

**Trauma and Literature**  
**Prof. Avishek Parui**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology - Madras**

**Lecture – 46**  
**Dangarembga's Nervous Conditions Part 3**

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Unlike Nhamo's colorful narrative, Tambu's critique of the house engages its physical and interior peculiarities. Her analysis foregrounds why such a social (construct)ion and its equally socially constructed deity would be incapable of guarding and promoting the physical and mental health of its women residents, particularly. While Tambu details the house's material trappings and notes that Babamukuru has "made himself plenty of power. Plenty of power. Plenty of money. A lot of education. Plenty of everything" (50), she in retrospect recognizes that this house lacks in a number of ways and thus could benefit from some (structural/ideological) *repair*. First, the house's interior is so opulently decorated it is almost stuffy. In addition, as does its exterior, *lone* white paint, the house's layout speaks of dominance and arrogance. Like the deity who rules in it and sometimes from its intimidating dining table (throne), the house is an imposing presence to which everything else is tangential. "The grounds were very large [ . . . ]," Tambu reports, "In them stood a *single* building, Babamukuru's house, if you did not count the outlying constructions, which turned out to be a shed, a garage and the servants' quarters" (61; emphasis added).

While the smaller size of the shed, garage, and the servants' quarters serves to bolster the house's physical stature among its peers, the same way the small, voiceless, female-earthlings in Babamukuru's life become mere appendages that amplify his providential position, the kitchen reveals its



This is a course titled "Trauma and Literature" on "Nervous Conditions". We are looking at an essay which sort of captures the whole novel in very complex ways. We were examining the way space and identity and gender and agencies become connected categories.

The house becomes not just a physical place but also a psychological space which has very deep and complex gendered mappings which are connected to education agency liberation identity etcetera. And like Nhamo's colourful narrative Tambu's critique of the house engages its physical and interior peculiarities. Her analysis foregrounds why such a social construction and its equally socially constructed deity would be incapable of guarding and promoting the physical and mental health of this woman residents particularly.

We saw how the God-like quality is a culturally constructed quality and that is reflective of the deep-seated patriarchy in this society and the house becomes almost like a God residence a mansion for the God and that controls and becomes some kind of site of surveillance from which the gendered qualities the general identities are controlled and unquest.

While Tambu details the house's material trappings and notes that Babamukuru has made himself plenty of power plenty of money a lot of education plenty of everything. She in retrospect recognizes that this house lacks in a number of ways and thus could benefit from some structural ideological repair. The reputation the world plenty is increasing over here plenty of power plenty of power plenty of money a lot of education plenty of everything.

We can see how the hegemonic mass community in the novel is a construct which is culturally formed invested with power and money and education and this overabundance of everything. Sort of plenty plentitude shall we say becomes very much part of the hegemonic dominant masculine identity which is a perpetuation of patriarchy to a large extent.

However we can see how the retrospective recognition of the house also makes the carrier realize that it requires a lot of repair structural repair as well as ideological repair. Some kind of revision is required in the house. There are some structural architecture repairs at the same time there are some discursive repairs to this house. We are looking at a house as a physical place as well as an ideological space a discussion space.

Some kind of remapping is required for that space to be more inclusive and quality. First so, again we look at the way how the physical place and the mental space of discursive space keep converging in very complex ways. First the houses interior is. So, appealingly decorated it is almost stuffy. So, stuffy there is a degree of claustrophobia which emerges out of overabundance it is.

“So, appealing. So, full of things and again this fullness and plentitude of things becomes a marker of masculinity a marker of hegemonic masculinity it is almost stuffy. In addition as does this exterior lone white paint the house's layout speaks of dominance and arrogance. Like the deity who rules in it and sometimes form from his intimidating dining table trump the house has an imposing presence to everything to which everything else is tangential.”

“The grounds were very large Tambudzai reports in them stood a single building below Kuru's house if you do not count the outlying constructions which turn out to be a shed a

garage and a servant's quarters.” We can see how the mapping of the house becomes some kind of a discursive diagram in terms of laying out the identity politics over here.

So, who occupies or who inhabits the central position of the house and who are the ones in the margin can be seen in terms of the construction. We are looking at how the architecture of a particular place has a lot of discursive mappings discursive encodings embedded in it and of course the house becomes a sort of microcosmic reflection in the society where there is a man at the center and the servants or the margins and a woman are hardly visible.

The invisibility of the woman and the hyper visibility of the man reflects the cultural and discursive conditions which is reflected by this house. While the smaller size of the shed garage and a servant squatters serves to bolster the house's physical stature among spears the same way the small voiceless female earthlings and Babamakuru's life become mere appendages that amplify this providential position.

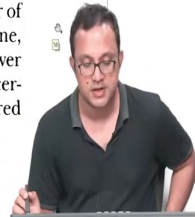
The kitchen reveals this aesthetic structural and by extension ideological blemishes. We can see how there are certain portions of the house which are not aesthetic which are not strong enough where there is certain other positions which are inhabited by Babamakuru's that is a privileged position house. The zonal quality of the privilege in the house is reflective of the zonal the gendered quality of that privilege as well.

Babamukuru is the deity in the house he occupied the central position and everything else the servants and the woman they offer they occupy the marginal position. So, that is again reflective of the society.

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... of which everything else is marginal. The grounds were very large [...]” Tambu reports, “In them stood a *single* building, Babamukuru’s house, if you did not count the outlying constructions, which turned out to be a shed, a garage and the servants’ quarters” (61; emphasis added).

While the smaller size of the shed, garage, and the servants’ quarters serves to bolster the house’s physical stature among its peers, the same way the small, voiceless, female-earthlings in Babamukuru’s life become mere appendages that amplify his providential position, the kitchen reveals its aesthetic, structural and, by extension, ideological blemishes. The kitchen had earlier appeared sophisticated to Tambu. On closer scrutiny, however, it looks the opposite. As is the homestead kitchen which is so run down “it would be difficult to find a dry spot [some safe space] when it rains” (128), “Maiguru’s kitchen,” Wright notes as well, “is, symbolically, in a state of dilapidation” (10). Tambu’s re-description of the kitchen discloses the sense of incompleteness, chaos and gender inequity that mar the interior of Babamukuru’s whitened kingdom. Through the image of the missing pane, for instance, Dangarembga shows the heaven’s imperfection. She moreover points to the atmosphere of vulnerability which Babamukuru, as officer-in-charge, has allowed to afflict the kitchen—a creative space, gendered



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The kitchen had earlier appeared sophisticated to Tambu on closer scrutiny however it looks the opposite as is a homestead kitchen which is so, run down it will be difficult to find a dry spot some safe space when it rains. Babamaguru's kitchen note as well is symbolically in a state of deliberation. Tambu's re-description of the kitchen discloses the sense of incompleteness chaos and gender inequity that mother interior of Babamakuru’s whitened kingdom.

The kitchen space which is traditionally in a very sexist way the female space that seems to be dilapidated that seems to be instead of requiring repair. But what is interesting over here is how the kitchen had appeared big to Tambu earlier and now, on a retrospective narration on closer look she recognizes the repairs which are required in that kitchen. So, that is an important symbolic point that the kitchen requires repairs.


It becomes reflective of the gender inequity because the interior of the house the domestic space the drying room space for Babamakuru resize that is very grand but in the kitchen and the servants quarters become the marginal spaces. So, through the image of the missing pane for instance Dangarembga shows the heaven's imperfection Shimarova points to that monster of vulnerability which Babamakuru as officer in charge has allowed to afflict the kitchen a creative space gendered gently in shone.

As a result of the kingdom's inability to rectify a structural or gender related problem so, the problem of gender is reflecting the problem of the kitchen space. We can see how the spatial quality and the gendered quality converge in a novel continuously convergent novel. The identity of gender or the gender identity is informed by the spatial mappings.

The kitchen the state of the kitchen is reflective of the state of the woman because as a woman who traditionally and unconventionally and a patriarchal way occupy the kitchen space. So, in that space the quality of the space is a reflection of the quality of the agenda.


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generally in Shona (Holleman 204)—as a result of the kingdom's inability to rectify a structural or *gender-related* problem. It is interesting, perhaps not accidental, that this pane is missing from a section of the house which the novel associates with women mainly, whether they are, unlike the family's "unattached young men" (133), congestedly sleeping in it (62, 132), cooking for everybody (133–135), or negotiating a "fierce, sisterly solidarity" during a male-dominated, family jurisprudence regarding Lucia's pregnancy (137, 139). The kitchen is, also, a place where women could wield authority and use food as leverage in marital politics (Holleman 219). But its pane is missing. "It surprises me!" Maiguru says concerning the damaged and hence vulnerable kitchen. "You'd think that people would find time to fix windows in their homes. Yet they don't. Ts! It surprises me" (67).

Tambu says, "The broken window, the draught and its consequences were particularly annoying to Maiguru" (67). But the fact that Maiguru does not fix the windows herself, or demand that they get repaired, that



It is interesting perhaps not accidental that this pain is missing from a section of the house which the novel associates with women mainly whether they are unlike the families unattached young men congestedly sleeping in it cooking for everybody or negotiating a fierce sisterly solidarity during a male-dominated family jurisprudence. Regarding Lucius pregnancy the kitchen is also a place where women could wield authority and use food as leverage and miracle politics.

But as pain is missing it surprises me Maiguru says concerning the damage and hence a vulnerable kitchen. So, you can see how the condition of the kitchen the condition of the female space becomes very much reflective of the condition of the gendered difference in discrimination and inequality in the society. The broken window pain, becomes a very symbolic presence and via absence.

“A plague of presence and absence becomes interesting. Tambu says the broken window the drought and its consequences were particularly annoying to Maiguru. But the fact that Maiguru does not fix the windows herself or demand that they get repaired that the oppressive male patriarchal ideology and attitude coded and that damage be changed is a major authorial commentary on gender self-disempowerment.”

The fact that the window pane cannot be repaired unless the male authorizes it is again part of the traumatic condition we are not talking about trauma through an accident we are talking about trauma as a daily occurrence. The sense of being disempowered becomes interesting over here. Maiguru is troubling in action as shown also in our apathy on the Lucios situation incinerates requisites to Babamakuru's culture-supported male leadership and dominant and dominion and hence signifies an indirect complicity in her subordination.

She becomes she is sort of ruled by consent in a certain sense and also she colludes with patriarchy. Maiguru is collusion with patriarchy she becomes a happy a willing subject of patriarchy and so, she does not subvert the patriarch on lumps rather she insulates and she consolidates it through her subordination and complicity. As Sue Thomas observes correctly Maiguru's submissiveness and want of autonomy inflate Babamakuru's divinity.

The whole male divine presence is sort of flacked up and fanned and amplified by the complicity and submissiveness of Maiguru although Dangarembga indirectly condemns Maiguru's passivity in this case she hints even more on the complexity rootedness strength and disrupted undisrupted normalcy of a novel's patriarchal structure. Dangarembga commencing how a woman so, educated stable financially and exposed culturally could still be made to feel like nothing in a family as she as head wife works herself sick to support. It is a purely supportive presence despite the education despite the supposed exposure Maiguru remains just a merely passive supportive presence in this patriarchal framework.

She suggested that until migrates out there become a proactive and demanding and effective change until they initiate moves to have the impaired kitchens fixed Tambu and Lucia do when the person repair the homestead kitchen their aspirations would keep getting ported.

The unfixed kitchen the unrepaired kitchen becomes very symbolic space a very symbolic site and of course it gets repaired in the end with Tambu and Lucia.

There is an intergenerational quality about female agents in intergenerational quality in terms of empowerment and appropriation of authority. The cakes and buns to bake would never be quite light as desired speaking figuratively however the kitchen remains clean and spot of its structural anesthetic flows could be read as Maiguru intend to remain sane to make peace with the condition without what amounts to the invasion through male societal negligence and sabotage of a woman creative space.

So, despite the sabotage the kitchen just remains clean at best and that that they are. So, instead of making it clean is just the ultimate agency that Maiguru has or who is willing to exercise and that willingness to comply to the patriarchal demands to comply to the patriarchal codes. It becomes part of the tragedy in this novel, part of the “Nervous Conditions”, the novel which creates this claustrophobia and intergenerational framework.

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homestead kitchen (154), their aspirations would keep getting thwarted. The cakes and buns they bake would never be quite light as desired (67), speaking figuratively. However, that the kitchen remains clean in spite of its structural and aesthetic flaws could be read as Maiguru's intent to remain sane, to make peace with the condition, with what amounts to the invasion, through male/societal negligence and sabotage, of her woman creative space.

Tambu in fact alludes early in the novel and at other times to this problem of manifold assault on and impairment of woman space, a disruption of women's freedom and ability to own, control and enjoy even the very marginal spaces to which they have been relegated, undeservedly. In some cases this violation becomes a path to socioeconomic and male progress. This spatial infringement is evident, for instance, in what happens when the colonial administration decides to build its District Council Houses close to the women's washing section in the village's river, Nyamarira. This development not only upsets the native landscape (Basu 16), but also the entrepreneurial, commercial, and recreational activities it generates



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“Tambu in fact alludes early in the novel and at other times to this problem of manifold assault on an impairment of women's space. A disruption of women's freedom and ability to own control and enjoy even the very marginal spaces to which they have been relegated undeservingly in some cases this violation becomes a part to social economic and male progress.

The spatial infringement is evident for instance in what happens when the colonial administration decides to build as district council houses close to the woman's washing section in a village's river Nyamirira.” The building of the council house which is again typically public male space beside the woman's washing section and the village's river which is Nyamirira that becomes again a very symbolic site to which the male surveillance and control and coalition is exercise enacted and perpetuated.

“This development not only upsets the native landscape but also the entrepreneurial commercial and recreational activities it generates among the villages leads to the woman's washing places becoming thoroughfares for people going to Magrosa for all sorts of reasons. As thoroughfares they become in other words an open and vulnerable passage what upon by those headed somewhere else.”

According to Tambu, the woman liked the spot because it was sensibly architected for doing laundry but this infraction forces a woman out to become an alternate bathing location. It forces a woman to find a different location. This becomes a symbolic innovation of space. This is a colonial building and colonial architecture which disrupts the traditional space the traditional engendered space.

The cause will do over the causality away is a woman's space a woman's freedom the woman's agency the woman's side. The first thing to go and. This causality becomes part of the problem and again it is quite symbolic in the sense that the village itself becomes a colonial mapping a colonial site which is mapped endlessly. The production of the colonial identity production the colonial building is closely related to the production of patriarchy.

We have patriarchy is a double engine over here. There is a colonial patriarchy at work which controls entire system and there is domestic patriarchy inside the intimate space which doubly marginalizes the woman the story locates more examples among them are Babamakuru's inclination to barge in Tambu and Nhash's room without knocking.



So, again male invasion in any female space and his attempt to invade Nhash's body mind by insisting that she consume and submit to his maleness power an ideology served as food. Food becomes a very important signifier where consuming food becomes also consuming authority and being complicit to authorities. Food becomes a marker of authority a marker of a certain kind of patriarchal privilege.

We can see that a lot of very good research done on food how the design of food the taste the food the recipe of food the ray ontology of food can be gendered in quality can be discursive and quality chemical inequality. So, in a consumption certain kind of food or drink for the matter becomes a marker a certain kind of identity formation and identity reproduction.

Identity is iterated through the consumption of food and this particular case some ideology is iterated through us consumption of certain kind of food. It is quite symbolic as an act of consumption add to those the fact that a migraine has yet to get the house when she was promised. She was promised and in the homestead spatial arrangement my nanny sleeps on the reed mat on the floor while the bed and belong.

During Christmas the homestead is so, crammed that relatives with relatives and gender ideological battles wait against females that when the relatives finally leave a sense of relief is achieved. Tambu says following their departure a sigh escaped from us and we all felt oddly relieved we remember how in a related manner in this malicious bit to undermine economically Tambu's project to grow maize and therefore raise money for his own education Nhamo trespasses Andrew Tambu's own plot stealing her harvest and giving them away to her friends Nieri and Chitswa and Andrew at retrieving school.

Tambu ultimately overcomes both Nhamo's economic sabotage and other impediments to a quest for education and secures a place at the elite white school sacred heart. The whole idea of growing a crop of growing a certain kind of commodity which can be sold for paying for education becomes again a symbolic attempt to assert an appropriate agency.

We can see how the men in the novel constantly try to sabotage the female agency concentrate interrupt and invade female agencies. We see Nhamo over here trespasses into

Tambudzai's own plot again, the plot over here can be read in many ways it is a plot where a certain crop is grown it is also a plot where the story happens.

It is her own story she is weaving out. We are just trying to make our own story Nhamo trespasses onto her story trespasses into a crop. Blood becomes a double metaphor over here and it was cheating her crop and setting it off to her friends but ultimately Tambu recovers that achieves her agency and goes to the elite white school Sacred Heart. That white necessary school the elitism of the school becomes a site observation as well as emancipation.

That is the school which can set her free from the patriarchal trappings in a household. Tambu's admission to sacred heart allows Dangarembga to extend the motive of space and spatial congestion and to continue to denounce women's relegation to and the occupation of limited and restrictive spaces under patriarchy and colonization. Admission to this religious institution is nothing short of a remarkable personal achievement for Tambu when viewed in the context of how she makes it there colonization and what intellectual elitism.

That school becomes again mocked by privileged elitism patriarchy but of a different kind. It is a movement across different kinds of spaces school becomes a different symbolic space over here and that transition from the home to the school becomes the marker of Tambudzai's journey. However Dangarembga points out that just as the expansive mission heaven congests its massive interior furnishings.

Similarly, limits female voices on account of Babamakuru's excessive impulse to control sacred heart also confines in his provision of inadequate space for his female African students. We can see how inequality and identity politics get mapped and replay in different kinds of sites different locations different spaces. On one hand we have the household above mercurial where there is a grand patriarch and females are relegated servants are relegated.

The patriarch controls the house surveils everything that happens around him and the kitchen remains unattended damaged etcetera. But even the admission of sacred heart doesn't stop

patriarchy and it just operates at a different level. There are these edited spaces which are occupied/inhabited by the white students whereas the African students.

The African female students who are doubly marginalized occupy a different space. Throughout the novel we see how space plays such a key role in terms of the production and perpetuation of identity especially in a colonial situation.

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short of a remarkable personal achievement for Tambu, when viewed in the contexts of how she makes it there, colonization, and white intellectual elitism. However, Dangaremba points out that just as the expansive mission *heaven* congests in its massive interior furnishings and similarly limits female voices on account of Babamukuru's excessive impulse to control, Sacred Heart also confines in its provision of inadequate space for its female African students (170). Even with its exterior grounds, which Tambu describes as "majestically spacious" (192), this school, where a few Africans are assimilated into honorary and *civilizing* white spaces and required to know "[their] little place" (179), does not offer for its African students enough *room*. In Tambu's dormitory room, six beds are squeezed into a space originally meant for four girls. To Babamukuru's questioning of this stifling arrangement, the beatifical white nun replies proudly, "Ah, yes [. . .]. We have more Africans here than usual this year and so *we had to put them all in here*" (194; emphasis added). Neither benefactive nor prohibitive, this colonial administrative judgment and congestive spatial arrangement subtext powerfully the colonizer-colonized power relationship, which markedly favors the colonizer at the colonized's expense and, most of all, underscores hegemony's arrogance and power to confine, define, and exclude others.



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Even with its exterior grounds which Tambu describes as majestically spacious this school where a few Africans are assimilated in the honorary and civilizing white spaces are and required to know the little space does not offer for African students enough room. The unavailability of space becomes a commentary on a certain kind of identity. There is not enough room there is not enough space and the students are relegated to lesser spaces.

The production of lesser and greater spaces is commentary on how power gets played out and mapped out and different kind of discussion settings. So, from the intimate domestic space to the big public school there are these mappings of power mappings of identity mappings of locations to which identity agency privilege get played out and different complex combinations.

In Tambu's dormitory room, six beds are squeezed into a space originally meant for four girls again the claustrophobia continues. To bother me curious questioning of this stifling

arrangement the beautiful white nun replies proudly oh yes we have more Africans here than usual this year. We had to put them all in here. So, putting all the Africans together it continues some kind of a racial profiling a racial mapping.

The African students are put together African girls are put together they are so, almost crammed together like cattle whereas the white students the colonial students the colonizers they have their students in a different room than different dormitory and that becomes an elderly space. We have a clear case of mapping of spaces the profiling of spaces through gendered and racial identities neither benefactive nor prohibitive and not propagative.

This colonial administrative judgment and congestive spatial arrangement subtext powerfully the colonizer colonized power relationships which markedly favors the colonizer how the colonizer's experience and most of all underscores hegemony's arrogance and power to confine define and exclude others. The politics of exclusion the politics of confinement the politics of Croatian continue to be operative in different settings public school settings domestic settings etcetera.

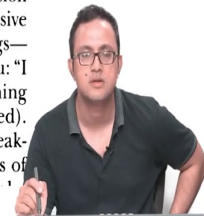
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The dynamic is extended interestingly also in Dangarembga's sarcastic employment of theological imagery in characterizing the human-impedances Babamukuru and, indirectly, colonization and the white missionaries themselves as selfless providence.

Tambu sarcastically characterizes her uncle as a man of wealth and consequence, a man whose position, privilege, and power make him "the closest thing a human being could get to God" (199), the creator of all things and ultimate arbiter of good and evil. In his characteristic obsession with unilateral power and control, and in his assumption of an exclusive and excluding creator-status, Babamukuru believes that he creates things—alone! He makes that claim known in his memorable warning to Tambu: "I am the head of this house. Anyone who defies my authority is an evil thing in this house, bent on destroying *what I have made*" (167; emphasis added). Dangarembga raises here the important issue of how women's and, speaking more broadly, *Other* people's indispensable contributions to spaces of



“The dynamic is extended interestingly also in Dangarembga's sarcastic employment of theological imagery and characterizing the human impedences Babamakuru indirectly colonization and the white missionaries themselves as selfless providence.” They claim to

selflessness the claim to benevolence the claim to a charity is calling to question draw the novel.

We can see how positions of power discursively do the mind, a social engineer and the process that that controls power and sort of sometimes beneficent ways but sometimes in serious ways as well time view stochastically characterizes her unkill as a man of wealth and consequence a man whose position privilege and power make him the closest thing a human could get to God.

The God-like quality is something which keeps coming back and Babamakuru's God-like because of his male patriarchal position. The creator of all things an ultimate arbiter of good and evil and his characteristic obsession with unilateral power and control and in its assumption of an exclusive and excluding creator status bubble mercurial believes that he creates things alone.

“That creator complex is a troll the novel he seems himself as a creator someone who originates things alone he makes that claim known and his memorable warning to Tambu I am the head of this house anyone who defies my authority is an evil thing in this house bent on destroying what I have made.” This creator complex becomes interesting and we can see how the trauma of the female over here is very much a part of the imposition of the male superior position the position of superiority which of course is socially engineered.

He claims that he is the head of the house and he creates everything in the house and anyone who opposes him is a destroyer destroying what he had made and that is seen as almost not just as an act of dissidence but an act of transgression and sin. There is almost a metaphysical quality about his claim of superiority claim to superiority claim to this privileged patriarchy.

That is almost metaphysical it is almost spiritual in quality and whoever calls on the question is seen as a sinner as a transgressor and which requires a punishment. Dangarembga raises here the important issue of how women's and speaking more broadly other people's indispensable contributions spaces of male hegemony's power are exploited and sometimes erase from male-centered and or supremacist historiography.

We can see historiography becomes an interesting thing over here. The novel as a space also becomes interesting. The central position in the novel is determined by the discursive conditioning in the novel. We were talking about how the plot the word 'plot' sort of implies the place where the crop is grown as a harvest which will then be used to pay for Tambudzai's education.

But equally it is also a site of the story plot and then we see the main invasion in the female story the story of becoming. So, that has been invaded and intruded upon all the time in other words. And as demonstrated vividly and Jeremy is claiming the honor of the repair of homestead kitchen done by Lucia and Tambu women are sometimes denied credit for the work comparable to how European opulence is well-being and progress have been built up with a sweat and the dead bodies of blacks, Arabs, Indians and the yellow racers.

This is fennel whose humanity and resources Europe exploited demeans and effaces Babamakuru hardly acknowledges migraine's part in its own appearance and supports creation. The female is just a silent producer the silent manufacturer silent slave shall we say. Slavery of the woman is just very obvious over here the female just silently supports a man.

"A man who seems to create a man takes all the claim to be the creator whereas a woman who help him and sometimes in a lead from the front in terms of creating something physically remain unacknowledged remain unheeded to remain unstated and untanged. The truth is he relies much on her sacrifices and supports to him personally and the Siguake family as a whole Maiguru herself knows this telling Tambu that uncle Babamakuru is in fact in fact would not be able to do half the things he does if I did not work as well.

In addition one cannot forget the house's domestic the young girl Anna who is always kneeling and disappearing as inconspicuously as she never had never arrived as she had arrived. The inconspicuous presence of Anan is interesting over here because that is appointed to her marginality almost spectrality of the character she is hardly a presence almost a proxy prince just comes walks and goes away and hardly arrives.

And so, inconspicuous we do not get to see her at all. Some kind of invisible labour invisible welcome and that we can make the connection between the kind of illegal immigrants walking away in different places in wealthier countries and then disappearing whenever the police comes disappearing whenever the patriarch comes but then at the same time they help paying out in invisible ways.”

The lack of visibility is equated with the lack of agency the absence of agencies. So, to speak Babamakuru’s house cannot operate efficiently without Anna's significant though narratively subordinated role has made and family career and Sylvester's labor as house gardener. We can see how Anna the laborer and Sylvester the gardener equated with each other and yet these are silent spectral presences which were never acknowledged, never brought to the fall never brought to the center.

“They would remain as marginalized spectral presences and the spectrality and silence become connected categories over here nor can extortionist Jeremiah survive without Martial Angus long tiring labor and sacrifices her bearing of the heavy burden of womanhood. A burden Tambu intends desperately to escape through a strive for colonial education the perpetrator shaper of the native relative to the encounter with the native whose destiny the claim to make imperialism or colonization and the missionaries that occupy a God space in the story as does Babamakuru.”

We can see quite clearly is how Godliness becomes a discursive design. A Godliness of deification becomes a discursive design it is a socially engineered culturally engineered process which is invested into making a certain figure a certain position powerful agenda superior authoritative. This authority is nothing metaphysical about it the authority is entirely material it is invested with ideological investments ecological mappings.

We see the God space and the survey is occupied by Babamakuru in the domestic space and of course by the colonizer in the public space. But either way the women stay as doubly marginalized and doubly victimized doubly oppressed and repressed in the story. The whole story is about the trauma which is about the dailiness of discrimination the dailiness of repression the dailiness of disconnect alienation.

It informs the trauma through a series of experiences which are catonion quality there is nothing extraordinary about the trauma or it just happens every single day. The everydayness is literally what informs the marginalization the spectrality and the silences to which certain characters are positioned in the story.