with Mandela's loss of 27 years of his life in the Robben Island prison.

Language use in *A Dream Fulfilled* is a demonstration of Lujabe-Rankoe's language craft. Her language performs a role which is conditioned only by the issue being

discussed. We asserted that Lujabe-Rankoe employs metaphorical expressions, local words and expressions (code mixing), copious appositions, as well as graphological features as linguistic strategies to achieve effective communication with the reader. For example as we affirmed, Lujabe-Rankoe's constant use of metaphorical words and expressions enables her recreate the past events in a vivid form and these evoke the reader's imagination. And, as such, the reader is able to be part of the writer's real past. This is made possible because the primary effect of metaphor is imagery and imagery aids imagination. Imagination is necessary for the reader to have adequate knowledge of the writer's description.

Lujabe-Rankoe's use of appositions makes her specify and clarify, and in the process, the writer provides the reader with adequate information that he needs for total understanding of the narration. We cited 'the Arve Tellefsen, **the violist**, played back'. 'The violist' here is an apposition and through it, Lujabe-Rankoe specifies which Arve Tellefsen she intends, after all, there are many who may bear the name. This type of information is necessary in a narration so as to avoid ambiguity which blurs the process of understanding. Similarly, Lujabe-Rankoe expresses deep emotion of lamentation and frustration she underwent during the apartheid struggle through the copious exclamations noticeable in the text. That is, through copious exclamations, Lujabe-Rankoe signifies the frustration she went through at the time of the apartheid struggle. In that case, exclamation is a rhetorical device in *A Dream Fulfilled*. Another graphological tool used in the text by Lujabe-Rankoe is the quotation mark. Through quotation, she signifies the double-faced posture of certain individuals and the betrayal she (and others) suffered during the struggle.

Furthermore, we have discussed Wole Soyinka's *You must Set Forth at Dawn* and Nawal el Saadawi's *A Daughter of Isis*, on the basis of social consciousness, metaphysics and aesthetics. We discussed Soyinka's social activism in Nigeria and in the rest of the world. Emphasis has been laid on the nature and scope of his activism. Attention has also been paid to the interconnectivity of Soyinka's metaphysics and his social activism. In specific terms, it has been established that Soyinka's social consciousness and engagement is reformist. By this, it is intended that Soyinka aims at achieving a better society by drawing the attention of those in authority and the citizens to certain

inconsistencies in governance and social administration. We established it that the scope of Soyinka's social consciousness spans the nationalistic which includes the social advocacy that Soyinka engaged in, concerning the socio-political-cultural improprieties in Nigeria. We also averred that there is a link between Soyinka's metaphysics and his social activism—the latter is dependent on the former as the latter is sustained on the emboldening that the former affords.

We asserted that there is a paradigm shift in the Soyinka's metaphysics. It became syncretic. Soyinka's metaphysics also includes such a phenomenon as the afterlife. It is the hybrid of the reverence of Ogun and that of other divinities in the Yoruba native spiritualism. Our attention has been paid to the essence of his metaphysical affiliation with Ogun—the creative-combative. We opined that Soyinka adores Ogun for the fierce temperament and this serves as a source of energy to him in the face of the hostility palpable in the socio-political system in his society. The energy prompts him to write; it prompts him to undertake social crusade. We categorised Soyinka's metaphysical manifestations in the narrative as combative intra-text, combative extra-text and the communal. These are the manifestation of his metaphysics in the course of the narration of the critical situations that happened in real life but which Ogun saved and the consciousness of the significance of the cosmic power on the Yoruba public life, respectively.

The Ogun factor in the Soyinka's native spiritual consciousness, as discussed earlier, forms the platform for discussing emerging perspectives in the writer's metaphysics as deduced in the text. These are syncreticism and the afterlife. We traced his reverential disposition to Ogun and the belittling of Sango and Obatala to *Myth, Literature and the African World* which reflects in his 1970s metaphysical attitude. However, by the early 1990s the disposition transposed from the monistic tendency of the 1970s to an all-encompassing tendency which embraces other deities in the Yoruba pantheon. This is signified in *The Credo of Being and Nothingness* in which he tells of the frantic effort he made at the University of Ife where he secured a place to build Orule Orisa where to worship African deities—African deities, not Ogun only. This is a mark of the liberalisation in Soyinka's metaphysical consciousness, migrating from the monistic rigidity of the absolute veneration for Ogun, to the pluralism of reverence for other

deities in the Yoruba pantheon. This is in line with the writer's new consciousness in metaphysical leaning and assertion that agents of the Yoruba pantheon do complement one another.

It has further been argued that the language of *You must Set Forth at Dawn* performs both the stylistic and aesthetic functions. We, in specific terms, identified figurative language use, code mixing and adjustment of syntactic elements as the language strategies that Soyinka employs in writing the text. We argued that through personification and apostrophe, Soyinka injects animation and frenzy. Through rhetorical questions, he portays bitter lamentation of the social ills in his country and through metaphor, he paints vivid imagery of the happenings he describes. He achieves this through allusion, also. In addition to this, Soyinka code mixes in the social-account texts. He uses words from different languages with English words. This is to reflect the contextual experience more realistically. Soyinka employs syntactic strategies to convey his messages, too. These are apposition and creative inversion. He achieves clarification with apposition, while he embellishes the writing with poetic tone through syntactic inversion.

Additionally, we reviewed Nawal el Saadawi's *A Daughter of Isis*. We examined the manifestation of metaphysics in the text, especially, how this influences the writer's social engagement and advocacy. We equally discussed the diction of the text. On the manifestation of metaphysics in the text, we argued that Saadawi's metaphysics is both deistic and numinous which expresses her belief in God (Allah) and the agents of the Egyptian cosmos which Isis, herself, represents. We averred that it is the traits of vibrancy in the goddess Isis that motivates Saadawi. This is because her association with the goddess emboldens her in the pursuit of her social objectives.

And on her social objectives, we opined that Saadawi's core concern in the faction is the lamentation of the alleged precarious situation that the Islamic religion has subjected women to in Egypt. Such precarious situations include deprivation of women access to education, early marriage, polygamy as well as discrimination against them at the work place. But in addition to the plight of women in Egypt owing to Quranic stipulations forbidding women from undertaking most of the things that men engage in, Saadawi equally expresses concern about other burning questions. Such include the

Second World War which she attributes a lot of adverse effects to. These include religious opportunism, which Saadawi maintains, manifests in some individuals' acts of taking advantage of docile minds; poverty in Egypt, the mention of which signifies Saadawi's profound concern for the poor in her country. Her attention is also drawn to the corruption in high places both in government and the Royalty. We opined that her mention of this in the narration in the course of addressing the core issue of gender imbalance in her society is to serve the purpose of motivating all and sundry to suspect government and demystify the Royalty. This, impliedly, sanitises the political system. She also expresses her view on the Israel-Palestine conflict, stating emphatically that Israel is her new enemy. This establishes her support for the state of Palestine. The support for the state of Palestine is followed by her bright view of communism as opposed to capitalism. She declares this in her reaction to her father's support for the Wafdist party in Egypt. She believes that her father supported the Wafdist party because, as she puts it, 'my father knew nothing about the communist party....' (p. 214). Saadawi's intention was to disabuse the minds of the Egyptians who believed that communism was synonymous with atheism, moral corruption and allegiance to the influence and might of Moscow. All of these other social questions are Saadawi's primary interest in the non-fictional narrative. The issues are mentioned or alluded to in the course of the primary concern—the lamentation of the precarious plight of women in Egypt as a Muslim society for the attention of the world to be drawn to them so that due actions would be taken on their behalf for redress. And the nature of her social concern makes the social concern substantially indigenous and minimally global.

Language use in *A Daughter of Isis* is peculiar. It is functionalist. Saadawi constructs her language in the fiction to serve aesthetic functions but which is stylistic in significance. We maintained earlier in the research that Saadawi adjusts the natural syntactic ordering of words in her sentences, and this enables her construct ASV sentences through which she creates suspense. And she equally creates appositive sentences making appositions specify and clarify her intentions, both of which the reader needs to access the information the writer is conveying. She equally constructs figurative expressions to create certain effects. We particularly noted that Saadawi is given to simile and metaphor including allusion, for imagery. She equally personifies objects to give life

to the narration. We pointed out that Saadawi exaggerates in the narration accounting for the many hyperbolic expressions there are in the text. There are rhetorical questions too, which express the writer's deep sense of lamentation. All of these linguistic resources constitute devices of effective communication in the non-fictional recollection, as we concluded in Chapter Five.

Subsequently, in the study, we attempted a comparison of the manifestation of the research conceptual framework—social consciousness, metaphysics and aesthetics in *Nomad*, *A Dream Fulfilled*, *You must Set Forth at Dawn* and *A Daughter of Isis*. It was established that *Nomad* and *A Daughter of Isis* compare. On metaphysics, both texts reflect their writers' consciousness of the existence of God, which is deism. The writers attack God, though in different level of intensity of bitterness—Ali is violent, while Saadawi is only sarcastic and resistant. In term of feminist agenda, *A Dream Fulfilled* compares with *Nomad* and *A Daughter of Isis*. All the three advance the cause of women. However, *A Daughter of Isis* and *Nomad* are different from *A Dream Fulfilled* in that the former two are a response to alleged obnoxious religious bias against women in Somalia and Egypt, whereas the gender concern in *A Dream Fulfilled* is secular as occasioned by political factors. And in term of secularity, *You must Set Forth at Dawn* and *A Dream Fulfilled* compare. They deal with socio-political issues as they affect all rather than a group. And in term of numinous metaphysics, *You must Set Furth at Dawn* compares with *A Daughter of Isis*. Both portray their writers' affiliation with agents of the African pantheon—Ogun and Isis, respectively. In all, there is a manifestation of metaphysical consciousness in *Nomad*, *A Dream Fulfilled*, *You must Set Forth at Dawn* and *A Daughter of Isis*. The social awareness and advocacy of the writers reflects in the factions, too. Social consciousness and metaphysics intermingle in the texts—the former is sustained on the latter in the social-account narratives.

It was affirmed in the process of comparing the factions on the basis of social consciousness and aesthetics that the language of the texts is purposeful. It is aesthetic, with traits of stylistic functions. Ali, Lujabe-Rankoe, Soyinka and Saadawi do use words and expressions and construct sentences creatively with a view to conveying their messages effectively: that is, in a way that the reader would understand them as the writers intend. One common language resource in the texts is code mixing through which

the writers express the local experiences. Another is a combination of syntactic variations such as appositions and inversion through which the writers specify and clarify, providing the information the reader needs for total understanding and withholding sentence details for the enhancement of suspense. Similarly, the writers do ask copious rhetorical questions in the texts and this betrays their emotion of lamentation, since they all came from a background of very harrowing socio-political experiences. Furthermore, metaphorical expressions are common to all the texts. Through metaphor, as we opined, Ali, Lujabe-Rankoe, Soyinka and Saadawi achieve vivid descriptions of their past experiences. Of a particular difference, however, is the graphological resource of exclamation mark which Lujabe-Rankoe uses copiously in her accounts. This signifies how bitter she is in the lamentation of the anguish she and the black majority in South Africa experienced at the enactment and enforcement of apartheid as state administrative policy in South Africa.

Conclusion

Social consciousness, metaphysical contents and aesthetics interconnect in the Anglophone African fictions: *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis*. By this, it is intended that social activism and the attainment of social justice through it, as depicted in the fictions, hence, in Africa, is hinged on the influence of the cosmic powers. Animist spirituality, as sustained in the powers of the agents of the African pantheon, as well as deistic spirituality as sustained in the belief in God, most often serves as necessary bastion for a sustained social advocacy. This is noticeable in the texts, and the spiritual essence is due to the constant recourse of the activist-writers to the transcendence for solace or inspiration due to mounting hostilities in the socio-political system of their societies. This suggests the dependence of social consciousness and advocacy on metaphysical influences in African social campaign. Two factors are adduced for this. The first is the tense social-political atmosphere in Africa as a result of the brutality of military rule, apartheid regime in Africa and religious hostility against women. The second factor is fetishism, which manifests in the presence of gods and goddesses in all parts of Africa, and in the context of this research, we note Ogun in the West, Isis in the North, perhaps Nidar in the East and also Mulungu in the South. Yet,

most Africans believe in the potency of the African mythological space, especially to attain what they believe is beyond them as mortals such as winning a war (in earlier times) and in modern days, gaining advantages over others, seeking protection, evoking retribution, revenge, effecting justice, sustaining fertility, forecasting and divination, motivation and inspiration.

There is a reflection of utmost belief in the powers of the African native spirituality in *Nomad*, *A Dream Fulfilled*, *You must Set Forth at Dawn* and *A Daughter of Isis*. Ali, Lujabe-Rankoe, Soyinka and Saadawi, in the fictions, respectively, demonstrate that the activist-writer in Africa is only triumphant if he could affiliate with the influences of the transcendental realm. The writers' recourse to the African cosmic space in the course of seeking social equity is corroborated by the assertion as held by Osioma Nwoli (2013:17) that the spiritual '...is superior to the physical...' and that the spiritual '...positively reinforces the physical...' The need of the writers to resort to the transcendental space in their social advocacy is occasioned by the near insurmountable and hostile political pressure in Africa. Such anomalies as inordinate greed resulting in wars, suppression of the will and identity of the majority in their homeland by the minority aliens, the brutality of the military and the subjugation of the identity of women are fundamental issues that the African social advocate has to contend with. As each of these research authors demonstrates, the African social campaigner needs the influences of the metaphysical domain to achieve his goals.

Atheist spirituality is a viable sphere of metaphysics. In the first instance, spirituality is not in the domain of religion alone as we deduced in *Nomad*. If that were, it then implies that native spirituality and the consciousness of God would be the closed sources of African metaphysical consciousness. However, this is not the reality in that there is the third plane of metaphysical affiliation. This is atheist spirituality, which is enhanced in the sombre reflection in the vacant plane in the transcendence. Such inspires an individual into campaign of resistance in a bid to attain social justice. This is true of Ayaan Hirsi Ali's circumstance in *Nomad*. Atheist spirituality is the basis for her social engagement. This perspective to metaphysical engagement, Ali argues, is no less potent than theism or native spirituality. As much as African deity energise Soyinka, as much as Saadawi relates biologically with Isis and Lujabe-Rankoe seeks protection from the gods

in her homeland, perhaps, Mulungu or Ngai so also does atheist spirituality forms the bedrock of Ali's spiritual affiliation, in relation to her reverence for the deities in the Somali mythological realm.

Ali's implied potency of atheist spirituality for inspiration is sustained in the situation that great discoveries have been made by renowned atheists, two of whom include Peter Higgs known for broken symmetry into electroweak theory, coded as *Higgs boson* and Alan Turing who is known as father of science of the computer for his development of algorithm and artificial intelligence. Both of these (and many more discoveries) are products of reflections in atheist spirituality. Ali's metaphysical engagement in *Nomad* is one of resistance and warfare between atheist spirituality and a combination of theism and animism, which is engendered by an alleged theistic (as recorded in the Quran) prejudice against women in terms of identity and social roles.

In the context of *You must Set Forth at Dawn*, Soyinka's metaphysics has assumed a pluralistic form. This suspends the 1970s Soyinka's metaphysical attitude of solely adoring Ogun especially as enshrined in *Myth, Literature and the African World* where we have such honorific expression as the essential Ogun in the glorification of Ogun and demeaning rhetorical question as 'what moral values do we encounter in the drama Obatala...?' All of these signify Soyinka's unitary metaphysics. However, there is currently a syncretic dimension to his metaphysics as portrayed in *You must Set Forth at Dawn* where he venerates other deities in the African pantheon, rather than Ogun, only. He venerates Ifa as he speaks of a reunion 'under the generous canopy of Orunmila'. He talks glowingly of Osun in the narrative. He describes the atmosphere of the Oro festival which he accidentally witnessed in a village while on his exile journey through Benin Republic, as idyllic and blissful.

Soyinka believes in the spiritual potency of Olokun. Therefore, he bears the burden and cost of pursuing the recovery of its symbol, Ori Olokun to the distant Bahia, Brazil, where he visited the condomble and Iyalorisa prayed for him and, he claims to be uplifted after the prayer. These mark the syncretism inherent in Soyinka's metaphysics, the empirical authentication of which is further confirmed in *The Credo of Being and Nothingness* where Soyinka speaks of his labour to secure a place at the University of Ife to build Orule Orisa where African deities (not Ogun only) would be worshipped. In that

case, Soyinka encompasses the spiritual potency of other divinities in the African cosmogony. This pluralistic tendency as Soyinka demonstrates therein is a departure from his metaphysical philosophy about five decades earlier when Ogun towered most prominently in the writer's animist consciousness.

Each of *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis* contains social reform undertone. All of the factions seek justice in their respective societies where despotism, religious huddles and colour politics have inflicted brutality and anguish on different sectors of the African life. This implies the reformist intent in the texts. The anxious desire for justice by the writers in their societies as recorded in their accounts is prompted by Siad Barre's dictatorship in Somalia, Pieter Williem Botha's apartheid ruthlessness in South Africa, Sani Abacha's authoritarianism in Nigeria and Hosni Mubarak's draconian policies in Egypt. With the desire of the writers for justice and the attainment of it—apartheid has been abrogated in South Africa, Hosni Mubarak drifted along the sea of the Arab Spring and democratic rule returned to Nigeria in 1999 with Abacha Loot being recovered—Ali, Lujabe-Rankoe, Soyinka and Saadawi have fulfilled Niyi Osundare's charge "...that the writer should not only be at the vanguard for revolutionary change, he should be one of the front-runners of that vanguard" (2007:36). In *Nomad, A Dream Fulfilled, You must Set Forth at Dawn* and *A Daughter of Isis*, Ali, Lujabe-Rankoe, Soyinka and Saadawi's social activism is sustained on metaphysical consciousness as manifested in atheist spirituality, deistic or animist consciousness and leaning.

This common metaphysical situation among these writers is brought about by the prevalence of fetishism in Africa before the advent of the alien religions, Christianity and Islam, which have for several decades, usurped the indigenous religious faith—the numinous consciousness and veneration. However, the usurping is only a suppression of the indigenous animist consciousness which has been bequeathed, by genetic means, thereby becoming a question of blood character and practice, or by native conscience, to generations upon generations. As a result the adherents of the orthodox faith combine both faiths thereby making the African religious consciousness pantheistic. The adoption of the new religions was in the name of enlightenment. However, the potency of the powers of the African pantheon, manifesting in the ability to evoke instant

judgements on evil doers, or protect an individual through realistic divination sustains the beliefs of most Africans in the native metaphysical consciousness. This is against the case of suspended judgement in the punitive creed of the orthodox religions. Therefore, the writers' resort to the cosmic powers in their social activism is the affirmation, evocation and manifestation of their aboriginal animist faith, through which suprahuman ills are surmounted.

From the perspective of language, the writers' common use of code mixing as a stylistic instrument is the linguistic reflection of their native affiliation with aboriginal values. It is their sense of the importance of their languages and the profound bid to project their indigenous identities through language that prompted abundant code mixing in the texts. This is a reflection of the stylistic essence, which is in addition to the aesthetic functions that code mixing performs in the texts. Such a stylistic function may include the evocation of the local linguistic flavour that may excite the people of the writers' shared linguistic communities and experiences. Another essence of code mixing in the narration is the writers' attempt at appropriateness, in which case, they express the language (obtainable in the words) of the place they are writing about. This informs the abundance of local words in the different spheres that the writers talk about in these narratives. The abundance of metaphor in all the texts is no language coincidence. It is a deliberate attempt by each of the writers to convey vivid imagery of agony which characterised their social engagement past.

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