
BY

LUBBUNGU JIVE

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DECLARATION

I, Jive Lubbungu, declare that this is my own work, and that it has not previously been submitted for a degree, diploma or any other qualification at this or another University.

Signed: [Signature]

Date: 26/07/11
This dissertation of Jive Lubbungu is approved as fulfilling the partial requirements for the award of the degree of Master of Arts in Literature by the University of Zambia.

Signed:

Date:

26/07/11
27/07/11
27-07-2011
ABSTRACT

This study examines the significance of Journeys in the novels of Ferdinand Oyono, Wa Thiong'o Ngugi, and George Eliot with special focus on The Old man and the Medal, Devil on the Cross, and Silas Marner.

The study uses close textual analysis through Jung's theory of Individuation and Psychoanalytic Literary Criticism to show that these three authors have used the journey motif in their texts extensively for a didactic purpose.

The study examined Meka's journey in The old man and the Medal and found that his departure to the medal award ceremony encapsulates a journey of self-discovery and transformation. The physical and mental pain he suffers at the hands of the whites makes him take a critical look at himself and realizes that whites will never accept the Africans as equals because there is no common denominator between the whites and blacks. Meka's journey also allows him to interact with his fellow Africans whose sentiments expose their feelings and attitudes towards the colonizers and indeed, the hypocrisy of the colonial administrators.

The study further discovered that Meka's is not only a physical, psychological but a spiritual journey as well. His spiritual journey began the time he got baptized. The treatment Meka receives from the Whites forces him to turn against the religion and goes back to superstition. He does not even want to hear the name Jesus Christ.

Wariinga's journey in Devil on the Cross, clearly exposes the inequalities in the Kenyan society and by the end of her journey; Wariinga's character and her perception of the world are also transformed. She becomes a new dynamic character who does not finally accept defeat and humiliation she initially faced. Wariinga's journey is not only a physical movement but also a spiritual journey of homecoming, self-discovery, and reconnection to the roots.

The study with the intention of being comparative unfolded to examine Silas Marner's journey from Lantern Yard to Raveloe in Silas Marner. The major findings of the study are thus: (1) it is not only a physical movement but also a journey of self-understanding. By the end of the journey, Silas Marner has been able to develop his memory and his self-understanding. (2) It is also a spiritual movement away from the presence of God into darkness where faith becomes dormant. Silas's statement "There is no just God that governs the earth righteously, but God of lies" validates his spiritual departure from light to darkness. (3) It is also a journey towards transformation. Silas has undergone a metamorphosis. He no longer isolates himself from Raveloe community, but happy, friendly with his neighbours, and a regular church attendant.

The study concludes that in the three texts that were investigated, the journey plays a significant role as characters change radically in the course of their journeys. The characters, for instance, gain positive image, self-esteem/understanding and indeed discover their true selves by the end of their journeys.

The study recommends that a research on the journey with regard to gender be carried out. The study further recommends a re-look at the journey of the mind in depth.
DEDICATION

I dedicate this work to my visionary father, the late Philip Lubbungu. His vision on my education still lives on. I also dedicate it to my mother, Anna Moono Lubbungu and my beautiful wife, Florence. You inspire me to work harder every passing moment.
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CHAPTER ONE

INTRODUCTION

1.0 Introduction
This chapter introduces the study by giving background information to the investigation, spelling out the specific problem under study and stating the significance of the exercise. The chapter also explicates the purpose of the study, the theoretical and conceptual framework within which the findings have been analysed. The chapter ends with an outline of the scope of the study and the structure of the dissertation. It has correspondingly provided a sum-up of the issues dealt with in the Chapter.

1.1 Background to the study
Human beings use narrative patterns to configure and order their temporal representation of the world, that is, the stories of their lives. The journey in our humble view is a recurrent structural device, pervasive in oral and written narratives in all cultures and virtually all theologies. The Biblical myth of Adam and Eve’s departure from paradise in anguish, despair, wretchedness and utter agony (Genesis 3:23-24), is a journey narrative, where a theological idea, man’s fall from God’s grace, appears in terms of spatial movement.

Mankind is and has since adamic days been undertaking both short and long journeys for various reasons. Each journey undertaken is unique and to a certain extent contains a lesson in itself and holds some significance in the life of an individual embarking on it. These journeys may be means of escape from punishment or towards eternal damnation, search for wealth, for pleasure, search for knowledge and many more concerns.
The title of Kofi Awoonor’s book, ‘This earth my brother…..’ can be interpreted by different people, depending on the circumstances they find themselves in. Some people would say that this earth is sweet while those who may find themselves in the state of Adamic man, Sisyphus or worse still in Tantalus’ position of condemnation to eternal thirst and hunger, may sadly say that this earth is rough - beset with unending turbulent moments. Such moments are often times a pessimistic reminder of life’s griefs and sorrows. This brings in the idea of cultural orientation in which people have come up with ideas like ”Ichalo Lifupa” meaning, “the world is a bone”. Such ideas evoke a sense of ambiguity about Mother Earth. Guerin et al (2005) observes that Mother Earth is fraught with ambiguity because she is not always associated with the life principle of birth, warmth, nourishment, protection, growth and abundance. But she is also associated with fear, danger, darkness, dismemberment, emasculation, death; the unconscious in its terrifying aspects.

Even after the deluge described in Genesis 6-9, that inundated the entire earth the littleness of modern man in the universe continues in spite of the covenant of the rainbow- that God will never destroy mankind with water but with fire. Floods, however, have continued though in selected parts of the world as reported in The Post Newspaper of Friday, January 21, 2011: 15. The idea of the torment of modern man becomes apparent here with respect to the current apprehension, panic, and debate about the floods in Zambia and the world over. Modern man is continuously worried about the trail of destruction floods leave behind. Although floods occur in selected parts of the world, the effects call for global preparedness and engagement. Risk reduction programmes have to be put in place way before the onset of the rainy season to avert a possible deluge. Indeed, it is a journey of modern man in perpetual torment. Thus, unavoidable forces of Nature keep man ‘on his toes,’ so to speak.
As for Ralph Ellison (1952)’s *Invisible Man*, the plot can be seen as organized around the protagonist’s “journey” from innocence to experience and from the rural South to the Northern big city. After a series of nightmarish misadventures in which he is degraded, exploited and betrayed, the hero finally discovers that he is invisible to the world and especially to the white society. In Sembene Ousmane’s *The Money Order*, through his (Ibrahima Dyeng) journeys in order to cash his money order, at the end of the journey, Ibrahima has undergone a transformation. The ups and downs he has gone through are a lesson to him. He realizes that no one can be trusted and he says:

“Everyone now is a Hyena; I will also become a Hyena.”

Just like Meka at the end of *The Old man and the Medal*, Ibrahima Dyeng’s journey has indeed been one of self-discovery.

Jules Verne (1871) looks at the voyages to the centre of the earth, a science fiction, which involves a German professor who believes that there are volcanic tubes going towards the centre of the Earth. He and his Nephew Axel encounter many adventures, including prehistoric animals and natural hazards, eventually coming to the surface again in Southern Italy. The living organisms they meet reflect geographical time; just as the rock layers become older and older the deeper they travel, the animals become more and more ancient the closer the characters approach the centre.

In Stowe Beecher (1962)’s *Uncle Tom’s Cabin*, two journey narratives are dominant. One story serves as an escape narrative, chronicling Eliza and George’s flight to freedom, away from Slavery. *Uncle Tom’s Cabin* uses the north to represent freedom and the south to represent slavery and oppression. Not surprisingly, the action in the escape narrative moves increasingly
northward with Canada representing its eyed destination and the attainment of freedom by the escaped slaves. Indeed, it is a journey towards freedom- away from the harsh realities of life. The action in the slavery narrative moves increasingly southward, with Tom’s death occurring on Legree’s Plantation in rural Louisiana, far into the Deep South.

Surely, *Uncle Tom’s Cabin* presents two parallel journeys- that is, the quest for freedom as encapsulated in the escape of Eliza, Harry, and eventually Eliza’s husband, George who are later joined by Cassy and Emmeline. Even after reaching free American territory, they are constantly being chased by hired slave hunters. Hence, they travel to Canada where Cassy realizes that Eliza is her long-lost daughter. The newly reunited family travels to France and decides to move to Liberia, the African nation created for former American slaves. The journey towards the underworld is encapsulated in Uncle Tom’s departure to the southern region of the United States via Mississippi to a slave market in Louisiana where he experiences slavery at its worst and eventually dies a martyr’s death.

Camus refers to the world as an “absurd” place to be rebelled against, while the writings of Jean-Paul Sartre, Frantz Kafka and Beckett’s *Waiting for Godot* are further forays on the same path-the bellaquian path of despair. Bellaqua, in Beckett’s *More Pricks than Kicks*, is a person who rejects the world, its gaiety, shallowness and its predetermined attitudes in order to be a being apart, brooding on the world because “it is by sitting and resting that the soul grows wise.” By sitting instead of journeying, Vladimir and Estragon in *Waiting for Godot* for instance, denotes that the journey has not succeeded, that is, it is a thwarted journey. There is nothing to force them to stay on but there’s no incentive to make them move. The only way out is death and the only relief is night. This portraiture brings into perspective the view that there is solitude toward
a global world of sharing which comes up in Sedar Senghor’s poem “Prayer for Peace.” Indeed, individuals do respond differently to challenges in their quest to re-align themselves in their respective societies.

As for biblical Jonah, he no sooner hit the water on his way away from God’s call than he was swallowed by a giant fish, a giant fish that had been prepared by the Lord God to fulfill his own divine purposes. Jonah spent three long days in the belly of the whale. To kill time, he even composed a hymn. Then he was vomited up on the beach. He was back where he came from. According to the website http://www.siouxcityuu.org/jonah.htm visited on 15 December 2010, Jonah still did not very much want to deliver the message but he remembered one incredible boat ride and a nerve wracking journey through the belly of the whale and he went to Neniveh and he discovered that Neniveh was truly a great city.

In addition, the character’s consciousness is usually altered by occurrences that take place somewhere else than the starting/finishing locale. This type of journey motif, argues Rosik, is thought by some to be an archetype present in every person and, therefore, may be expressed using the language of myths. Eliade, M. claims that mythical topics and symbols can be found in every person’s psyche. It turns out that everyone, regardless of historical, racial or gender identity, spontaneously discovers archetypes present in primitive symbolism.

It is against this background that it becomes necessary to investigate the significance of the journeys in the novels of Oyono, Ngugi, and George Eliot. In the novels, *The Old Man and the Medal, Devil on the Cross*, and *Silas Marner*, all the major characters undertake journeys. However, it is not clear as to the significance of the journeys in the selected pieces of prose fiction. There could be more to these journeys than meets an ordinary eye. Therefore, this
research intends to examine the significance of these journeys in the texts. Silas Marner, a non-African text is included in this investigation for the purpose of showing the readership the universality of the usage of the journey motif in literary works.

The journey is of primary significance in the novels, ‘The old man and the medal’, ‘Devil on the Cross’ and ‘Silas Marner’. This study considered how characters like Meka, Wariinga, Silas Marner and others individually suffered alterations to the normal equilibrium of their individual lives upon being faced with the new circumstances that forced them to undertake journeys. The study employed psycho-social methods of understanding the ramifications of the journey, the form that this journey takes and the consequent launch of the affected person into a frantic quest for re-alignment- Jung’s process of individuation.

1.2 Statement of the problem
All the main characters in The old man and the medal, Devil on the Cross, and Silas Marner undertake journeys in the respective novels. While it is common practice for writers to apply journey motif in some of their literary works, such an exercise is done to achieve specific literary effects or significance. Currently, it is not clear as to the significance of the journeys in the selected pieces of prose fiction. The characters of Oyono (Meka), Ngugi (Wariinga), and Eliot (Silas Marner,) are dislocated from the ‘normal’, and are forced into a quest for a place in which the self may feel at home, a place in which they may achieve both comfort and security. Stated as a question, therefore, the problem being investigated is: what is the significance of journeys in these texts?
1.3 Purpose of the study
The purpose of the study was to examine the significance of the journeys in the novels of Oyono, Ngugi, and George Eliot with particular reference to *The old man and the Medal*, *Devil on the Cross*, and *Silas Marner*.

1.4 Research Questions
The study sought to answer the following research questions:

1. In what specific ways are the characters' journeys engendered?
2. What forms do their journeys take?
3. Do the characters undergo a process of transformation in the texts?
4. What is the mollifying influence of religion in the experiences of the characters?

1.5 Objectives of the study
The study sought to achieve the following objectives:

1. To determine the specific ways in which characters' journeys are engendered.
2. To determine the forms characters' journeys take.
3. To determine whether the characters undergo a process of transformation.
4. To determine the mollifying influence of religion in the experiences of the characters.
1.6 Significance of the study
In many literary works, the journey motif has been frequently used. A journey in a text can be used to demonstrate a variety of things. It is often used to signify a journey through life, "a fall from innocence", in novels like The Catcher in the Rye and The Red Badge of Courage. This study focuses on individual journeys, and coping mechanisms, as opposed to collective treatment of say, a "trek". It is, therefore, hoped that the findings of this study will be of value to the students and readers of the texts under study and those which featured as peripheral readings. They may use the information from the findings to help them analyze and understand literary works. This study will also contribute to the body of existing literature- including the word of our Creator- after all, our redeemer Jesus Christ was an itinerant preacher.

1.7 Theoretical Frame work
Oscar Cargil, in Guerin (2005), has postulated that not a single theory is sufficient to a thorough comprehension of the text and that often several theories would have to be used together. This study has specifically used the Jungian theory of individuation and the psychoanalytical literary theory criticism.

1.7.1 Theory of Individuation
The theory of individuation is associated with Carl Gustav Jung (1875-1961), a famous Swiss psychologist and a former professional colleague of Sigmund Freud, who achieved fame and recognition for his work in the development of Analytic Psychology—a departure from Freud’s Psychoanalysis. Jung’s theory of individuation engendered major contributions from Fordham (1969), who studied individuation in children, and from Neumann (1955), who saw individuation as unfolding in three major stages, each containing several sub-types. A Jungian
deconstructionist, Hillman, has vigorously attacked the notion of psychological development in
genral and individuation in particular holding the view that such ideas are nothing but fantasies
used to construct modern psychological myths. Jacob has recently added refinement and
differentiation to the theory of individuation by introducing data from modern infant research,
while Samuels has introduced the feature of political consciousness and involvement
(Stein, 2006: 196).

According to Guerin et al (2005:204), individuation is a psychological growing up, the process
of discovering those aspects of one’s self that make one an individual different from other
members of the species. It is essentially a process of recognition. As an individual matures,
he/she must consciously recognize the various aspects, unfavourable as well as favourable, of
one’s total self. This self-recognition requires extraordinary courage and honesty but is
absolutely essential if one is to become a well balanced individual (Guerin et al 2005:204).

According to Jung’s theory of individuation, there are many parts of the self which exist
scattered in a person’s Psychology which are not all conscious at the same time. One may have a
part of oneself that represents an experience or way of thinking about things that one had when
they were young, one may have another part of oneself that existed when they were in a
relationship with a certain person and that conscious one had as a child and that of the
relationship both constitute parts of oneself. Yet one might not be aware of them all at the same
time. Madziarczyk (2008) postulates that experiences, feelings, observations, events, sometimes
thoughts, can be stored in our memory only to be called up at certain points and then gradually
submerged again. But these experiences that exist within our overall psychology can also exist in
opposition to one another, albeit unconsciously.
Jung (1958) observed that one may have had a traumatic encounter that differs from everything else that one may have experienced, that one can not process, and can not be buried in one’s conscious mind. That experience is not integrated into one’s greater self. The self that one experiences on a daily basis can not account for the experience in its understanding of the world, yet there may be intense unresolved feelings associated with it. These feelings can cause psychological problems as the event imposes itself on the waking self subconsciously, maybe creating compulsions that one can not account for, or vague fears. The event can also be recalled and relived to an extent, triggered by something in the environment, causing the pain to come back. According to Jung, C.G. (1958:89), a way out of pain is to integrate one’s understanding of the event with the understanding of one’s greater self, to come up with an explanation that both makes sense of the event and is comprehensible in terms of one’s general understanding of everyday reality.

By integrating experiences and parts of oneself that may be at odds with each other or with the normal waking self in general, one becomes more of an authentic individual, one becomes more individuated. Another dimension that Jung (1953) points out in Two Essays on Analytic Psychology is that the self that we experience in our daily life is not static from moment to moment sometimes and really not the same from day to day. Certain times and in certain situations different parts of our selves come to the surface from the unconscious, so that it is not really a question of an absolute, unchanging, walking conscious opposed by things that we have repressed.
1.7.2 Psychoanalytic Literary Theory

Psychoanalytic literary theory traces its roots in the work of Sigmund Freud (1856-1936) and thinkers such as Jacques Lacan and Carl Gustav Jung (1875-1961) who have been influenced by his work. Freud himself quite often turned to examples from literature to illustrate his ideas. The most famous instance of this phenomenon was Freud's use of the Greek myth of Oedipus to illustrate what Psychoanalysis regards as the most crucial formative experience in the development of the human psyche. In Sophocles' play, the title character unwittingly kills his father and marries his mother. For Freud, a young infant (male or female) has a natural erotic attachment to the mother. As the infant grows older, however, he gradually comes to realize that the mother is not sexually available because she is already erotically attached to the father. According to Freud, the father at this point becomes for the boy infant a sexual rival- to the extent that the child entertains fantasies of killing the father so that he can possess the mother (Booker 1996: 27-28).

As Muyendekwa (2008) has indicated in his Dissertation, the foregoing scenario happens to the opposite sex, the female or girl infant also begins with an erotic attachment to the mother that cannot be realized because of the presence of the father. However, rather than fear castration at the hands of the father, the baby girl feels that she is already in a sense castrated because of her lack of a penis. As some scholars have argued, this feeling of lack is then attributed to a failure on the part of the mother to provide a penis to the baby girl, who then directs her erotic energies away from the mother and toward the father. In particular, the young girl desires to bear a child for the father as a means of compensating for her lack of a penis. The Oedipal situation is thus reversed, and it is now the mother who stands in the way of the girl child's erotic attachment to
the father. As a result, successful negotiation of the oedipal crisis is less well defined for the girl because she cannot identify with the authority of the father in the same way as the young boy can.

A look at Shakespeare’s *Macbeth*, for instance, reveals that Lady Macbeth is an ambitious wife who instigates her husband to murder King Duncan in order that she may herself become queen. The concept of being the queen, and the immediate pleasure associated with it, turns Macbeth into an uninhibited *id*, seeking only to achieve the crown with little care for the consequence. The actions of Lady Macbeth and her husband have led to victory, fulfilling Freud’s theory on human personality, that the *id*, left unchecked, will cause destruction and despair. Later she turns from single-minded, ambitious, unforgiving murderer to a guilty, sleepwalking, absent-minded mess.

In any case, the oedipal drama is the central event in the development of what will eventually be the structure of the adult psyche. Freud at various points in his career provided a number of different descriptions of this structure, the best known of which is the spatial, or “topographical, model” that he put forth fairly late (1923) in his career. According to this “tripartite” model, the human psyche is not a single integrated entity but in fact consists of three very different parts (“Id,” “superego,” “ego”), essentially three different minds, which have different goals and desires and operate according to different principles. The ‘Id’ is for Freud the site of natural drives; it is a dark area of seething passion that knows only desire and has no sense of moderation or limitation. The superego is an internalized representation of the authority of the father and of society, authority that establishes strict limitations on the fulfillment of the
unrestricted desires residing in the id. Essentially equivalent to the conscious, thinking mind, the ego is also the principal interface between the psyche and the outside world (Booker 1996:29).

The above description gives the understanding of literature as an expression of the author’s psyche pivoted on his or her unconscious being which requires an interpretation like a dream. Dipio (1998:129) states:

"Literature is seen as a process of psychological exploration aimed at uncovering repressed sentiments and verbalizing what had been unacceptable and repudiated. Just as in the case of therapy, it is through the dialogue between the patient and the way analyst treatment proceeds. In the same way, literature is viewed as a talking panacea (catharsis) through which the artist unconsciously pours out all that he had repressed."

In this sense, a work of literature is a journey. The author has invited the reader onto this journey. According to the psychology critics, the meaning of a work of literature depends on the psyche and even on the neuroses of the author. Thus, a literary work is valued based on the author’s unconscious. The language the artist uses, the dominant images used, and the character portrayal are some of the clues to diagnose the unconscious level of the author. By reading “A walk in the Night (1974)” for example reveals that Michael Adonis is violent because his frustrated desire to live in South Africa is devoid of racial bigotry. A shadow had developed in Adonis and in Jungian terms, everything that does not correspond to a self-image or does not fit into one’s own ideal of masculinity is repressed to the unconscious appears in bigotry and much else. Some Freudian adherents emphasize the author’s psyche and see “A walk in the Night” as an expression of his disgust with the apartheid regime in South Africa. Other Freudian critics see the effect of the novel on the reader as an expression of the rebirth of South Africa. There are
three main levels the psychological critic uses to analyse a literary text. These are: the author’s psychology, the character’s psychology and the reader’s psychology (Booker 1996:129). Carl Jung, for instance, believes that the radical writing of James Joyce arises from Joyce’s tendency toward Schizophrenia and that Joyce is able to prevent an actual Schizophrenic break-down because he effectively releases Psychic pressures in his writing. Moreover, Booker argues that characters do not actually have minds as they are just fictional creations of their author. As such they have no id, ego, and superego, and they have experienced no oedipal drama. They can therefore be understood from the reactions of the readers of literary works.

1.8 Conceptual Framework

1.8.0 General

In almost every society, mankind has not remained static in their social, economic, and spiritual spheres. In order to achieve satisfaction and progress, people have tended to get involved in activities that urge them to move from one point to the other. Scholars have, in many ways, tried to explain the meanings of these journeys for the benefit of mostly themselves and the world to a certain extent.

The most notable of these explanations have centered on self-discovery when these physical movements do not represent a single dimension (Student Encarta 2009). Using psychological theories of human development, and most particularly Jungian theories of individuation, human development itself, for instance, provides archetypal ways of understanding what appears to be a straightforward physiological process: growing up. Grimm (1993) contends that Children move from infancy to toddlerhood to early childhood and on to adolescence and adulthood by going through a predictable developmental sequence. This movement is a journey from childhood to
adulthood. Others do not make any physical movements in response to challenges. Instead, they fantasize in search of solutions to their problems. Better still, others turn to religion to find meaning in their lives as their only comfort zone at critical moments.

1.9 Operational Definition of Terms
The study has made reference to some literary concepts which, if left undefined, might be misunderstood and perhaps over-applied to areas the study did not anticipate to stretch into. This section of the dissertation presents and discusses some of the foremost literary concepts investigated in the study.

1.9.1 Journey
In the context of this study, the term in literature, has been used to mean a quest for change, symbolized by a physical Journey or movement by some non-physical shift of position.

1.9.2 Individuation
Individuation is the process (as defined by Jung) of an individual’s quest to achieve a better and more complete fulfillment of the collective (archetypal) qualities of the human being, self-actualization.

1.9.3 Archetype
An Archetype is a symbol, theme, setting or character type that frequently and prominently recurs in different times and places in myth, Literature, folklore, dreams and rituals as to suggest that it embodies some essential element of ‘universal’ human experience.
1.9.4 Initiation
Initiation is the act of self-examination by an individual in an alienated position, towards a decision to change the alienated situation. Rasing (1995) describes initiation as a stage in the life of an individual that marks the transition from childhood to adulthood. The child passes through the stage of being a non-person to that of being a person who can take her responsibility in the community. It is further said that all initiation rites such as the installation of a king, or the passage from unmarried to married, have similar characteristics—therefore a crucial issue to be examined further in this investigation.

1.9.5 Rite of Passage
Rite of Passage marks a time when a person reaches a new and significant change in his/her life and is something that nearly all societies recognize and often hold ceremonies for. Van (1960) postulates that these ceremonies are held to observe a person’s entry into a new stage of life and can be anything from high school graduation ceremony or a birthday party, to a funeral. These rites help people to understand their new roles in society. Most rites of passage fall into three main phases: separation, transition and incorporation as encapsulated in one earliest African novel *The African Child* by Camara Laye and to an extent echoed later by Alex Harley in the text *Roots*.

1.9.6 Analytic psychology
Analytic Psychology is a theory of personality developed by Carl Gustav Jung (a departure from Freud’s psychoanalysis) according to which man’s behavior is determined not only by the conflicts already present in his individual and racial history, but also by his aims and aspirations.
1.9.7 Motif
A motif is a recurring structure, contrast, or literary device that can help to develop and inform the text’s major themes.

1.9.8 Labyrinth
A Labyrinth is a unicursal walk: a well-defined pathway that winds its way to the center and back out again. There are no “tricks”, no wrong turns or dead ends as there are in a maze. Many people in recovery describe their lives before sobriety as being in a maze, feeling confused and bewildered. Medeiros (2008) states that, the labyrinth can be a helpful spiritual tool for those who are dealing with recovery work. He further postulates that walking the labyrinth can help to quiet the mind, open the heart and encounter a new and refreshing clarity. During a quiet, meditative walk one can focus on an aspect of healing, such as the serenity prayer, or working with the 12 steps.

According to Medeiros, the three “R’s” of walking the labyrinth are; Release, Receive, Return. The labyrinth walk then becomes a metaphor of the journey to recovery. Walking to the center is the release process, letting go, purgation. It is a time to quiet the mind, release expectations and shed anxieties and doubts. The turns in the labyrinth may bring up feelings and thoughts of the transitions and changes in one’s life. They may bring up anxiety that we have lost our way, but be reminded that the movement is still towards the centre, a central goal, one step at a time. Reaching the centre of the labyrinth is time to receive, to feel the illumination that comes as a gift to an open mind and heart. The return walk is time to feel the union, the integration of what was experienced; the calm, the peace, the insights. Becoming aware of the presence of the Divine at work in us brings a sense of confidence, a time to connect with “authentic self”. It is like the worshiper entering the Mandala- a pictorial design usually enclosed in a circle, representing the
entire universe, which in Hindu and Buddhism, is an aid to meditation when the worshiper absorbs the logic of its form as the worshiper approaches the centre.

1.9.9 Religion

Religion is a social institution concerned with the ultimate meaning of life and with the answers to questions that are ultimately unanswerable by nature. It also generally refers to a system of beliefs in a god or gods that has its own ceremonies and traditions. While in this paper the above are the working definitions of religion, the word is also used informally to mean an activity or aim that is extremely important to someone.

1.10 Scope of the Study

The scope of this study is confined to the analysis of journeys in the novels of Oyono Ferdinand, Ngugi Wa Thiongo, and George Eliot. The study identifies the journeys in the selected texts. It is a study of *The old man and the Medal*, *Devil on the Cross*, and *Silas Marner*. The study was undertaken with a view to establish the use of the journey motif in the texts in question. Incidentally, the results of the study should not be interpreted outside the context of the works under investigation and should in no way be taken as a reflection of what might be obtaining in other literary works by the same authors or others. If some areas have not been explored upon, it is because they do not necessarily address the cause for which the investigation was engaged into. It is also important to know that only major characters have been given serious attention to trace the journeys. If each character were to be discussed, the dissertation would be unnecessarily protracted.
1.11 Structure of the Dissertation
This dissertation comprises five Chapters. The first chapter introduces the study by offering background information to the investigation, spelling out the specific problem underneath study and stating the significance of the exercise. The chapter also makes clear the purpose of study, the theoretical and conceptual framework within which the findings were analysed. The operational definition terms employed in the analysis are also given. The chapter wraps up with a contour of the scope of the study.

The second chapter deals with literature review where previous investigations related to the contemporaneous study are addressed. The Chapter is fragmented into four sections: The Journey motif, Individuation Process, Archetypes, and Religion. The first presents an overview of the motif of the journey as seen through the eyes of various literary scholars. This is to ensure clarity and logical presentation. The Chapter ends with a summary of the literature reviewed.

The third Chapter of this dissertation spells out the synopses of the texts under study without any attempt to analyze them. The fourth Chapter is based on the actual analysis of the texts under study while the Fifth and final Chapter in this dissertation focuses on the Conclusion and suggested recommendations for further research.

1.12 Conclusion
This Chapter has introduced the study by giving the background information, stating the problem under investigation, providing the significance of the study and explicating the theoretical and conceptual framework. The chapter has outlined the purpose, operational definitional terms and the scope of the study as well as the structure of the dissertation.
The subsequent chapter deals with the literature review, with a focus on relevant information on the subject.
CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction
The preceding chapter introduced the study by providing background information to the
investigation, spelling out the specific problem under study and stating the significance of the
exercise. The chapter has also explicated the purpose of the investigation, the theoretical and
conceptual framework within which the analysis of the findings has been handled. The chapter
wrapped up with an outline of the scope of the study and the structure of the dissertation.

The present Chapter reviews related literature which has a direct bearing on the contemporary
study. The review has been segmented into four sections: The Journey motif, Individuation
Process, Archetypes, and Religion. This is to ensure clarity and logical presentation. The Chapter
ends with a summary of the literature reviewed.

2.1 The Journey Motif
Since the birth of literature worldwide, the journey motif has been a point of interest for readers
and writers alike. Some of the greatest stories known in this world are tales of discovery.
Commonly known as the journey motif, these stories allow us to go with the main character to
discover new and amazing places. For instance, the Romantics embarked on the quest for the
exotic in order to attain self-knowledge. The typical romantic seekers had to wander, travel to
exotic places, and somehow leave the practical world of work and careers that other people live
in. A journey may be a voyage in the physical sense or a voyage in figurative terms. The physical
movement may be symbolic of a mental or spiritual process of growth. The journey may also be
used as a metaphor for the passage of time or for penetration into different levels of
consciousness. In Conrad’s Heart of Darkness for instance, the journey that Marlow undertakes
reflects many aspects of the psychological journey that he endures. A journey may also symbolize mankind’s efforts toward intellectual and moral religious goals, and even the search for meaning itself. It can therefore be argued that the journey presents a multifactorial dimension.

A study undertaken by James Ogude (1999) reveals that the journey motif has been used in a whole range of texts which are allegorical in nature and are aimed at serving a didactic purpose, such as Bunyan’s *The Pilgrim’s Progress*. In such texts the journey provides the structure within which characters, particularly the main protagonists, come to social awareness and accept the burden of their moral responsibility; it is a moment of recognition and knowledge that comes with growth. Although the journey motif has been incorporated into many written narratives, Ogude argues that it has always been associated with oral tales in its generic use.

Journeys and voyages have played an important role in the history of mankind. Driven by their innate curiosity to discover new worlds and to conquer new territories, human beings have embarked on journeys to explore unknown lands. These journeys, claims Sharada (1999), were primarily dominated by men who alone were permitted the freedom of movement to embark on voyages that took them to faraway lands and new experiences. Among some of the famous historical journeys of man were the voyages of conquest of Alexander the Great and the voyages of exploration of Christopher Columbus. Voyages of men in search of new opportunities and adventures have been undertaken such as those represented in Homer’s *Odyssey*, the product of the Trojan War waged by the Greeks against the City of Troy, and Jonathan Swift’s *Gulliver’s Travels*. But with the changing status of women in cultures across the globe, women have donned the mantle of explorer and voyager, although of a very different nature.
Sharada argues further that while men’s journeys have an outward focus – an exploration of the outside world- women’s journeys can be seen as inner journeys because they are personal in nature and focus on the discovery of self and one’s origins. Often they are attempts to overcome the limitations of time and space that are binding on women and to create a new personal “woman space”.

On the journey, the protagonist makes discoveries about him or herself as well and growing into a better, stronger, and self-assured person. These stories are well known and they are actually woven into the fabric of every culture. Literature abounds with journeys to the end of the world, to the underworld, into the labyrinth or journeys backwards into the past or forward into the future. In the end, they are all journeys of self-discovery.

The theme of the journey is discussed by Mortimer (1990) in her Research. She posits that the journey motif is rooted in Africa’s oral tradition. It is central to the European novel, and is consistent with Africa’s history of numerous human migrations, explorations and conquests across the continent. European readers, for instance, were exposed to Cervantes’ hero Don Quixote and Defoe’s hero Robinson Crusoe-both itinerant heroes in literature. This type of reading, argues Mortimer, must have had some influence on their unconscious. Quoting Michel Butor, Mortimer states: “All fiction is thus inscribed in our space as a journey and we can say in this regard that it is the theme of all novels”. Butor himself wrote La Modification and is in the experimental “Nouveau Roman.”

Mildred Mortimer, in her book “Journeys through the French African Novel” further explores this aspect of the journey, which she describes as “l’itinéraire de lucidité”- the journey to self-understanding. However, Mortimer’s view may not suffice as the “peer group” in the growth of
the African is crucial. One may not be able to embark on a journey of self-understanding due to “peer pressure” which may change their attitudes, values, or behavior in order to conform to group norms. This characterization of the journey motif, according to Sharada, strongly suggests the links between journey and identity, and is indicative of the importance of the journey as a means of self-awareness.

In the African oral narrative, the protagonist sometimes leaves home voluntarily, in search of adventure, but quite often is either forced to flee or sets out to complete a difficult if not impossible task. In *The African Child*, for instance, Camara Laye’s experience of moving into adulthood (initiation), which is viewed as a community rite, is a very healthy way of making the transition to adulthood. Even so, this integration into adulthood precedes a painful departure. Laye soon leaves his village for the city of Conakry. There a second initiation awaits him. The French colonial school system leads him through a different set of tasks and hurdles. By the end of the novel, Laye has been initiated into his society and has also acquired the skills necessary to allow him to work in the modern sector. In short, Laye’s journey has been potentially one of double acculturation. One set of initiation rites, both formal and informal, is to prepare him for life as an adult Malinke; the other is to prepare him for the modern world— one beyond the confines of the village. Mortimer argues that whether traversing heroes or heroines depart voluntarily or involuntarily, they almost always intend to return and, most important, view home as haven. In Mortimer’s book (1994), Daniel Kunene explains:

*Out there is a jungle. The hero who turns his back on the Courtyards and cattle-folds and grazing fields of his home is entering this jungle with all its beasts and monsters. If he comes back alive and unscathed he will have learned some lessons of life. If he comes back scarred in body and soul, he will have tasted the hazards of being away from*
home, and will appreciate all the more the advantages of maintaining his links with family and his society.

Returning to the initial point of departure, the travelers rejoin the community they call home. In *Le Baobab fou*, Ken Bugul presents a traveling heroine. Granted a scholarship to study in Brussels, the protagonist leaves Africa in search of a better life, only to fall victim to drugs, prostitution, and near-suicide before returning to her native village in Senegal. Moreover, the journey outward results in lucidity, in self-understanding. The heroes or heroines return wiser and, as more mature individuals, will assume their position within the community. For those who fail to make it in the process, like those who were referred to as ‘*A Phiri anabbwela kuchokela ku Harare*’ in the 1980s in Zambia, should perish because they are not fit to be members of the community.

In a traditional society which emphasizes communal values, claims Mortimer, the journey is shown to benefit both the individual and the community. Webster (2009) seems to share Mortimer’s view in his exploration of the narrative motif of journeys in the book of *Tobit* in which he identified a number of possible implications for its sociological context. Webster looks at the journey, through this apocryphal book, as a means to prosperity when he writes, “To travel is to Prosper.” The book of *Tobit* recounts the tale of a one-wealthy Jewish exile in Ninevah named Tobit who becomes blind while performing acts of mercy. Destitute and despairing, he sends his son, Tobias- with the angel Raphael in disguise as Azariah- on a journey to retrieve some money he had left in Medina. Together, they have many adventures. On his way, his son acquires a healing potion and a new wife, and eventually returns to Ninevah to restore Tobit’s sight, his family, and his fortune. Tobit dies a happy man. Moreover, the book of *Tobit* alludes to
other types of journeys as well: forced travel into exile, righteous walking in the “ways of truth and justice,” passage into death, and pilgrimage to Jerusalem.

Filson (1970), states that the journey narrative is so strongly used as one of the dominant literary patterns of Biblical study. This Pattern is prominent in the Book of Genesis, which tells of the nomadic wanderings of the patriarchs from “Ur of the Chaldeans”- a Godless and self-centered city- to Haran and then Southward to the land of Canaan- a fertile region where a God-centered, moral nation could be established- and even down to Egypt. These journeys, Filson says, are followed by the Exodus of Moses with the Israelites out of Egypt and the forty years in the wilderness before Joshua leads Israel into the Promised Land. The period of the judges elsewhere, saw no fixed centre of worship and government. Further, Filson looks at the gospel of Luke and the Book of the Acts as sharing this general Biblical pattern of the journey. In the wilderness sojourn and later the preaching of John the Baptist (Luke 1:80;3:1-20), the journey of Joseph and Mary to Bethlehem and Jerusalem at the time of Jesus’ birth (Lk.2:4,22), their journey to Jerusalem with him when he was 12 years old (Lk.2:42), his itinerant preaching travels culminating in the decisive journey to Jerusalem to challenge the religious leaders there, mark the journey motif as consistently characteristic of the New Testament period and movement.

Filson seems to be in tandem with Rosik (2008) who describes the journeys in the Gospel of Luke as “Cyclic Journeys.” The motif of the journey in Rosik’s spectrum is based on the assumption that the travelers come back to their starting point enriched by the experiences of the journey. For instance Saul, the man most Christians of the time may have considered to be somewhat of a monster, had reached his day of conversion when he was knocked down by
lightning while on his way to Damascus to arrest followers of Christ. The experience he came face to face with was the start of his new life in Christ because at the center of this wonderful experience was Christ. He thereafter changed his name to Paul and he acknowledged Jesus as lord, confessed his own sin, surrendered his life to Christ, and resolved to obey him. This incredible conversion brought Paul to the realization of his error- that Christianity was not a threat to the Jews, but rather the fulfillment of all they hold true.

The foregoing theme is also discussed in http://www.exampleessays.com/viewpaper/39101), with a leaning to imaginary journeys while Diller (1974) and Guerin (2005) examine the archetypal hero journey which involves: departure, trials, epiphany (sudden realization), and return. An archetypal hero pattern is the transformation of the character’s conscience through trials and revelations.

Mental journeys are further discussed in http://www.echeat.com/essay.php?t=29303 as imaginary journeys. Imaginary journeys can be through the imagination or psyche of an individual as they explore, reflect and fuse together the seemingly intangible with reality. Imaginary journeys may draw on previous experiences and understandings but move beyond these limited perceptions into more speculative or fantastical realms. And such is the oneiric pattern when one looks at the theme of nostalgia.

During the imaginary journey, a person learns about themselves and also becomes free to be themselves, to make their own decisions and prepare them for further journeys. Another thing learned from a journey of the imagination is that someone cannot simply journey into their own thoughts and their own decisions, and selfhood.
The imaginary journey is unique to every individual. As each individual’s mind creates the journey, each journey will have different relevancies and connotations, according to their own personal upbringing. (http://www.cheathouse.com/essay-view.php?p-essay-id=53389)

2.2 Individuation Process

According to Jungian psychology, the individuation process is the process used to describe the process of becoming aware of oneself, of one’s make-up, and the way to discover one’s true, inner self. The individuated person is one who has undergone a process of recovering the meaning of his life, after having lost it. This loss is occasioned by and/or accompanied by loss of their religious belief. Such a person needs to discover his own myth as expressed in dream and imagination.

The individuation process, in other words, means the realization and integration of all the immanent possibilities of the individual. It seems to be opposed to any kind of conformity with the collective, and it even demands the rejection of conventional attitudes with which most people would like to live. June Singer writes in her novel on the works of Jung, called Boundaries of the Soul, that:

"Individuation offers the possibility that everyone can have his own direction, his special purpose, and it can attach a sense of value to the lives of those who suffer from the feeling that they are unable to measure up to collective norms and collective ideals. To those who are not recognized by the collective, who are rejected and even despised, this process offers the potentiality of restoring faith and dignity and assures them of their place in the world."

In order to discover one's place in the world, however, the process of individuation begins with breaking away from collective norms and ideals. People conform to their parents' values, they
conform to others' expectations, and they conform to what is taught in the educational system and what is accepted by the culture. While it is safe and comfortable to remain a part of the flock and passively remain a follower, the idea of individuation is breaking away from the comfort zone and no longer being controlled by collective thinking. Only after one leaves the herd will s/he come to an understanding of his/her own unique potentials.

Once a person takes the initial step of breaking away from the collective norm, the path of understanding continues where the secret of the true self lies-in the complicated world of the unconscious. The unconscious consists of personal and collective data. Unlike Freud, Jung does not regard the unconscious as solely a repository of repressed, infantile, or personal experiences. He also viewed it as "a locus of psychological activity which differs from and is more objective than personal experience, since it relates directly to the instinctual bases of the human race" (Two Essays; pg. 127). The personal unconscious is seen more as resting upon the collective unconscious. The potentials for an individual's wholeness lie in the personal unconscious, which Jung defines as "the materials of a personal nature in so far as they have the character partly of acquisitions derived from the individual's life and partly of psychological factors which could just as well be conscious" (Two Essays; pg. 135). Jung argues that knowledge of the personal unconscious is actually knowledge of the self.

Individuation means that one becomes a person, an individual, a totally integrated personality. It is a process of self-realization during which one integrates those contents of the psyche that have the ability to become conscious. It is a search for completeness. It is an experience that could be formulated as the discovery of the divine in oneself, or the discovery of the totality of oneself. This does not always happen with pain, but it is necessary to accept many things that normally
we would shy away from. Once a person has accepted the contents of his unconsciousness and has reached the goal of the individuation process, he is conscious of his relationships with everything that lives, with the entire cosmos.

Mattoon (1981) posits that the experience of individuation, though fraught with difficulties, does render benefits by way of emotional growth, discovery of meaning in life and sometimes even the overcoming of internal obstacles.

2.3 The Archetypes
Pettifor (1995) discusses archetypes and their place in the process of individuation, while Beck (1999) discusses archetypes and their modern manifestations. According to Pettifor, archetypes are essentially quasi autonomous functions which give rise to specific motifs (as common in all mythology as in any individual’s life) and, although they are often discussed in terms of personifications, which appear in dreams, they can also be seen in themes of stories, both mythological and lived. They are, therefore, said to be potent as patterns of action, performing discrete functions that make them more than just flavours of the same thing and should not be confused with personified images. While the self may give rise to an image of Jesus Christ for example, it is also the archetype behind the most abstract of mandalas.

Mandala is a geometrical figure based on the squaring of a circle around a unifying center: the desire for spiritual unity and psychic integration. In Hinduism, the mandala is also regarded as a place separated and protected from the ever-changing and impure outer world of the endless cycle of birth, life, death, and rebirth.

Pettifor goes on to say that Jung defined the archetypes as major inhabitants of the unconscious mind and used various expressions to describe them. At times he referred to them as “nodal
points,” “motifs,” “primordial images,” and “patterns of behavior”. He spoke of them as organs of the unconscious much as the heart and liver are organs of the physical body, each with their own specific role or quality. The main five archetypes are said to be:

2.3.1 The Self
The self is simply the epicenter and the totality of the entire psyche. It is the archetype which contains all the other archetypes and around which they orbit. For Jung, the self is symbolized by the circle, especially when divided into four quadrants, the square, or the Mandala. The self besides being the centre of the psyche is also autonomous, meaning that it exists outside of time and space. It is the source of dreams and often appears as an authority figure in dreams with the ability to perceive the future or guide one in the present.

2.3.2 The Ego
This is the midpoint of consciousness. It is ‘identity’. It is ‘I’. Nonetheless it is not the totality of the psyche. Being the king of consciousness, amounts to dominion over a small but important land surrounded by a wide world of terra incognita.

2.3.3 The Persona
The Persona belongs more to consciousness than to the unconscious; it denotes the various masks one wears when relating to the world outside oneself, the social roles we all learn to play. It mediates between one’s individuality and the expectations of others. In as far as conformity is concerned, those who neglect the development of a persona tend to be gauche, to offend others and to have difficulty establishing themselves in the world. Another danger is that too rigid a persona means too complete a denial of the rest of the personality and all those aspects which have been relegated to the personal or belong to the collective unconscious.
2.3.4 The Shadow
It is the receptacle for all those uncivilized desires and emotions that are incompatible with social standards and our ideal personality, all that we are ashamed of, all that we do not want to know about ourselves. It can be referred to as ‘the noble savage’ due to its nature of incompatibility with social standards and our ideal society.

2.3.5 The Anima/Animus
The Anima is the female soul image of a man while the Animus is the male soul image of a woman. The anima is the inner man, the animus the inner woman. A man is a man because of one chromosome. He has twenty-three chromosomes from his mother. There is a feminine aspect to man and a male aspect to woman. The above archetypes are clearly shown in the diagram below. It should, however, be stated here that there are a host of other archetypes described across Jung’s works.
Furthermore, Mattoon postulates that the process of individuation is a chequered one, characterized at various stages by progress and regress, flux and stagnation. It is by no means a straight progress or a clear soar upward. Individuation, deduces Mattoon, is a process, and not a description of the totality of the psyche.

2.4 Religion
Religion occupies a special niche in a discussion pertaining to journeys. The religious factor in European as well as African literature is handled extensively by quite a lot of writers. Stern (1971) says that religion is one of the earliest and ingenious creations of man’s search for meaning. The Jewish religion and, later, the Christian faith provided so well-integrated frames of orientation that they gave meaning to Western man’s existence for many centuries. Stern further surmises that the medieval Christian lived in a world which satisfied completely his need for a meaningful existence, and still today Christianity provides a satisfactory frame of orientation to many millions.

Jung seems to see religion as a necessary component in the process of individuation; not in the confessional or creedal sense such as being a Baptist or a Buddhist, but rather in the experiential sense. He writes,

"I want to make clear that by the term 'religion' I do not mean a creed. It is, however, true that on the one hand every confession is originally based upon the experience of the numinous and on the other hand upon the loyalty, trust, and confidence toward a definitely experienced numinous effect and the subsequent alteration of consciousness: the conversion of Paul is a striking example of this. 'Religion,' it might be said, is the term that designates the attitude peculiar to a consciousness
which has been altered by the experience of the numinous"
(Psychology & Religion; C. G. Jung, pg. 6).

Therefore Jung integrates religion into the process of individuation from both Eastern Unitarian thought and his own concept of God from his European upbringing. Morton T. Kelsey, in the twelfth chapter of his book entitled Psychology, Medicine & Christian Healing, shows how it was Jung who integrated religious experience into psychological thought more fully than any other psychologist. Kelsey explains how "Jung lived to be almost 86 and wrote until three weeks before his death; during the final 15 years of his life—from the time of a nearly fatal illness until his death—Jung's main preoccupation was the significance of religious experience for psychiatry and psychology" (Morton T. Kelsey, 1966:241).

The notion of the numinous (spiritual power) was also an important concept in Jung's writings. He regarded the numinous experience as fundamental to an understanding of the individuation process. Rudolf Otto (1958) argues that the numinous can be experienced as something fearful and alienating, but also something comforting with which one feels a certain communion or continuity. Religious ideas such as the wrath of God or the peace of God express those different aspects of numinous experience. Some scholars hypothesized the existence of a wider, subconscious dimension of the self that could help account for the source of apparently supernatural visions, voices, and revelations. Jung describes the notion of a creative unconscious, understood as an element of the mind surrounding the individual ego and often expressed through religious symbols.

Eliade Mircea (1987)'s understanding of religion centers on his concept of hierophany (manifestation of the sacred)—a concept that includes, but is not limited to, the older and more
restrictive concept of theophany (manifestation of a god). From the perspective of religious thought, Eliade argues, hierophanies give structure and orientation to the world, establishing a sacred order and that the “profane” space of nonreligious experience can only be divided up geometrically. Thus, profane space gives man no pattern for his behavior. In contrast to profane space, posits Eliade, the site of a hierophany has a sacred structure to which religious man conforms. He further says that a hierophany amounts to a “revelation of an absolute reality, opposed to the non-reality of the vast surrounding expanse.”

According to Eliade’s theory, only the sacred has value, only a thing’s first appearance has value and, therefore, only the sacred’s first appearance has value. Eliade postulates that this is the reason for the “nostalgia for origins” that appears in many religions, the desire to return to a primordial paradise.

Some scholars have noted that Eliade’s theory of eternal return has become a truism in the study of religions. They say that Eliade attributes the well-known “cyclic” vision of time in ancient thought to believe in the external return. For instance, the New Year ceremonies among the Mesopotamians, the Egyptians, and other Near Eastern peoples re-enacted their cosmogonic myths. Therefore, by the logic of the eternal return, each New Year ceremony was the beginning of the world for these peoples. According to Eliade, these people felt a need to return to the beginning at regular intervals, turning time into a circle. (ibid: 3).

Eliade’s theory of external return seems to blend very well with the burial rites practices in Madagascar and our own traditional ceremonies such as Umutomboko which are held every year. According to the site www.myfunkyfuneral.com/trivialplaces visited on 4th November 2010, people in Madagascar dig up their dead relatives for a ceremony called famadihana. They
parade the bones around the village and then bury the remains in a new shroud. The old shroud is given to the childless newlyweds who place it on their bed as if to validate Sedar Senghor's assertion that a narrow bridge separates the living from the dead. This view also evokes an image of Tennyson's Yew tree, in his poem In Memoriam, whose underground life interacts with the dead as a reflection of continuity and cycle of life. The Yew tree, according to Tennyson, does not change with the seasons as most other trees do. It stands silent as all cycles take place, and watches as men live and die as an inevitable part of any earthly cycle.

Eliade further claims that many myths, rituals, and mythical experiences involve a "coincidence of opposites," or "coincidentia oppositorum." He argues that the "coincidentia oppositorum"'s appeal lies in "man's deep dissatisfaction with his actual situation, with what is called the human condition." Andre Malraux in his novel The Human Condition (1933) deals with individual struggle to triumph over destiny. Also, traditional man's dissatisfaction with the post-mythical age expresses itself as a feeling of being "torn and separate." In many mythologies, the lost mythical age was a paradise, "a paradoxical state in which the contraries exist side by side without conflict and the multiplications form aspects of a mysterious unity." The "coincidentia oppositorum" expresses a wish to recover the lost unity of the mythical paradise, for it presents a reconciliation of opposites and the unification of diversity:

"On the level of pre-systematic thought, the mystery of totality embodies man's endeavour to reach a perspective in which the contraries are abolished, the spirit of evil reveals itself as a stimulant of good and Demons appear as the night aspect of the Gods." (Eliade, 101).
An East African interpretation of the effect of Christianity on individuals and communities is provided by Mugambi, (1992). Ngugi, the writer, expresses particular concern about the cooperation and collaboration that existed between the missionaries, the settlers and the colonial administration. Subjugation of African converts to Christianity was effectively used to subjugate Africans totally to the colonial system. This effect is evidently amplified in the characters of Ngugi’s novels, especially his early ones: *Weep not child; The River Between; A grain of wheat.* The corrosive nature of colonialism was responsible for people’s abandoning their traditional ways because of their attraction to Christianity. They came to accept that their own traditions were primitive and incapable of providing them with any solace. Missionaries therefore had managed to change the Kenyan world view and brought in the European hegemonic culture into their exploitative Christian doctrine. Ngugi therefore demonstrates how the Kenyans (characters) lose their confidence in their own culture, their roots, their orientation- a consequence of what Fanon (1963) calls ‘cultural genocide.’

The missionaries needed and raised black evangelists like Obebe, the catechist, in *The old man and the Medal* to help spread Christianity. These African evangelists were of necessity and consequently alienated from their community and their environment because they had to travel to various places in their evangelism. In *The Tongue of the Dumb*, for instance, Dominic Mulaisho has ably demonstrated how missionaries helped spread Christianity. The teachers, for instance, were sent out to propagate Christianity among the people who were perceived as pagans. These African evangelists became totally dependent on the (white) missionaries for their sustenance. They were made to stay in mission stations such as Katondwe mission situated in the hinterland of the Luangwa Valley.
Mugambi (1992) concludes that Christianity was presented as the answer to some of the problems and many other challenges Africans were facing. Quoting John Mbiti, author of *African Religions and Philosophy*, Hill-Lubin declares that Africans are a ‘notoriously religious people’. Baldwin (1975) provides a direct relationship between ‘the search’ and religion.

Baldwin speculates that the history of any literature is the history of a unique series of quests, the stories of the individuals in search of external community and internal harmony. Without a sense of community, a context to authenticate his existence and ratify his identity, the individual is driven to isolation and finally to physical or spiritual destruction. Baldwin claims that once God is dead, and each time, so to speak, he dies again, a substitute must be found, some web of shared values which will give meaning and significance to the fragile individual self.

Only after the wilderness has been subdued and the spiritual solidarity of the community established, hypothesizes Baldwin, can the individual afford the self-indulgent luxury of the quest for internal harmony.

### 2.5 Conclusion

This Chapter has attempted to review various literatures that examine the subjects of the dissertation. The various literatures explored focused on the journey motif, individuation process, the archetypes and religion.

The next Chapter presents the synopsis of texts under investigation without any attempt to analyse them. 
CHAPTER THREE
SYNOPSIS OF THE TEXTS

3.0 Introduction
In the preceding Chapter, relevant literature was discussed with special reference to journeys, individuation process, Archetypes and Religion.

This Chapter presents the synopsis of the texts without any attempt to analyse them since the analysis is done in Chapter Four. The dissertation studies three texts in total. Despite the fact that there is reference to other texts made, the subject texts are given eminence. This chapter briefly retells the works under study. It starts by presenting the overview of Oyono’s *The old man and the Medal*, followed by Ngugi’s *Devil on the Cross* and finally Eliot’s *Silas Marner*.

3.1 The Old Man and the Medal
First published in 1956 by Julliard, the edition used in this dissertation is a translated edition of 1967 by John Reed and published by Heinemann Educational Books Limited.

The novel opens when Meka, a devout Christian and a respectable Cameroonian of Doum, is summoned by the Commandant. Meka and his friends are intensely affected by such a call. He spends a sleepless night brooding about his forthcoming encounter with the French Colonial master- the commandant.

However, when he reaches the office of the Commandant, the latter informs Meka that he (Meka) is going to be given a medal of friendship with the whites by the Governor from Timba in appreciation of Meka’s good dealings with them ever since they came to Cameroun.

Upon hearing this, Meka is overwhelmed by enormous joy. Adding a spice to his delight is the fact that he is driven back home by the Commandant. When he arrives home, people hold a mini-
celebration although Meka is rather apprehensive and skeptical about the pending medal award ceremony. Meanwhile people are anxiously and happily looking forward to the medal ceremony.

Meka and his people prepare themselves for the ceremony. He has his Zazou jacket tailored for him and a pair of leather shoes bought for him by his wife Kelara. A lot of food for the many people they are expecting to come for the ceremony is prepared while banana leaves are spread on the floor where people are going to sleep. Amalia, being a sister to Meka, on the one hand prepares many varieties of food to take to Meka while her husband Engamba takes with him a he goat for the occasion. The whites equally prepare themselves adequately for the occasion to take place at the African community centre.

When the Medal giving ceremony finally comes, Meka suffers physical discomfort such as the pain in the toes due to the tightness of the shoes, the blistering heat from the sun where he is standing and the urgent need to open his bladder. Psychologically, Meka suffers greatly as he is made to stand alone in a white-washed circle in the sun and he is also given a soft hand shake instead of being embraced. Worse still, he is given a medal that is of poor quality than the one given to M.Pipiniakis. At the reception, Meka invites the chief of whites to go and eat with him the he goat Engamba had brought for the occasion. Unfortunately, the chief turns it down in a very hypocritical way “I eat with you in thought.”

Meka is not only rejected by the Whites but also maltreated and incarcerated in the police Cell by African police who carry out the white man’s rules without discretion. When Meka is finally released, he and the people see clearly the implication of the Medal given to Meka. They no longer trust the white man; they would rather remain independent than believe the white man’s
pledges of friendship- pledges that are well calculated to applaud Africans into believing that they are loved by white men.

3.2 Devil on the Cross

Devil on the Cross was written by Ngugi Wa Thiongo while he was imprisoned. He was held without trial by the government that tried to silence him. The result was a book that was “one of the century’s greatest novels.” Devil on the Cross was published in the year 1956 and focuses on the master protagonist in the name of Jancinta Wariinga.

At the beginning of the novel, Wariinga suffers from culture complex, behaving like Clementine, the new wife of Ocol, in The Song of Lawino. Jancinta Wariinga is a young, beautiful black woman who easily “stops men in their tracks”. She is like thanks giving dinner, a feast for the eyes. Jancinta moves with grace when she is without self conscious. Underneath all her beauty, she is a suicidal person who hates her blackness. She truly hates her blackness because she uses “skin lightening creams”. The skin lightening cream rejects her skin colour because the cream knows “that what is born black can never be white”. We are informed that Wariinga’s body, like that of Clementine in Song of Lawino, is covered by light and dark spots like the guinea fowl. Her hair was splitting, and it had browned to the color of mole skin because it had been straightened by red-hot iron combs”. In short, Wariinga runs after a shadow and she is “in covetous pursuit of the beauty of other selves”.

In a dramatic game and parable “of the hunter and the hunted” between her and the Rich old man of Ngorika, Wariinga conceives but the rich old man abandons her. However, she is lucky enough to have a family that will take care of her child, and support her through secretarial college. When Wariinga gets a temporary job as an office worker (typist), she suffers sexual
harassment and intimidation from her boss, who has merely, bided his time to recruit her as his sexual partner. But this time she does not succumb and so she is sacked as an office typist for refusing the advances of her boss—the manager of the Champion Construction Company. Melodramatically, she is victim the same day of her boyfriend’s desertion and a rapacious landlord and his thugs who eject her out of her house and she is given a fake invitation card to a feast in Ilmorog bearing the heading “The Devil’s Feast.” Hence, she finds herself in the street, where in fact, we meet her as she again attempts committing suicide but is rescued by Muturi.

As a result of the misfortune that has befallen her, Wariinga decides to take a long journey back to her parents. In her journey from the city to the village called Ilmorog, she uses the matatu as a mode of transport. On the matatu bus, Wariinga meets Wangari, Muturi, Mwireri wa Mukiraa, Gatuiria and Mwaura the driver of the Matatu bus. It is during this encounter that she receives a genuine invitation card headed “A Big feast” to be held in Ilmorog. The objective of the feast is explained by Mwireri wa Mukiraa, a sympathizer. He says the feast has been arranged by the Organization for Modern Theft and Robbery to commemorate a visit by foreign guests from an organization for thieves and robbers of the Western world. The Matatu Matata Matamu Model T Ford, registration number MMM 333, was like a church as Mukiraa bombarded fellow passengers with scriptures from the bible; the passengers were deaf to the noise of the vehicle as it waddled along the TransAfrican Highway, bearing them towards Ilmorog. (Devil, P.81)

Wariinga’s experiences at the thieves' carnival, and as the observer of the march of peasants and workers against their oppressors, change her perception of life once again. After they have heard the speeches delivered to the marchers by their leaders (including Muturi) both Gatuiria and Wariinga feel challenged and decide to join the peasants and workers’ protest and revolt against
exploitation. Wariinga is then given a gun by Muturi which she uses to kill the Old Rich Man of Ngonika at the end of the novel.

In the final section of the novel (i.e. chapters 10, 11 and 12) which commences after the ‘Devil’s Feast’ at limorog, we meet a new dynamic Wariinga. She becomes the beautiful woman she should be. She trains as a mechanical engineer at the polytechnic and has dared to storm a man’s citadel. She acquires respect and equality among fellow workers and students. She has also acquired physical and social confidence by learning karate and can adequately deal with any male intimidation. Wariinga also speaks with the voice of a people’s judge when she condemns the Rich Old Man to die.

3.3 Silas Marner

Much shaken after the accusation, Silas finds nothing familiar in Raveloe to reawaken his faith and falls into a numbing routine of solitary work. His one attempt at neighborliness backfires: when a herbal remedy he suggests for a neighbor’s illness works, he is rumored to be a sort of witch doctor. With little else to live for, Silas becomes infatuated with the money he earns for his work and hoards it, living off as little as possible. Every night he pulls his gold out from its hiding place beneath his floorboards to count it. He carries on in this way for fifteen years.

The novel opens when Silas Marner, the protagonist, is the weaver in the English countryside hamlet of Raveloe in the early nineteenth century. Like many weavers of his time, he is an outsider—the object of suspicion because of his special skills and the fact that he has come to Raveloe from elsewhere. The villagers see Silas as especially odd because of the curious cataleptic fits he occasionally suffers. Silas has ended up in Raveloe because the members of his
religious sect in Lantern Yard, an insular neighborhood in a larger town, falsely accused him of theft and excommunicated him.

Squire Cass is the wealthiest man in Raveloe, and his two eldest sons are Godfrey and Dunstan, or Dunsey. Dunsey is greedy and cruel, and enjoys tormenting Godfrey, the eldest son. Godfrey is good-natured but weak-willed, and, though secretly married to the opium addict Molly Farren, he is in love with Nancy Lammeter. Dunsey talked Godfrey into the marriage and repeatedly blackmails him with threats to reveal the marriage to their father. Godfrey gives Dunsey 100 pounds of the rent money paid to him by one of their father’s tenants. Godfrey then finds himself in a quandary when Dunsey insists that Godfrey repay the sum himself. Dunsey once again threatens to reveal Godfrey’s marriage but, after some arguing, offers to sell Godfrey’s prize horse, Wildfire, to repay the loan.

The next day, Dunsey meets with some friends who are hunting and negotiates the sale of Wildfire. Dunsey decides to participate in the hunt before finalizing the sale, and, in doing so, he has a riding accident that kills the horse. Knowing the rumours of Silas’s hoard, Dunsey makes plans to intimidate the weaver into lending him money. His walk home takes him by Silas’s cottage, and, finding the cottage empty, Dunsey steals the money instead.

Silas returns from an errand to find his money gone. Overwhelmed by the loss, he runs to the local tavern for help and announces the theft to a sympathetic audience of tavern regulars. The theft becomes the talk of the village, and a theory arises that the thief might have been a peddler who came through the village some time before. Godfrey, meanwhile, is distracted by thoughts of Dunsey, who has not returned home. After hearing that Wildfire has been found dead,
Godfrey decides to tell his father about the money, though not about his marriage. The Squire flies into a rage at the news, but does not do anything drastic to punish Godfrey.

Silas is utterly disconsolate at the loss of his gold and numbly continues his weaving. Some of the townspeople stop by to offer their condolences and advice. Among these visitors, Dolly Winthrop stands out. Like many of the others, she encourages Silas to go to church—something he has not done since he was banished from Lantern Yard—but she is also gentler and more genuinely sympathetic.

Nancy Lammeter arrives at Squire Cass’s famed New Year’s dance resolved to reject Godfrey’s advances because of his unsound character. However, Godfrey is more direct and insistent than he has been in a long time, and Nancy finds herself exhilarated by the evening in spite of her resolution. Meanwhile, Molly, Godfrey’s secret wife, is making her way to the Red House to reveal the secret marriage. She has their daughter, a toddler, in her arms. Tiring after her long walk, Molly takes a draft of opium and passes out by the road. Seeing Silas’s cottage and drawn by the light of the fire, Molly’s little girl totters into Silas’s cottage and falls asleep at Silas’s hearth.

Silas is arrested by an invisible wand of catalepsy at the time and does not notice the little girl enter his cottage. When he comes to his consciousness, he sees her already asleep on his hearth, and is as stunned by her appearance as he was by the disappearance of his money. A while later, Silas traces the girl’s footsteps outside and finds Molly’s body lying in the snow.

Silas goes to the Squire’s house to find the doctor, and causes a stir at the dance when he arrives with the baby girl in his arms. Godfrey, recognizing his daughter, accompanies the doctor to
Silas’s cottage. When the doctor declares that Molly is dead, Godfrey realizes that his secret is safe. He does not claim his daughter, and Silas adopts her.

Silas grows increasingly attached to the child and names her Eppie, after his mother and sister. With Dolly Winthrop’s help, Silas raises the child lovingly. Eppie begins to serve as a bridge between Silas and the rest of the villagers, who offer him help and advice and have come to think of him as an exemplary person because of what he has done. Eppie also brings Silas out of the benumbed state he fell into after the loss of his gold. In his newfound happiness, Silas begins to explore the memories of his past that he has long repressed.

The novel skips ahead sixteen years. Godfrey has married Nancy and Squire Cass has died. Godfrey has inherited his father’s house, but he and Nancy have no children. In the initial years of marriage, Nancy had expected to be a mother. But their only child died at birth, and Nancy has refused to adopt a child. Meanwhile, Eppie has grown into a pretty and spirited young woman and Silas is a contented father.

The stone-pit behind Silas’s cottage is drained to water neighboring fields, and Dunsey’s skeleton is found at the bottom, along with Silas’s gold. The discovery frightens Godfrey, who becomes convinced that his own secrets are destined to be uncovered as well. He confesses the truth to Nancy about his marriage to Molly and fathering of Eppie. Nancy is not angry but regretful, saying that they could have adopted Eppie legitimately if Godfrey had told her earlier.

That evening, Godfrey and Nancy decide to visit Silas’s cottage to confess the truth of Eppie’s lineage and claim her as their daughter. However, after hearing Godfrey and Nancy’s story, Eppie tells them she would rather stay with Silas than live with her biological father. Godfrey
and Nancy leave, resigning themselves to helping Eppie from afar. The next day Silas decides to visit Lantern Yard to see if he was ever cleared of the theft of which he was accused years before. The town has changed almost beyond recognition, though, and Silas’s old chapel has been torn down to make way for a new factory. Silas realizes that his questions will never be answered, but he is content with the sense of faith he has regained through his life with Eppie. That summer Eppie is married to Aaron Winthrop, Dolly’s son. Aaron comes to live in Silas’s cottage, which has been expanded and refurbished using the money that Godfrey donates.

3.4 Conclusion

This chapter has principally given the synoptic appraisal of the works under investigation. These are: *The Old Man and the Medal*, *Devil on the Cross*, and *Silas Marner*. The next chapter examines the Journeys in the texts.
CHAPTER FOUR
JOURNEYS IN THE TEXTS

4.0 Introduction
This chapter examines the journeys in the texts under investigation. It should be mentioned on the onset that only journeys undertaken by major characters will be given more attention. As indicated earlier, the texts in question here are: The Old Man and the Medal, Devil on the Cross, and Silas Marner.

4.1 The Old Man and the Medal
Meka’s departure to the medal giving ceremony is preceded by joyous celebrations by his community, portraying a picture of communalism which is typical of the African way of life. Africans do almost everything together. In African culture, the joy of an individual is the joy of the community. Equally, the sorrows of an individual are the sorrows of the entire community:

"There was a brief silence. It was broken by the ululations of the women. They gave their wails of joy which a white man who was new to the country might mistake for a warning siren. The women quickly organized themselves. They formed a semi-circle in front of Meka’s veranda. Meka was sitting beside his wife, nodding his head. .................................................................It seems that a medal from Paris is going to be given to him (Meka) by the Chief of the white men from Timba who is coming here specifically for it..." (Oyono, 1967:16).

The happiness and the joy that consume this community emanates from their conviction that the medal means that Meka has become as famous as the chief of the whites. The community also believes that Meka would become someone among the whites as the medal is going to be a mark of friendship with the whites and that through Meka; all natives have become friends of the white men.
Indeed, Meka’s journey is full of expectations and it is a very rare opportunity for an African of Meka’s stature to share the same platform with the whites. Any wonder Meka has a Zazou jacket tailored for him specifically for the occasion. His wife also buys him a pair of shoes to use at the medal ceremony. This act by Meka’s wife probably demonstrates an act of defiance to the notion that women are always recipients of men’s toils. She portrays a complete opposite picture to the man’s wife in *The Beautiful Ones Are Not Yet Born* whom one would call “blood sucker,” rather *femme vampire*. She only consumes what the man produces. One can therefore say that Meka’s journey is occasioned by his recognition by the whites for his generosity and hence deserves to be honoured in a special way.

Prior to his journey to the Medal giving ceremony, Meka is summoned by the commandant. He embarks on a physical journey to the commandant’s residence despite his apprehension about the summons. The journey involves movement through winding paths which evoke the concept of drawing the Mandala:

*\textit{Meka had been taking short cuts down the winding paths, just visible in the grass, that always run through the stunted bush round colonial towns. His trousers were wet up to the knees. At that hour of the morning grasses heavy with dew hung over the path. Meka pushed them away with his stick but they sprang back and caught his trousers, drenching them. (Ibid: 5)}.\*

The drenching of Meka’s feet during his journey to the commandant’s residence evokes the biblical picture of Jesus drenching his disciples’ feet during the last supper to prepare them for their pending mission- to spread the gospel across the globe. Meka’s drenched feet could be interpreted as a prophetic picture of his future role as a representative of his community among the whites.
The further Meka travels through the winding paths, the more apprehensive he becomes about the pending meeting with the commandant. In his sober mind, he feels he cannot approach the commandant’s residence because it is a place where no one dares to set foot unless he has a heavy pair of well-rounded balls between his legs. Meka, therefore, has to pass through Mammy Titi’s place so that he can take some African beer called “Arki.” This beer enhances his courage to be able to face the commandant as can be seen after drinking it:

‘Gentlemen, I must leave you,’ said Meka. ‘I am on my way to the Commandant’s. He pushed his helmet onto his head. The main road stretched before him and he seemed to be seeing it for the first time.

......................’The road is beautiful,’ said Meka, ‘really beautiful. O road, daughter of all our Labour, lead me to the white man! Now a tune was running in his head. He began to whistle it to himself, twirling his stick in time to the music. (Ibid: 11).

Oyono seems to suggest that the colonialists have reduced the Africans to cowards or perhaps have robbed the Africans of their virility as can be seen through Meka who can not face the white man except when he is under the influence of ‘arki’. Should one say that Meka is not a real man- he lacks a heavy pair of well-rounded balls between his legs or perhaps he is betrayed by his advanced age.

Meka’s journey to the commandant exposes the reader to what one would call ‘Literature of protest’ against what the missionaries (colonialists) have imposed on the Africans as observed by Oyono:

The natives had been forbidden to distil their own cheap alcohol from maize and bananas to drive them on to the European spirits and the wine that flooded into the commercial centre. (Ibid:9).
Despite the colonialists’ attempt to forbid the brewing of African arki, the Africans rebel against this move. Mammy Titi, a typical epitome of Abraham’s Shebeen women in Mine Boy, continues to distil ‘arki.’ A Shebeen woman is outspoken, rebellious and independent of men. She is even prepared to take on men and such men fear these shebeen women. In a South African context, even oppressors feared the shebeen women to an extent of passing draconian laws to arrest them and sent them to prison. Perhaps the portrait making of Mammy Titi in The Old man and the Medal is one way of projecting women as being equal to men and that they are able to sustain their own lives as opposed to the notion that women are dependent on men for survival.

Meka on the one hand drinks ‘arki’ which the missionaries have condemned. They say that it blackens the teeth and the souls of his parishioners. Meka’s behaviour, as sign of protest, seems to suggest that the African way of life can not be completely uprooted by any foreign influence as can be seen when Oyono says:

*So when from time to time Meka paid a call on Mammy Titi it was not without certain tightness about the heart. He, of all people, should not be giving a bad example. But “the mouth that has sucked never forgets the taste of milk” he said to himself. How then could he forget the African-gin, drops of which had fallen on his tongue at a time before there was hair on his belly and before he had tasted the sweetness of the Lord? (Ibid: 10).*

When Meka arrives at the medal giving ceremony, his physical journey exposes him to physical discomfort, contrary to the expectations of the blacks. It is indeed a day of gloom for Meka. He suffers the pain in the toes due to the tightness of the shoes and the blistering heat from the sun where he is conspicuously placed. Worse still, the urgent need to open his bladder has a more debilitating effect on Meka:
Meka could not tell what hurt the most, his feet, his belly, the heat or his teeth. If he had been asked at that moment what was wrong he would not have been lying, as he usually was, when he gave his reply that the pain was everywhere at once. (p. 89).

The pain Meka suffers due to the tightness of the shoes could be interpreted as a symbolic representation of Africans’ incarcerated freedom during the colonial rule, if not a symbolic picture of Meka’s incarceration later by the colonial police. The feet that are meant to be free are imprisoned by the shoes manufactured by the whites.

Meka does not only suffer physical discomfort but he also suffers a psychological torture as can be seen when he is made to stand alone in the white-washed circle in the sun. He can not step out of this circle to either join his fellow Africans or the whites. It seems at this point Meka has grasped the thread of alienation because he is detached from his own people and indeed from the whites who, hypocritically, call Meka their friend. Even when the chief of the whites comes, the commandant introduces Meka to the white chief using the point of his chin. As if this were not enough torture, Meka is given a soft hand shake instead of being embraced. Worse still, he is given a medal that is of poor quality compared to what M. Pipiniakis gets. Meka is also given an angry look and waved away by Fr Vandermayer when the former tries to ask the latter where the party he has been invited to by the chief of the whites is going to be held. Fr Vandemayer invites Meka into the back of his van though there is no one with him in the cabin.

The above seems to be Meka’s movement from the comfort zone (his village) into what one would call a physical and mental danger zone in which he has to bear the pain with manliness. Meka realizes this state of affairs and he tries to overcome it by thinking about the day he was circumcised. He also soothes himself by thinking about the fact that he is representing his fellow
blacks and the ancestors. However, all this does not seem to come to Meka’s aid because he relies on his own strength. The only option for Meka therefore is to turn to God. Perhaps Meka understands fully that when man is undergoing pain, suffering and isolation, the only source of strength is God. Meka seems to trust in God’s authority and not in man’s majority and therefore expects God’s strength to manifest in his weakness. In his habitual devotion, Meka looks up and makes his supplication to God:

‘Almighty God,’ he prayed to himself. ‘Thou alone seest all that passeth in the hearts of men, Thou seest my dearest wish at this moment as I wait for the medal and for the white chief, alone in this circle, between two worlds’- he opened his eyes, looked in front of him and behind, then shut them again- ‘between two worlds, O God, which Thou hast made utterly different from each other, that my dear wish and great longing is to take off these shoes and to have a piss...Yes, a piss... I am only a poor sinner and not worthy that Thou shouldest hear me... but I beseech Thee to aid me in this position which I have never been in all my life. In the name of Jesus Christ our Lord, So be it. I make the sign of the cross inwardly.’ (Ibid: 88).

Through this prayer, Meka can be said to be undertaking a quiet, meditative walk- the labyrinth walk- which Medeiros (2008) describes as a helpful spiritual tool for those who are dealing with recovery work and that it can help to quiet the mind, open the heart; encounter a new and refreshing clarity. One would further postulate that this is the beginning of consciousness for Meka. The treatment he receives from the whites has opened his eyes and he becomes aware of himself as a separate, vulnerable human being when he says, “alone in this circle, between two worlds.” This awareness is the beginning of consciousness. No wonder later Meka reaches a point of realization that whites can not be relied upon:

*Ah, these whites. Nothing was straightforward with them. They ran when they walked and they were tortures when they had made you a*
promise. They were taking their time over there, on the other side of the courtyard, dragging out their presentations and their salutations. (Ibid: 91).

As if this treatment is not enough, the chief of the whites refuses to go and eat a he goat with Meka when he says, “I eat with you in thought”. More so, the whites sit on their own in the dais during the ceremony while talking to themselves, without mixing with natives. They toss glasses among themselves. The Africans are discontented with the whites’ behavior and have this to say:

*These white men always exaggerated. How could they say they were more than brothers to the natives? The High Commissioner and all the Frenchmen in Doum had had seats up on the dais along with the Greeks, who were the people who kept the Africans from getting rich. There was no African on the platform with them. The High Commissioner hadn’t talked as man to man with any African. Everything had been in public. How could they talk of friendship if you could only talk to the High Commissioner as if you were addressing a tribunal? (Oyono,111).*

This makes the natives conclude that whites do not keep promises and that they are not true brothers at all. The whites’ behaviour in fact reveals the naked truth that they talk about being more brothers to natives. Their talk is far from being true. Their hypocrisy shines brightly through their actions; and only a fool would believe their words. Their very action puts into question the significance of the medal they claim is for friendship that they confer upon the distinguished native of Doum.

As Mumba (2007) has observed, the whole farce of the award ceremony and indeed the treatment he receives from Gullet makes Meka take a critical self-exploration. He comes to several realizations: he is a black man and the Whites will never accept him as an equal. There is no common denominator between black and white. Even his religious status does not draw'him
closer to brotherhood with whites; neither does the surrender of his ancestral land to the church nor the sacrifice of his sons who died in a Whiteman's war. All that he is is an old fool as indicated by his response to the inspector:

"Tell him I am a very great fool, who yesterday still believed in the white Man's friendship....... I am very tired. They can do what they like with me..." (Ibid: 134).

When Meka is arrested and put in cells, his psychological journey gains momentum. In his confinement, loneliness takes rage of his stay in cells. Like Letitia and Peplan (1982) have observed, loneliness occurs when people perceive that their social relations are deficient in some important ways. Meka has indeed grasped this path of loneliness when he says, "Man is all alone in the world!" and seems to be alive to the fact that to say "I am lonely" is to admit you are essentially inadequate, that you have nobody who loves you. To be without a lover, friend or family at this critical time for Meka is like having failed in the eyes of society, and perhaps in his own eyes as well. The confinement of Meka, like Ezeulu in Achebe's Arrow of God, "recoil onto the self" seems to be the genesis of a serious mental journey. When an individual is in solitude, he/she undertakes a journey one would call imaginary journey during which an individual learns about themselves. Meka seems to be exploring, reflecting and fusing together the seemingly intangible with reality when he is sitting in a Bellaquian Ur-posture:

Lost in his thoughts Meka made no move. He had never before come face to face with himself like this. He did not know how to seize the thoughts and images that were springing in his head. For a long while he stayed with his chin cupped in his hand, and then suddenly he shouted. 'My God!' (p. 129).
Meka’s illusory journey seems to draw on previous experiences and understandings and perhaps moves beyond these limited perceptions into more speculative or fantastical realms. His mind goes back to the time when his tribesmen under the guidance of Meka’s grandfather who was the chief of the *nvemas* killed the first German white man and gave the skull to the chief. Later this skull was given to Meka, but he threw it away on his baptismal day. He calls this day “The day I became a slave.” (p.137). Through this oneiric journey, Meka learns about himself and also becomes free to be himself, to make his own decisions and prepare himself for a further journey back home when he is released from the cells.

The day Meka got baptized and assumed a Christian name marked the genesis of his spiritual journey. He was like a butterfly that symbolizes the ability of the creative spirit to migrate from lower order of existence to a higher, more perfect one. Meka had surrendered his life to God as if to demonstrate what the Apostle Paul says in the Bible:

"I urge you therefore, brethren, by the mercies of God, to present your bodies as a living sacrifice, wholly acceptable to God, which is your spiritual service of worship. And do not be conformed to this world, but be transformed by the renewing of your mind, that you may prove what the will of God is, that which is good and acceptable and perfect" (Romans 12:1-2; NASB).

The idea here is the same as the Old Testament picture of sacrifice being burned up on the altar. The Christian is totally consumed, giving everything to God, including body, soul, and spirit—allowing God to begin the process of wholeness in the individual.

Meka had embraced the white man’s religion so much that he had sacrificed not only his land to the Church but also his two sons to die in a white man’s war. Perhaps Meka fully understood that
in Christianity, religion is sometimes referred to as ‘The Way, the path to living in harmony with the universe, the guide to living life as it was meant to be lived.’ Kushner Harold (1986) in his book titled *When All you’ve Ever Wanted Isn’t Enough* seems to agree with the above statement when he says “as soon as human beings grew to understand that there was more to life than mere survival, they looked to religion to be their guide to the good life.” Any wonder Meka’s only hope for protection when he is in *the belly of the whale* is God. When one reluctantly embarks on a spiritual journey, they find themselves in an uncomfortable place: darkness. Being in *the belly of the Whale* is a wonderful metaphor for the darkness that surrounds a person on a spiritual journey. It is the darkness of not-knowing. However, there is also rebirth here as can be seen with Jonah and Paul who become new people when they come out of the belly of the whale.

The foregoing brings into perspective the embryonic state here and how symbolic it is of reflection in Greek philosophers. Are these philosophers not taking a journey into themselves on behalf of humanity that they are constantly on a process of self interrogation for all of humanity? For instance, why from the time of Abel and Cain is there fratricide, the killing of a brother? One would at this point postulate that there is a possibility that this act is what has come to be called genocide. When one talks of pictures of people like Aristotle in reflection (embryonic state), they are pictures of a man looking down as if saying, what should be done. This posture encapsulates embryonic symbol of renewal or may be a possibility of a new world. The embryo for an alert scholar, therefore, is imparted with a lot of potentiality.

However, after suffering brutality at the hands of the police, Meka is so sore at heart that when a passer-by asks him what happened to him, all he says is: “the whites...just the whites...” At this point, Meka’s spiritual journey takes a U-turn. His sad experiences with the white men have not
only eroded away the trust he had in them but also his faith in Christ. Mattoon (1981) posits that when people find that traditional religion is no longer a vital force in their lives, they are likely to turn to other potential sources of meaning. While Baldwin (1975) claims that once God is dead, a substitute must be found. Meka is indeed such a character who is not an exception because he turns away from the white man’s religion and goes back to his original superstitious beliefs. When he stubs his big toe against a root, he is certain he is going to find a good meal. Also, when a panther-rat runs along the path, Meka says the following ritual words “He knows where he is going.” He chides himself for having continued the previous day, with his journey to the ceremony when he did not meet a panther-rat.

Meka questions God the benefit of his Christian life when he says:

But God, what was the use of being innocent and humble in this world where virtue and honesty no longer paid? Where man had become as impersonal as grain of sand in the desert? (Oyono, 131).

It seems that Meka understands the role religion plays in society, of connecting people to God to make a vast uncontrollable world seem less threatening and that it also connects people to each other so that they would not have to cerebrate or mourn alone.

But because religion in his case plays its role otherwise, like Silas Marner in Silas Marner, he renounces his Christian faith because he sees a lot of contradictions between the morality the harbingers of the good news preach and their way of life. He sees or better still, perceives that Christianity is more of a tool of colonialism than an agent of civilization. Symbolic of this is father Vandermayer’s complete identification of himself with the colonial masters both at and after the medal ceremony. Even the holy man’s condemnation of the African beer on the grounds
that it blackens the teeth and darkens the soul, is a shining example of his alliance with his fellow whites. It was actually Gullet who had approached and requested the priest to preach against arki beer so that a state of quietness could be maintained in the African compound. Thus, the consumption of African beer becomes a mortal sin whereas drinking of the white man’s alcohol – whisky wine and Champagne is morally acceptable.

The priest plays his cards well to support Pipiniakis’s business; of course this is done in the name of God! as if to justify Marx and Engels’s argument that ‘religion has a double function of compensating the suffering of the poor with promises of spiritual wealth, while simultaneously legitimating the wealth of the dominant class.’(Turner,1978:80). As a symbolic way of demonstrating that he has done away with Christianity, Meka orders away Mr. Ignatius Obebe, the Christian catechist from his home (Meka’s) and refuses to hear any talk about Jesus Christ. This departure from light (Christ) into darkness (the Devil’s arena) makes Meka hold the whites in great contempt and goes to the extent of identifying the profile of the governor with that of the pig that feeds on his excrement of feces.

Indeed, Meka sees no benefit to hang on to a faith that pacifies one so that one becomes easily manipulatable and colonized. It seems Meka has grasped the Freudian thread in his consideration of religion to be an illusion- an idea determined by wishful thinking. Perhaps Oyono’s portrait making of the old man (Meka) and Obebe, the catechist and their possible emasculation is a way of saying that religion robs us of our virility and that it deadens our mind. Religion, as seen through the lenses of James Baldwin in his book Go Tell it on the Mountain is debilitating in the lives of blacks. They are made to bow to God in the hope that He will save them from the torture of this world, and still others see the misery religion inflicts upon their ‘sisters’ and ‘brothers’
and run from it, like Meka- out of rage- to a desolate life. Probably the root cause of the Christian white man’s treatment of the blacks lies in the belief that the black man is a descendant of the cursed son of Ham, Canaan. Having seen his father’s nakedness, Ham had his son, Canaan, cursed to be a slave of his brother’s by Noah (Genesis Chapter 9). At the end of Meka’s journey, the White God has successfully completed his task of dehumanizing the black community. All Meka can do is philosophise. “Poor us” becomes his refrain. His journey has indeed not only been a physical, psychological and spiritual but also a traumatic one just like another elderly religiously-oriented African Ibrahima Dyeng in Sembene Ousmane’s Money Order.

4.1.2 Conclusion

Meka’s outward journey is engendered by the summons he receives from the Commandant and this journey leads him through Mama Titi’s place. The stoppage he makes at Mama Titi on his way to the Commandant’s residence is very significant as it allows him to interact with fellow Africans who are in an exuberant mood because of the alcohol they have taken. People generally bring out their sentiments after taking alcohol. It is often said, ‘if you want to know what your friend thinks about you, make him drunk.’ A lot of sentiments are uttered among the villagers who are drinking at Mama Titi’s place. One equally learns a lot from the dialogues in the shebeen and the questions they ask Meka.

In short, Meka’s journey exposes the feelings and attitudes of the Africans toward the colonizers. The fact that the Africans are drunk, they have nothing to hide about their feelings. Through their conversations, as stated earlier, it becomes clearer about their contempt of the white man. They say whites can believe anything.
The hypocrisy of the colonial administrators is also clearly exposed through Meka’s journey. They had condemned and forbidden the arki— the African beer— while they had flooded the market with European spirit and wine. The nature of colonialism is that they will pay and want the money back from the Africans by ensuring that Africans buy European products. This seems to be the exact replica of the current scenario in Zambia where the Chinese government gives Zambia loans and yet the same Chinese companies win tenders to construct roads and other infrastructure in the country.

When the much-awaited day of the ceremony arrives, Meka is to suffer much discomfort occasioned by being positioned conspicuously away from other medal recipients who are white and being made to wait an inordinately long time. Once the award giving ceremony is over, his physical journey back home brings forth a greater understanding, both of the whites and his perception of them. He is inspired to re-examine the notion of friendship that the whites claim to exist between him and them. Like Marlow in Conrad’s *Heart of Darkness*, Meka is transformed as he travels. As he goes through the pain and mental torture, he feels unsettled yet enlightened by the events that are unfolding around him, and is forced to reconsider his impression of the whites. He concludes that whites are not true friends, contrary to what he and his people had thought.

Africans were living a life in thinking that through the Medal; the white man is expressing his intimacy in the African. The Africans are wrong in thinking that through the Medal; they had established the relationship with the whites. Meka does not reach this understanding until he leaves the cells and travels back home, returning to his people a changed man. He has denounced the religion that he had embraced so much in the first place. Unlike the slaves in the United
States who found great comfort in religion, Meka does not find any comfort in a hostile world that has befallen him and hence he returns to superstition. And as a symbolic way of demonstrating that he has done away with Christianity, he throws away Mr. Ignatius Obebe, the Christian catechist from his home (Meka’s) and refuses to hear any talk about Jesus Christ. Indeed, Meka’s journey is more than a physical one: it is a spiritual one as well. It is a journey of self-discovery.

Meka is also made to travel solo in a heavy downpour from the community center on his way back home. He falls in water several times in the process, and loses his medal. Water is something symbolic here. Oyono seems to suggest that water is cleansing Meka of his contact with the whites such that by the time Meka rejoins his family and the community at large, he is a new person. His journey through the storm more less cleansed him from the clutch of another culture which makes sense when, like Ibrahima Dyeng, he makes this statement, “I’ve seen worse,” (p.140). Moreover, his denunciation of the whites and their religion could perhaps be a symbolic representation of the Africans divorcing themselves from colonialism that had manacled their freedom for a long time.

The subsequent analysis is based on the significance of the journey in Devil on the Cross. The study also discusses the causes of the journey and the form it takes.

4.2. Devil on the Cross

The major character in Devil on the Cross is the person of Wariinga, who changes radically in the course of her journey. Initially, we see Wariinga trying to commit suicide owing to external pressures. In her youth, she is corrupted and impregnated by the Rich old man after initially
leading a good and disciplined life. She goes through a lot of emotional and physical hardships in the city and finally decides to return to her village. Her coming to the city was perhaps occasioned by what we may call ‘cargo mentality’ – the desire for material prosperity. The fact that the city is a symbol of wealth and prosperity, people are attracted by this gleam.

However, the hardships that Wariinga, our heroine goes through forces her to launch her return to the village, like the biblical prodigal son:

*She sat down on a box and held her head in her hands, wondering: Why should it always be me? What god have I abused? She took a small mirror out of her handbag and examined her face distractedly, turning over her many problems in her mind. She found fault with herself; she cursed the day she was born; she asked herself: Poor Wariinga, where can you turn now? It was then that she decided to go back to her parents.* (Devil p.11).

In existentialist terms, in moments of crisis as the one Wariinga faces above, the individual loses confidence in the collective order which supports him and feels an acute anxiety to escape and save himself. Wariinga can, at this point, be described as an existentialist who lives as an ‘outsider’ because she sees society as corrupt and she seems to questions what ‘existence’ or ‘being is.’ To the reader who is alert to psychological state of Wariinga in the text should examine the ‘recoil’, ‘despair’ that sets in after these events in as far as they affect her. She is ‘numbed’, as if ‘bludgeoned,’ out of her wits by what is unfolding around her. In this state of mind, self-interrogation becomes apparent as shown in the excerpt above. “Why should it always be me?” What next? Munatamba (2009) contends that often for the broken-hearted, isolated characters the answer to the question ‘what next?’ comes in the form of an exit or suicide.

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On one hand, what comes out here is that Wariinga’s physical movement is also symbolic of a mental journey as can be seen in her contemplating to commit suicide. She, however, does not yield to this thought. Being a follower of the Christian doctrine, perhaps she comes to a point of realization, like Shakespeare’s Hamlet, that suicide is an unpardonable sin. No wonder she decides to return to her village.

Wariinga seems to portray a sense of unbearable psychological pain, a sense of isolation from others, and assumes the perception that death is the only solution to problems about which one feels hopeless and helpless. It is clear here that the role of inflexible thinking or tunnel vision (“life is awful, death is the only alternative”) and an inability to generate solutions to problems tends to override Wariinga’s rational thinking. From the Psychological perspective, Wariinga’s suicide attempt could be a symbolic cry for help, an effort to reach out and receive attention which she receives from Muturi who rescues her from her second suicide attempt.

A French sociologist, Emile Durkheim, argued that suicide rates are related to social integration—that is, the degree to which an individual feels part of a larger group. Durkheim found suicide was more likely when a person lacked social bonds or had relationships disrupted through a sudden change in status, such as unemployment. Wariinga is not an exception here as her dismissal from her job correspondingly affects her relationship with her sweetheart, John Kimwana, who abandons her after he had accused her of being Boss Kihara’s mistress. The reader meets Wariinga a disillusioned character who has reached a crisis in her life and resolutely attempts suicide for the second time in her life.
On her way back home, Wariinga rides on the Matatu. The Matatu is an interesting and unique mode of transport in Kenya. Ngugi takes time to describe the Matatu when he says:

It looked as if Mwaura’s Matatu Matata Matamu Model T Ford, registration Number MMM 333, was the very first motor vehicle to have been made on Earth. The engine moaned and screamed like several hundred dented axes being ground simultaneously. The car’s body shook like a reed in the wind. The whole vehicle waddled along the road like a duck up the mountain. (Ngugi P.31).

The description of this transport that our character uses is very crucial in understanding the society of Kenya. Through Wariinga’s journey, Ngugi shows how an ordinary Kenyan travels when others have several luxury vehicles. Indeed, the inequalities in the Kenyan society are clearly exposed through this outward journey.

The journey Wariinga undertakes on the Matatu does not only expose the inequalities in the Kenyan society but also has a transformational effect on Wariinga’s character and her perception of the world (weltanschauung). During the journey, she learns a lot from the conversations on Mwaura’s vehicle and that she is not the only one who faced misfortunes in the city of Nairobi for Wangari too was in a similar predicament.

More so, her experiences in rubbing shoulders with Wangari, Muturi and Gaturia at the thieves’ carnival, and as observer of the march of peasants and workers against their oppressors, change her once again. After they have heard the speeches delivered to the marchers by their leaders (including Muturi) both Gaturia and Wariinga feel challenged. As Evans (1987) has observed, Wariinga comes to a fuller understanding of the nature of her dual exploitation as a worker and a
woman in the course of the novel. Like Wanja in Ngugi’s *Petals of Blood*, she realizes she must also choose her side:

*We who work as clerks, copy typists and secretaries, which side are we on? We who type and dictation from Boss Kihara and his kind, whose side are we on in this dance? Are we on the side of workers, or on the side of the rich? Who..............................................(Ngugi, P.206)*

Wariinga sees that in exchange for a miserable salary, female office workers must sacrifice their ‘arms’, ‘brains’, ‘humanity’ and ‘thighs’ to serve their bosses. From Wariinga’s self-questioning, one can safely say that she is a person who has learnt a lesson from the pregnancy she experienced in the past. She is therefore a changed person who is able to see that the exploitation of the bosses is only a small part of the exploitation and expropriation which brings profits to the companies she works for.

The principal character could be described as a ‘resistant heroine’ as she rises to the challenge which confronts her. The experience at the Devil’s feast changes her from a spectator to a participant in the struggle. She gains a positive image and self-esteem by fighting back, and by refusing to accept the role ascribed to her. Before she embarks on the journey to Ilmorog, Wariinga’s hatred of herself and her blackness shows in her unbecoming appearance, spotted skin, singed hair, ill-fitting clothes, and awkward movement. In three successive unjust blows, men exert their power over her: her boss sacks her, her boyfriend leaves her, and she is thrown out of her apartment. She is defeated, confused, and lacking in confidence. ‘Insistent self-doubt and crushing self-pity formed the burden that Wariinga was carrying that Saturday as she walked through the Nairobi streets towards a bus stop to catch a Matatu to take her to her parents’ home in Ilmorog.’ (P.12).
However, two years after the Devil’s Feast at Ilmorog, she has undergone a metamorphosis and one sees a new dynamic Wariinga:

*This Wariinga is not the one who used to think that there was nothing she could do except type for others; the one who used to burn her body with Ambi and Snow-fire to change the colour of her skin to please the eyes of others, to satisfy their lust for white skin; the one who used to think that there was only one way of avoiding the pitfalls of life: suicide.* (P. 216).

She has overcome daunting circumstances to deserve the title Evans (1987) dubs, “Wariinga heroine of Toil.” Once her potential is not masked or crushed, Wariinga becomes the beautiful woman she should be. By walking on Muturi’s paths of resistance, she has gained a pride in her identity as a worker and as a black woman. She has achieved a personal wholeness, and will no longer tolerate being treated as a ‘single organ.’ Wariinga’s movement and appearance now have a unified perfection worthy of a true daughter of Mumbi:

*Today Wariinga strides along with energy and purpose, her dark eyes radiating the light of an inner courage, the courage and light of someone with firm aims in life- yes, the firmness and courage and faith of someone who has achieved something through self-reliance. What’s the use of shuffling along timidly in one’s own country? Wariinga, the black beauty! Wariinga of the mind and hands and body and heart, walking in rhythmic harmony on life’s journey! Wariinga, the worker!* (P. 218).

Wariinga also becomes a mechanical engineer (car mechanic) at the polytechnic, a job which has been over the years a preserve of men. She has resolved that she should be able to defend herself and stand on her own every way. Her resolve is seen when she has dared to storm a man’s citadel (P. 220), and after some initial hostility and resistance, she has acquired respect and equality among fellow workers and students. She has also acquired physical and social confidence by
learning Karate and Judo, and can adequately deal with any male intimidation. This transformation into what some scholars call the new “wonder woman Wariinga” is significant in as far as Ngugi’s intention to convey a serious and important social meaning is concerned. Within the inequalities of the capitalist system, the novel as a whole lays heavy emphasis on the particular oppression of women in contemporary Kenya. Wariinga, like Penda in Sembene Ousmane’s *God’s Bits of Wood* who mobilizes the women and becomes a spokesperson in the strike action, therefore is above all important as a radical example of how a woman can resist being pushed or tempted into accepting subservient, degrading or decorative roles. Gaturia clearly explains Wariinga’s social significance:

*We, the Kenyan youth, must be the light to light up new paths of progress for our country. You for instance are a very good example of what I am trying to say. Your training in Mechanical engineering, fitting and turning and moulding, is a very important step. It is a kind of signal to indicate to other girls their abilities and potential.* (P.244).

Indeed, Wariinga’s outward journey has led her to discover her ability and potential and she learns to cope with urban life and modern technology. She is a positive model for a new generation of Kenyan women in particular and women in general.

Evans (1987) observes that Wariinga also speaks with the voice of a people’s judge when she shoots the Rich old man to death. Wariinga’s execution of her oppressor, like Wanja’s execution of Kimeria in *Petals of Blood*, is more than personal revenge. It carries the force of communal retribution and justice.

Wariinga, like Wanja, rises above the tale of Kareendi because she does not finally accept defeat and humiliation. Having come to the realization, unlike Matigari in *Matigari*, that there are more
than two worlds of ‘the eater’ and ‘the eaten,’ Wariinga commits herself to the third world: ‘the world of the revolutionary overthrow of the system of eating and being eaten. Matigari on the other hand echoes Gutheria’s words that there are indeed two worlds, “The world of the patriots and that of sell-outs.” Matigari maintains that the world is turned upside down, but it must be set right again. He has seen that in our land today lies are decreed to be the truth, and the truth decreed to be a lie. Matigari’s view could perhaps validate the behavior of Gaturia toward Wariinga when he claims:

*I am a man of the church. I just want you to be mine. I’ll find my own ways of coming to visit you. Just like the old times, don’t you remember? Please, save me! Save the honour of my name! Save the honour of my son! Jancinta, ......................................................... and you’ll see before You a man who knows what gratitude is. (Devil P.253).*

Wariinga, like Matigari feels the world is equally upside down and it must be set right again. She does not accept to save a snatcher of other people’s lives. She condemns him to die.

Jacinta Wariinga’s journey is not only a physical movement but a spiritual journey of homecoming, self-discovery, and reconnection to the roots. As Booker (1996) has observed, Ngugi invokes biblical mythology in his presentation of “Devil on the Cross”. From the out set, the substituted title of his novel where the devil, rather than Christ the saint, is placed on the cross perhaps satirizes the hypocritical and double standards of morality upheld by the so-called Christians. Gaturia’s father, for instance, says he can not marry Warringa as a second wife because, in his words he claims, “I am a man of the church. I just want you to be mine; I’ll find my own ways of coming to visit you” (Devil 253). Probably Ngugi here is also trying to demonstrate the marginality of the African people’s commitment to Christianity.
On the one hand, in Christianity, the death of Christ on the cross is considered an exemplary and perfected sacrifice offered to expiate the sins of humanity. Throughout the writings of St. Paul, Christ is identified as a sacrificial victim. However, the depiction of religion in “Devil on the Cross” seems to suggest that Ngugi condemns religion on the basis that it makes people too soft, a view that Marxist intellectuals such as Marx himself and his collaborator Engels held. They regard religion, which they call “the opium of the people” as an instrument of bourgeois exploitation. In the specific case of Africa, the identification of Christianity and Islam with imperialist exploitation has historical foundation in the roles these religions have wittingly or unwittingly played in African development from the time of slavery to the colonial period and to the present stage of neo-colonialism. For Meka and Ibrahima Dyeng as earlier indicated, they are unquestioning of religion perhaps because of their advanced ages and as such they are gullible.

This perception of religion is clearly reflected from the title, subject matter and setting to its plot, characterization, language and narrative device as encoded in a composite religious idiom derived from Christian religious beliefs, symbols, church liturgy, biblical parables, allusions and motifs.

The novel opens with the fervent intimate testimony by a narrator who calls himself the “prophet of justice.” The language of his narration shows close affinity to the language of the biblical prophets:

*And after seven days had passed, the Earth trembled, and lightning scored With its brightness, and I was lifted up, and I was borne up to the rooftop of the House, and I was shown many things, and I heard a voice, like a great clap of Thunder, admonishing me: Who has told you that prophecy is yours alone, to Keep to yourself? Why are you furnishing yourself with empty excuses? If You do that, you will never*
be free of tears and pleading cries. ............. Silence the cries of the heart. Wipe away the tears of the heart... (Devil P.8).

The heroine of the revealed story, Jacinta Wariinga, is equally a highly religious person. Like Meka in The Old man and the Medal, she is so devout in her belief that she prays constantly, and unlike Meka, her prayers are often miraculously answered. Perhaps this is what makes her to triumph over the challenges of life that she is inundated with. In fact, she seems to be a special elect of God. She is several times miraculously saved from death and, like Saint Joan in Shaw’s play by the same title, she hears heavenly voices, and future events are revealed to her in prophetic dreams. Indeed, the whole of the introductory parts of the novel seems to prepare the reader to witness the wonders in the life of a saint- saint Wariinga!

Wariinga’s understanding of religion seems to become clearer as she moves from Nairobi to Ilmorog. Initially, we see her in a state of uncertainty when she says:

For today Kareendi has decided that she does not know the difference between To straighten and to bend, To swallow and to spit, To go and to return. ..........Yes, for from today she’ll never be able to distinguish between The crooked and the upright, The foolish and the wise, Darkness and light, Laughter and tears, Hell and Heaven, Satan’s kingdom and God’s. (Ibid: 25).

It seems everything for Wariinga, one of the Kareendis of modern Kenya, is the same. Her understanding of religion here becomes very vague because of what she has gone through. She sees the world from one angle but later we see her being able to distinguish the world of light from the world of darkness especially when bells of St. Peter’s Church ring: Come, come, Hold fast your plough, And don’t look back. Come, come..... (Devil, 26). A plough here evokes the symbolism of a ploughman as a journey on its own emanating from the adamic man toward the
world of toil and reward. Perhaps Wariinga is being called to not only undertake a physical but also a religious journey like Khumalo in Alan Paton’s *Cry, The Beloved Country* who undertakes both an actual journey from a village to Johannesburg and a spiritual journey through a hostile society. The voices Wariinga hears leads her into a spiritual buffer zone as can be seen in her prayer:

*O Holy Virgin Mary, Mother of God and our Mother,*

*And you, Holy Joseph,*

*And you, my guardian angel,*

*And all you Holy Ones,*

*Pray for me*

*That I may give up*

*The sin of wanting to end my life*

*Before I have completed my span on Earth,*

*Watch over me today*

*And all the days of my life*

*To the day of my death. Amen. (Devil, 26-27).*

In Jungian terms, Wariinga’s turn to prayer is an act of avoiding conformity to the world but to be transformed by the renewing of her mind, especially that she had not entered a church for a long time. Because of the pressure the world puts on individuals to conform, the way to avoid conformity, according to Paul, is to have one’s mind renewed. Hence, the spirit of God is necessary for a renewed mind and a spirit of life and peace which Wariinga is trying to attain. The renewal of the mind brings into focus the aspect of yogic, which will be dealt with in detail
later. It is common for a nation or individuals to turn to their creator when set by evils. There is revival in the spiritual spheres. We are therefore seen to obey biblical prescription, ‘blessed are the poor for the kingdom of heaven is theirs.’ Should we say then that the saying “Religion is the opium of the poor” is true because the colonizers of Africa seemed to have used religion to their advantage.

At this point, one would be right to contend that there was interrelationship between Christianity, colonial education and administrative systems in Africa and in other colonized continents elsewhere. This assertion could be vindicated in Homecoming when Ngugi says that to gain “acceptability and perpetuation, the colonialists enlist the services of Christianity and Christian oriented education……To capture the soul and the mind….” (1982). While in Achebe’s Things Fall Apart, the newly converted Christians renounce their traditional lifestyle, thus advancing the cause of colonialism. In Oyono’s The old man and the Medal, as seen earlier, Meka gives up his land to the priests:

And now lived in a small wretched hut in the village which has given its name To the mission and lay at the foot of the Christian cemetery. (Oyono 1967: 9).

In Houseboy, Toundi renounces his natural father in favour of Father Gilbert, the head of the colonial church while in Beti’s The Poor Christ of Bomba and King Lazarus, father Drumont and father Le Guen respectively use Christianity to consolidate their control over the indigenous people. The European priest has come with ready made ideas of what he thinks Africans need—the message of Christ to save the “pagans.” But the Africans are not ready to submit to his new doctrine. They want his airplanes, and his technology. This causes him leave for his country before accomplishing his mission. Gicaamba in I’ll Marry When I Want notes that:
Religion is not the same thing as God.

When the British imperialists came here in 1895,

All the missionaries of all the churches

Held the Bible in the left hand,

And the gun in the right hand.

The white man wanted us

To be drunk with religion

While he,

In the meantime,

Was mapping and grabbing our land

And starting factories and businesses on our sweat. (Ngugi: 1982: 56-7).

In *Devil on the Cross*, throughout the ceremony of the feast- church service-the delegates’ speeches are described in religious language as “testimonies” but which might equally be termed ‘sermons,’ are frequently punctuated with phrases from the Catholic Mass liturgy such as ‘Kyrie, kyrie eleison’(P.126) while the symbolic meaning of the cave feast is contained in the following parable which features as a consistent religious motif throughout the novel:

‘.....for the kingdom of Heaven is as a man travelling into a far country, who called his own servants, and delivered unto them his goods. And unto one he gave five talents, to another two, and to another one......’(Devil p.81).

Wariinga, however, is determined not to allow the oppressors to maintain their security because she seems to gradually grow from a devout Christian to a devout Marxist revolutionary. Perhaps
Wariinga’s Catholic background gives her the impetus to fight against injustice perpetuated by selfish individuals. The Catholic Church is well known to be outspoken against violation of human rights, oppression and any form of injustice. It seems the Catholics have full understanding of the Church and Religion- to be the voice of the voiceless, the role that Wariinga appears to assume throughout the novel. Like Gicaamba, Wariinga seems to understand the meaning of religion as she does not allow herself to be drunk with false religion but she uses it to liberate her community. Wariinga uses the same gun that the white man held in the right hand when he came to Africa to get rid of the ugly head of oppression and hypocrisy.

Even though Wariinga’s final act of vindictive murder might lead her to the executioner’s noose as a criminal, there is still a sense in which she becomes a revolutionary heroine- a saint. As indicated earlier, her murderous act of revenge is at the same time a heroic act of revolt against the oppressors of her class. In the process, we seem to be witnessing the unfolding of the Christian process of beatification for a Marxist revolutionary. The whole procedure seems to have God’s blessings, hence Wariinga’ story is revealed to a “Prophet of justice.” In fact, the narrative canonization extends beyond Wariinga to also include Muturi, Wangari, and the student leader, all of whom are called “The Holy Trinity of the worker, the peasant, the Patriot.”(P.230), and they triumph over oppression, falsehood and exploitation like Jesus triumphed over the power of death. Similarly, the student activist in Achebe’s Anthills of the Savanna travels to the country-side to expose the ills of the African postcolonial nation state in an effort to propose credible leadership.

From the Jungian perspective, characters like Muturi, Wariinga and Wangari are at different stages of Marxist consciousness. While Muturi is fully formed, Wariinga and Wangari are
rapidly growing in social consciousness as a result of deepening oppression and exploitation at the hands of the Kenyan bourgeoisie. The result of the awakening consciousness is the forging of the unity of “the holy trinity” of workers, peasants and students, a unity that has started challenging and, ultimately will defeat the bourgeois class- evil. Similarly, in God’s Bits of Wood (1962) the news of the strike action from the railway line reaches the villages. The workers and peasants protest against the oppressors (employers) and ultimately, they triumph over the oppressive syndrome. For Wariinga to be part of the holy trinity demonstrates that she is now controlled by the Ego. The ego has allowed her to distinguish herself from others.

Wariinga’s journey is not only physical rather spiritual but Psychological as well. Ngugi seems to use psychological realism to create a situation whereby even the most fabulous episodes in the novel are realistically motivated. Wariinga’s mystery voice, for instance, is nothing but the voice of her inner mind offering advice and suggesting solutions to the problems raised by her troubled emotions. Being a devout Christian and spiritually inclined person, she usually internalizes her experience and gives expression to them in religious terms. For instance, since her young religious mind can not conceive of any being rather than the devil to be capable of such heights of religious hypocrisy, social-political corruption and the brutal sexual and maternal exploitation suffered by the Kenyans at the hands of their bourgeoisie, she consequently equates the latter with the devil incarnate. Thus, during her moments of meditation in the church and at the cave these characters become transformed into the nightmare devils that haunt her thoughts. Indeed, it would seem, as some scholars have observed, she has subconsciously found a most appropriate metaphor to express her total abhorrence for the inhumanity characteristic of the bourgeoisie depicted in the novel.
Equally, Wariinga’s conversation with the devil during her day-dream at the golf course while taking a short break away from the testimonies at the cave is nothing but the subconscious dramatization of the intellectual doubts, questions and answers prompted by the spiritual and emotional crises she was in at the time. These crises are what initially give birth to her mental voyage that almost made her lose her life:

She gazed about her. As if it had been on a journey far away, her mind slowly returned to her. She saw that she was still on Racecourse Road, still at the kaka Hotel bus stop near St. Peter’s Clavers Church, and that the sounds she had heard were nothing but the hooting and revving of cars. ......................................................... Ah? My God, where is my handbag? Where did I leave it? Where will I find the fare to Ilmorog? Once again, Wariinga stared about her. It was then that her eyes met those of the man who had taken her by the right hand and had made her sit on the steps of the massage parlour. ...........................................You have been very lucky today— you could easily have been run over. You were crossing the streets and dodging the traffic like a blind man who has been smoking dope and is filled with reckless courage. I caught up with you as you were swaying on the kerb. I took you by the hand and led you into the shade. Since then I’ve been standing by idly, waiting for you to return from whichever land you’d been transported to by the trials of the heart. How did you know that I was far away? Wariinga asked. From your face, your eyes, your lips, the young man replied. (Devil, Pp. 14-15).

Indeed, Wariinga had undertaken a journey of the mind. Her portrait making above can be likened to that of a practitioner of yoga. Yoga renders the practitioner insensitive to outside disturbance because it transports the mind from here to there. Meditation fixes the mind on the object of knowledge to the exclusion of all other thoughts. According to the website http://www.vogicmeditation.com/ visited on 9th February 2011, profound contemplation is the perfect absorption of thought in the object of knowledge, its union and identification with that object. It is further argued that the achievement of contemplation liberates the self from the
illusions of sense and the contradictions of reason. It is thought that has gone beyond thought, reaching its goal by its own negation. It leads to an inner illumination, the ecstasy of the true knowledge of reality.

Wariinga’s problems would not only end but life would actually be transformed at least for a time into a continuous sea of luxury if she were to surrender her principles and become the mistress of any of those ageing multi-millionaires ready to pay any price to own sugar babbies.

4.2.1. Conclusion

What comes out clearly from the above analysis is that Wariinga’s journey is not only a physical movement but a spiritual journey of homecoming, self-discovery, and reconnection to the roots. The journey has a lot of significance as we see Jacinta Wariinga arriving, discovering herself and reconnecting herself to the family. Her journey is occasioned by the troubles she goes through in Nairobi for she can not withstand them.

Before she embarks on the journey, Wariinga is a character who suffers from cultural imperialism. She truly hates her blackness because she uses ‘skin-lightening Creams.’ The skin-lightening cream, however, rejects her skin colour because the cream knows “that which is born black can never be white.” Wariinga is also a mere typist who becomes a victim to sexual harassment and intimidation from her boss. Worse still, she loses her job and her boyfriend not to mention a rapacious landlord and his thugs who eject her out of her rented house. The only way of avoiding the pitfalls of life is committing suicide.

However, Wariinga goes through a process of metamorphosis during her movement from Nairobi to Ilmorog and by the end of the journey, she becomes an ideal young woman with a
degree in auto-engineering. The experiences she faces on her way and indeed the one at the Devil’s feast change her from a spectator to a participant in the struggle. She gains a positive image and self-esteem by fighting back, and by refusing to accept the role ascribed to her. It seems Wariinga has gone through the Rites of Passage which according to Lutske (1986) helps people to understand their new roles in society. Any wonder at the end of her journey, Wariinga’s symbolic role is again brought out as she shoots the Rich old man, who according to Booker (1995:392), represents the materialistic, licentious, arrogant and selfish hypocrites who rule over the society and who come in handy for powerful bashing in the novel.

Indeed, Wariinga has undertaken a journey which according to Domowitz in Mortimer (1990) may be seen as metaphor for initiation process in which candidates leave the village for the bush, where they are initiated before returning to the village as adult members of the community. For Wariinga, it seems her last stage of the initiation process takes place at the Devil’s feast (caves) before she takes her final journey to reconnect herself with the family.

The next analysis of the journey is based on George Eliot’s Silas Marner in which the genesis and the significance of the journey have been discussed in detail. The form that this journey takes has also been given attention. The analysis wraps up with a conclusion on the findings.

4.3. Silas Marner

Like Okonkwo’s in Things Fall Apart (1958), Silas Marner’s journey is not self-initiated. It is a physical exile forced on him as a religious sanction for an act of thievery he did not commit. Silas is excommunicated from the church and this is what Munatamba Parnwell, in his unpublished material ‘Shelley on Solitude’, describes as a fine exemplification of the theme of
Isolation. Before his dislocation from Lantern Yard, Silas Marner was like any other normal person as was full of movement and mental activity. He had been an important member of the society at Lantern Yard. People there had thought very highly of him. He was believed to be a young man of exemplary life and ardent faith. He had also enjoyed the company of his best friend William Dane:

"In Lantern Yard the friendship of Silas and William was legendary. They were inseparable. Often they would meet and talk about topics such as sin and salvation. (Eliot, 1967: 57).

Their friendship could better be described as that of David and Jonathan in the Bible. But like Jesus Christ, Silas’s world is shaken when William betrays him. Silas knelt with others to pray hoping that God would clear his name. But the lots declared that he was guilty. In great agitation Silas got up to leave. Before going he looked at William and said:

'I never had the knife with me after I had used it to cut a strap for you. You were my best friend but you wove a plot to destroy me. Now I know there is no just God that governs the earth righteously, but a God of lies, that bears witness against the innocent.' (P.61).

Silas Marner seems not to understand fully matters of Christianity despite his Christian status, that Christians are not immune to trials and tribulations. Any wonder he curses the “unfair” God and vows to live a life in isolation. It is clear from his reaction that he can no longer trust man and God and subsequently turns his back against man and God. Silas’s reaction to God is like a validation of Apostle Paul’s message to the Romans when he says:

"For those who live according to the flesh set their minds on the things of the flesh, but those who live according to the Spirit set their minds on the things of the Spirit. To set the mind on the flesh is death, but to set the mind on the Spirit is life and peace. For the
mind that is set on the flesh is hostile to God; it does not submit to God's law, indeed it cannot; and those who are in the flesh cannot please God. But you are not in the flesh, you are in the Spirit, if in fact the Spirit of God dwells in you. Any one who does not have the Spirit of Christ does not belong to him. But if Christ is in you, although your bodies are dead because of sin, your spirits are alive because of righteousness" (Romans 8: 5-10).

Silas has set his mind on the things of the world and he fails to embrace humility. Humility is a very necessary precedent to begin and continue the way of wholeness. Humility is also a logical result of understanding the character of God. Silas lacks the humility and as such he embark on a journey away from the presence of God into darkness as demonstrated below:
Silas says: "Now I know There is no just God that governs the world righteously, but a God of lies who bears witness against the innocent." (P.61).
One would describe this movement as a spiritual departure from light to darkness. Silas is in the *Belly of the Whale* as he is surrounded by spiritual darkness. He has to leave behind what he knows, and enter a strange territory. In Kafkan terms, Silas Marner is in a predicament. He can not please everyone and his girlfriend has enough reason also to put an end to their engagement as she could not marry a thief. He can not do anything right because he is in a maze of confusion:

*Poor Marner went out with that despair in his soul- that shaken trust in God and man, which is little short of madness to a loving nature. In bitterness of his wounded spirit, he said to himself, ‘she will cast me off too.’* (P.61)

In despair Silas went home and sat alone for one day, in what Beckett in his book *More Pricks Than Kicks* describes as Bellaquaian Ur-Posture which Silas continues to portray in Raveloe. Silas’s pessimistic view of the world brings into focus the predicament of Adam and Eve who, moved in despair, anguish, and loneliness away from the garden into the world full of chaos. He tries to forget his sorrow by working furiously at the loom but to no avail. He grasps the labyrinthine thread and departs into the unknown perhaps in quest for some satisfactory vision of the world. Like Adam and Eve, Silas Marner departs from the solar regime to the nocturnal. As he moves through the labyrinth, he does not know the destination of his outward journey. The weaver to have started drawing the *Mandala*: he desires for spiritual unity and psychic integration. However, Silas can not find the centre in his society and hence he has embarked on the individuation process. In other words, our character has entered the *Mandala* in an effort to achieve spiritual unity and psychic integration.

As Silas Marner travels further away from Lantern Yard to the unknown destination, the more isolated he becomes from the world, God and the people around him. Perhaps this is what makes
him settle anonymously at the periphery town of Raveloe in a hermit-like existence in an isolated cottage:

It seemed to him that the Power he had vainly trusted in among the streets and at the prayer-meetings, was very far away from this land in which he had taken refuge, where men lived in careless abundance, knowing and needing nothing of that trust, which for him, had been turned into bitterness. (Silas Marner 1967: 64).

Like Adam and Eve were separated from fellowship with God, Silas Marner is separated from fellowship at Lantern Yard. He has entered the zone of loneliness at the periphery of Raveloe hamlet:

Once more Silas went back to the life of loneliness and isolation which he preferred. He worked more and more hours till he was at his loom for more than six hours everyday. (Sumita Roy, 1999: 8).

The above excerpt clearly underscores the position that Silas finds himself in Raveloe. He is indeed a Bellaquian hero who is found in an Ur-posture from time to time after being cut off from the society of his brethren in Lantern Yard. Munatamba (2009:9) postulates that love and hope have given way to despair and darkness because his joy or enjoyment of life has been eclipsed by sadness. In existentialist terms, and more especially the Camusian with respect to the novels The Stranger and The Myth of Sisyphus, one would talk of 'the Absurdity of life.' when Silas's activity of weaving is reduced to automatism, one would appropriately ask the existential question: Does Silas Marner exist?

Silas's perception is that his social relations are deficient in some important way and he has admitted the fact that he is essentially inadequate, that he has nobody who loves him. According to Letitia and Perlman (1972), to be without a lover, friends or family is to have failed in the eyes
of society and in our own eyes as well. Though unconscious of a God, Silas is motivated to toil day and night looming as though to fulfill God’s punishment to mankind when he said to Adam:

>Cursed is the ground because of you; through painful toil you will eat of it all the days of your life. It will produce thorns and thistles for you, and you will eat the plants of the field. By the sweat of your brow you will eat your food. (Genesis 3: 17-19).

Silas devotes his time to weaving like a spider. He becomes a robot and he works at his loom everyday till his bones ache. In Camusian terms, Silas is like Sisyphus who is condemned by the gods to cart a boulder up to the summit of a mountain. Each time the boulder is deposited on the mountain top, it rolls back down to the bottom and Sisyphus has to start all over again, eternally. Silas Marner’s earnings increases and gradually the guineas, crowns and half crowns accumulated in heaps. This was because he lived on the barest minimal- frugal life. He did not have to spend much on his daily necessities. Furthermore, there was nothing available in the village on which he could have squandered his wealth even if he had such a desire. Silas finds solace in the accumulating gold and not in God:

> *Silas Marner was happy now with the glitter and hard touch of the gold pieces he earned. Men could not offer him the solace he got from his gold. (P. 7).*

As the days went by, the weaver became concupiscent with his accumulating wealth. Like men in solitary confinement, he had now only one obsession- his guineas. He worked for them and kept them close to him as his beloved companions. To Silas, money had stood as the symbol of earthly good, the immediate object of toil and perhaps Webster (2009) is right when he writes that ‘To Travel is to Prosper’ as far as Silas’s journey is concerned. Had he not stepped out of Lantern Yard, he would probably not have accumulated the wealth that brings him happiness.
Silas’s solitary confinement takes a different swing when he cures Sally Oates’ heart-disease and


dropsy as this act of charity opens a possibility of some fellowship with his neighbours:

*In this office of charity, Silas felt, for the first time since he had come to Raveloe fifteen years ago, a sense of unity between his past and present life, which might have been the beginning of his rescue from the insect-like existence into which his nature had shrunk. (Silas Marner, 1967: 66).*

The act of charity Silas performs to the cobbler’s wife made him find himself and his cottage suddenly beset by mothers who wanted him to charm away the whooping-cough, or bring back the milk, and by men who wanted stuff against the rheumatics or the knots in hands; and, to secure themselves against a refusal, the applicants brought silver in their palms. After Silas’s act of charity which besets him with needy petitioners, however, he again withdraws into himself.

After fifteen years of desolation and isolation from himself and from society, a sudden event alters the life of the weaver completely for the second time. Silas hoards the treasure that kills his own spirit, the treasure that moth and rust consume and a thief steals; then he finds and stores up another treasure, the golden-haired Eppie. The gold brings death to Dunstan, but its loss brings life to Silas. The coming of Eppie in Silas’s life, after the loss of his treasure, redeems him from a life of seclusion and links him to the community. The villagers are eager to give Marner advice about raising his foundling child, but Marner solicits help only from Mrs. Dolly Winthrop, who offers her experience. On Dolly’s advice, Silas agrees to have his child baptized in the Raveloe church. He chooses his mother’s name, Hephzibah,- The Biblical Hephzibah was the wife of Hezekiah and the mother of king Mannaseh (2 kings 21). The name is also used in Isaiah as a symbolic name for Zion, representing God’s favour. It literally means “my delight is in her,” which is fully apt from Marner’s perspective.
Unlike William Dane, Dolly Winthrop serves as an ideal friend for Marner. With her patient, non-patronizing guidance, she provides child-raising advice as simple and sincere exhortations to join the faithful of Raveloe church.

Silas Marner’s journey is not only a physical movement but also a spiritual journey and that of self-discovery because at the centre of religion is the concept of man’s separation from God. Silas as earlier stated curses the “unfair” God and vows to live a life in isolation, depending mostly on working at his loom to wear away his life. This dates back to the fall of man from God’s grace and his subsequent exit from the Garden of Eden. The theme persists for example in the New Testament account of the prodigal son who, in the far country, like Silas, came to himself- which is a mental point of realization which launched his return to his father.

Through his parenting of Eppie and his friendship with Mrs. Winthrop, Marner has been able to develop his memory and his self-understanding to the point that he recognizes that the true turning points in his life have been his loss of faith at Lantern Yard and his gaining of Eppie at Raveloe. As Macquarrie (1973: 316) has observed, “away from God, man is imprisoned in darkness, alone and lost in a vast alien world.” Andre Malraux in Glicksberg(1966) echoes Macquarrie’s view when he says “When man loses God, he is nailed on a cross of despair from which he feels he will never be taken down. Time will not redeem him nor does history justify the passion of his existence. Once he sees himself as only a part of nature and yet somehow alien to it, he ceases to be “heroic.” Malraux further postulates that since man is no longer a son of God, he feels himself alienated in the universe. Indeed, Silas has been such a figure in Raveloe for fifteen good years and the only bridge back to the Raveloe community and God comes by way of “human gold,” the discovery of a two-year old baby in his dwellings, who becomes his
child. The philosopher Nietzsche further explored this mood of forlornness of man after the death of God.

As earlier indicated, Albert Camus in his novel The Stranger and his philosophical treatise The Myth of Sisyphus refers to the world as an ‘absurd’ place to be rebelled against, while the writings of Jean-Paul Sartre, Frantz Kafka and Beckett’s More Pricks Than Kicks (1934) are further forays in the Bellacquan path of despair. Sisyphus does not revolt against the gods because he is condemned eternally. This is true of humanity with respect to ‘The torment of Man’ or Malraux’s The Human condition (1933). Mankind rarely or never completes anything on this earth and hence, work must be done over and over from generation to generation and from day to day. Yet the same problems confront humanity to this age of such fruitless efforts. However, there is hope people who meet frustration like that of Sisyphus stay involved and active, as Silas Marner does, even if they are temporarily successful. Their work makes their lives meaningful.

As Mumba (2007) has observed, the predicament for man is whether to trust in the order of reality or to accept the fact of ‘dark, chaotic, threatening forces’ otherwise termed ‘cosmic nihilism.’ The individual on an isolated journey like Silas Marner experiences what Northrop Frye refers to as ‘tragic vision’ because the cosmic vision of the universe where there is communion and happiness, like at Lantern Yard does not seem to exist on the side of an individual who is separated from the society. Should Silas Marner, therefore, accept eternal ‘anxiety’, ‘despair’, ‘separation’ etc or embrace a theology of atonement and reconciliation. Silas is ready however to step out of the enclave of loneliness though reluctantly:

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After his past experience in Lantern Yard, it was not easy for him to return to faith and that too a strange one in Raveloe. (Sumita Roy, 1999: 44).

The integrating stage of individuation discussed earlier is the point in the individual’s life when spirituality takes high profile. This is the stage where the individual, like Silas, is seeking the meaning of life, to discover the meaning of one’s life.

To return to Analytical Psychology (Jungian Individuation), realization of self denotes final arrival or resolution while Main (2006:305) posits that the mandala is an image at whose centre is human being rather than a god because Jung equates the archetype of self with the God-archetype. Hence archetypal images of self are equated with God-images. Silas’s final resolution of his crisis leaves him believing in God again and going to church on Sunday and this notion of laughter, return to God gives the reader a ray of hope that Silas is back to a Solar regime which he had left at Lantern Yard. The church which had initially wreaked havoc on his faith now makes him feel much better and forget his sorrows. But his new religion, according to Thale Jerome (1959), is really an acceptance of the prevailing local account of the world. What one learns from Silas’ final resolution is that it is a symbol of his senses of integration, of his oneness with himself, with nature, and with his fellow men- the reflex of pleasant and harmonious experience, just as his earlier disbelief is the reflex of betrayal and injustice.

Silas Marner does not only undertake a physical and spiritual journey but he also undergoes a Psychological journey, like Meka, in the form of his involuntary departure from Lantern Yard to Raveloe – a place where he is subjected to loneliness, isolation, and agony. To be banished like Okonkwo from the community by the church is one thing but to have his treasured wealth stolen is double humiliation.
At the opening of the account, the weaver is in trepidation after being accused of theft and subsequent excommunication from the church. In Jungian terms, Silas has been cut off from the “father world” and thrown into a fatherless world, that is, where God the father does not exist. For a man of his nature, this is a traumatic experience:

...If there is an angel who records the sorrows of men as well as their sins, he knows how many and deep are the sorrows that spring from false ideas for which no man is culpable.

...................................................................................... In despair Silas went home and sat alone for one whole day. The next day he tried to forget his sorrow by working furiously at the loom but to no avail he departed from Lantern Yard for ever. (Silas Marner 1967: 62).

In Raveloe, Silas lives a life of loneliness for fifteen years and the future was all dark, for there was no Unseen Love that cared for him. His situation is exacerbated by the loss of his money which he had treasured so much:

As he sat weaving, he every now and then moaned low, like one in pain: It was the sign that his thoughts had come round again to the sudden chasm-to the empty evening time. And all the evening, as he sat in his loneliness by dull fire, he leaned his elbows on his knees, and clasped his head with his hands, and moaned very low- not as one who seeks to be heard. (Ibid: 129).

The psychological torment and hopelessness that overwhelms Silas Marner is quite debilitating in his life. All he sees is darkness and a world that does not care. It is at this point in life when those that are not hard hearted contemplate committing suicide. But before Silas reaches this point, his crisis is redeemed by the love Eppie gives him.
The coming of Eppie in the weaver’s life marks the genesis of his Psychological healing. When he first sees the child, she reminds him of his little sister, and he is taken aback to many memories— the Wordsworthian way, joining maturity with the simplicity and purity of childhood:

_It stirred fibres that had never been moved in Raveloe-old quivering of tenderness-old impressions of awe at the presentiments of some power presiding over his life; for his imagination had not yet extricated itself from the sense of mystery in the child’s sudden presence, and had formed no conjectures of ordinary natural means by which the event could have been brought about. (Thale Jerome, 1959: 63)._

It seems that the root cause of Silas’ trouble is inability to feel-delight in nature, love for others, satisfaction with himself, interest in the objects of everyday life. His emotional life shrunken and channeled into love of gold, must at forty begin— as Mill did— to learn reverence, piety for nature and for the common details of life. Eppie is the agent of this— “As the child’s mind was growing into knowledge, his mind was growing into memory.” Such is the process that redeems Silas from a meaningless existence. His love and faith have been restored and at the end of his journey, one is made to feel that the world which made him happy must be good. He has not only returned to religion but also to a better state of mind. By integrating experiences and parts of himself, he has come to Psychological health.

Indeed, Silas has been initiated; he comes of age by the end of his journey. He comes to accept a reassuring view of life, embodied for him in the church and in this scheme Eppie’s coming is not a miracle as he first thought but part of the working providence. We no longer see him isolated from the community, but happy, friendly with his neighbours, and a regular churchgoer. He has also been able to develop his memory and his self-understanding. As some scholars have
observed, Silas’s route is like that of the Victorian intellectual— from earnest belief through disbelief to a new, often secular, faith.

Eppie’s suggestion for the construction of a garden in the backyard evokes the image of innocence and unspoiled beauty which Adam and Eve enjoyed in the Garden of Eden before their fall from the grace of God. Eppie therefore seems to desire Silas’s return to innocence—his original position while he was in Lantern Yard before he was forced out of Lantern Yard as a pariah. From Eliade’s perspective, Eppie’s desire for a garden and Silas’s longing to go back to Lantern Yard to prove his innocence is like a desire to return to the primordial.

4.3.1. Conclusion

Silas Marner’s involuntary departure from Lantern Yard to Raveloe comes as a result of being excommunicated from the church for an act of thievery he did not commit. His immediate reaction is to curse the “unfair” God and vows to live a life in isolation, depending mostly on his looming to wear away his life. According to Munatamba, P. in Shelley and Isolation (solitude) in Romanticism, Silas’ bridge back to the Raveloe community comes by way of “human gold,” the discovery of a two-year old baby in his dwellings, who becomes his child.

The journey that Silas undertakes to Raveloe is very significant because at the end of it he becomes a new person with a different perception of the world. Initially, Silas is so humiliated that he loses trust in man and his creator. He is psychologically bludgeoned and only finds solace in the wealth he accumulates though this is temporary until the coming of Eppie in his life. Eppie redeems him from a meaningless existence. His love and faith have been restored and by the end of his journey, Silas comes to accept a reassuring view of life, embodied for him in the church.
He has not only returned to religion but also to a better state of mind. By integrating experiences and parts of himself, he has come to psychological health.

Like Wariinga in *Devil on the Cross*, Silas is initiated and he is no longer isolated from the community, but happy, friendly with his neighbours, and a regular church goer. This scenario brings into perspective the biblical prodigal son who comes back to his father after leading a life of rebellion. Silas has also been able to develop his memory and his self-understanding at the end of his journey. Perhaps Stein (2006:206)’s argument becomes valid at this point. He contends that it may be a journey in the physical sense with the physical movement symbolizing a mental or spiritual process of search. Probably Silas’s journey may also be a voyage where he is reaching inside himself to gain some understanding of himself especially when we consider the implications of spiritual journey.

Moreover, Silas’s outward journey is a movement toward saving the life of an abandoned child. Had he not embarked on this journey, Eppie would have died in the snow like her mother, Molly. His desire to return to Lantern Yard is typical of the desire that Christians in the world today have toward the new Jerusalem- the new paradise.

The next chapter is based on the conclusion of the analysis done on the novels under study. The chapter also gives suggestions or rather recommendations on further research that can be carried out in areas that this study did not address.
CHAPTER FIVE

CONCLUSION AND RECOMMENDATION

5.0 Introduction
The previous chapter has discussed the significance of the journey in the texts under study in line with the objectives of the study. The chapter began by discussing the journey in Oyono’s *The Old man and the Medal* followed by a discussion of Ngugi’s *Devil on the Cross*. The chapter wrapped up with a discussion on George Eliot’s *Silas Marner*.

This chapter presents an overall conclusion of the dissertation and the suggestions for further research. The conclusion has been divided according to the texts under study. It goes without mention that to conclude such a topic is not a plain sailing experience. Even so, it is one’s hope the dissertation has ably and undeniably tried to state and demonstrate that the journey plays an important role in the lives of our characters. Our characters, for example, gain a positive image, self-esteem and indeed discover their true selves at the end of their journey.

5.1 Conclusion

5.1. The old man and the Medal
The study concluded that Meka’s departure to the medal award ceremony encapsulates a journey of self-discovery. He undergoes a psychological journey in the form of his ill-fated trip to the medal award ceremony. And the humiliation and pain that he goes through at the hands of the Whites makes him take a critical look at himself. He comes to a point of realization that he is a black man and the whites will never accept him as an equal. There is no common ground between black and white. Even his religion (Christianity) does not draw him any closer to brotherhood with the whites neither does the surrender of his ancestral land to the church nor the
sacrifice of his sons who died in a white man’s war. All that he is, is an old fool and the only option for him is to return to superstition.

The portrait-making of Meka’s predicament and Obebe’s possible emasculation is perhaps Oyono’s way of laughing at his own people and probably all the people of Africa that they are generally gullible. They allow themselves to be colonized. The colonial administrators came with the missionaries who softened the Africans to accept that the white man is superior. The white man came with a bible and gun in both hands. In fact, they were motivated by a combination of religious zeal, the desire for plunder, and a wish for fame, aptly summarized by the phrase “God, Gold, and Glory.”

The study ascertained that Meka’s journey to the commandant’s residence is highly significant as it allows him to interact with his fellow Africans whose sentiments expose their feelings and attitudes toward the colonizers. Through their conversations, their contempt of the white man becomes clearer. Moreover, the study established, through Meka’s journey, the hypocrisy of the colonial administrators. They had condemned and forbidden the arki- the African beer while they had flooded the commercial set up with European Spirit and wine.

It was further discovered that Meka underwent a metamorphosis in the course of his journey. Once subjected to the physical and mental discomfort, his understanding of religion and the notion of friendship that the whites claim to exist between him and them becomes greater. He feels unsettled yet enlightened by the events unfolding around him, and is forced to reconsider his impression of the whites. He acknowledges that they are indeed liars, contrary to what they claim to be. Subsequently, he turns his back against them and their religion and goes back to tradition. By the time we meet him on his way to his people, Meka is a changed man.
The study further established that Meka’s journey is not only a physical one but a spiritual journey as well. The day Meka got baptized and assumed a Christian name marked the genesis of his spiritual journey. According to the website [www.spiritual.com.au/articles/healing/journey_gfallon.htm](http://www.spiritual.com.au/articles/healing/journey_gfallon.htm), the key to staying spiritually aware is by staying open to the situations and experiences that come your way, making the conscious decision to search for the answers, because you know that is the only way you will be released from the pain, listening to those answers, those insights and putting them into practice even though you know they will use more energy than staying where you are.

Indeed, Meka seems to be a follower of the above notion as can be seen from his surrender of his mind to the church as well as the fervent prayers he offers at the medal award ceremony when he was subjected to pain and discomfort. Despite the prayers he offers, he feels trapped in a never-ending cycle. He does not receive any miraculous answers like those of Wariinga and he is going nowhere. This becomes the time for him to have an opportunity to find a new way of looking at the situation- to turn away from the religion that he had embraced so much at the beginning and find comfort in his tradition. Unlike many slaves in the United States of America who found great comfort in religion, Meka does not find that comfort and hence he has chosen to take a path of darkness rather than that of light. This is because it is like in the middle of the journey of his spiritual life he comes to himself within a dark wood where the straight is lost.

Meka is indeed a victim of Pema Chodron’s postulation that “Embarking on the spiritual journey is like getting into a very small boat and setting out on the ocean to search for unknown lands.” Meka’s spiritual journey seems like a climb up a tall cliff. He claws every inch of the way uphill only to slip and slide back down. Although he has experienced times of comfort blessing and
victory each time he prays, for the most part the struggle seems impossible. However, his spiritual journey helps him to understand what his challenges are, and how to overcome them.

5.1.2. Devil on the Cross
The study noted that Wariinga changes radically in the course of the journey which can be dubbed ‘journey of self-discovery.’ Before she embarks on the journey, Wariinga’s hatred of herself and her blackness shows in her unbecoming appearance, spotted skin like Clementine’s in Song of Lawino, singed hair, ill-fitting clothes, and awkward movement. As Evans (1987) observes, in three successive unjust blows, men exert their power over her: her boss sacks her, her boyfriend leaves her, and her landlord throws her out of her house. She is defeated, confused and lacking confidence. Insistent self-doubt and crushing self-pity formed the burden that Wariinga was carrying that Saturday as she walked through the Nairobi streets…..’(Devil, P.12).

Like Natombi in Mulaisho’s The Tongue of the Dumb who believes everyone in Mpona village has turned into a tiger toward her, Wariinga can no longer rely on anyone in the city as everyone seems to have turned theriomorphic. The only way out is to grasp the ‘thread of Ariane’ to avoid the Minotaur in the labyrinth as she walks.

Wariinga has now left everything behind and embarked on the individuation process. She goes through the devil’s feast which could be equated to the final stage of initiation process. As she watches the competition, she hears many stories of awful injustice. However, this experience at the caves changes her from a spectator to a participant in the struggle. She has discovered her true worth. She becomes aware of oneself, of one’s make-up, and the way to discover her true, inner self and she has chosen to be part of the workers. She determinedly chooses her side and transforms her way of life. She is no longer the old Wariinga who used to think that there was
nothing she could do except type for others but the new dynamic Wariinga. She gains a positive image and self-esteem by fighting back, and by refusing to accept the role ascribed to her.

By walking on Muturi’s paths of resistance, she has gained a pride in her identity as a worker and as a black woman. She has achieved a personal wholeness, and will no longer tolerate being treated as a sexual organ. Wariinga’s movement and appearance now have a unified perfection worthy of a true daughter of Mumbi. (Devil, P.218). She also becomes a mechanical engineer, a job which has been a province of men for a long time. She has become a positive model for a new generation of Kenyan women.

The study found out also that at the end of the journey, Wariinga also speaks with the voice of a people’s judge when she condemns the Rich old man to die. She rises above the tale of Kareendi because she does not finally accept defeat and humiliation. Having come to the realization that there are more than two worlds of ‘the eater’ and ‘the eaten,’ Wariinga commits herself to the third world: ‘the world of the revolutionary overthrow of the system of eating and being eaten.

In Jungian terms, Wariinga’s going to the caves (Devil’s feast) is the actual delving into the unconscious. The individual is receptive to the unconscious so the unconscious begins to equip the individual. There are destructive sentiments at the caves but they do not destroy Wariinga. Instead, they teach her wisdom, and she learns how to destroy the capitalists. It was noted that this is an illustration that if one chooses to experience the unconscious realm and accept what is there, the unconscious will be helpful toward wholeness.

Jung sees the unconscious as spontaneously working toward wholeness and striving toward healing of the person. Taking a much more positive outlook, Jung sees the unconscious as a
potential friend due to its tendency toward wholeness. Thus, Wariinga’s journey through this unfamiliar world is a valuable one because transformation is a spontaneous motion, and that she does not inhibit the unconscious but rather removes the road block, the unconscious has helped towards healing.

The study further concluded that Wariinga’s movement also takes the form of a spiritual journey. Wariinga herself is a highly religious person who follows the voice that leads her into the path of light rather than that of darkness. She prays constantly and unlike Meka, her prayers are miraculously answered. This is probably what keeps her pressing on despite some obstacles she meets on her way. In fact, she seems to be a special elect of God. She hears heavenly voices, and future events are revealed to her in prophetic dreams.

It was also noted that Wariinga gradually grows from a devout Christian to a devout Marxist revolutionary as she travels. By the end of her journey, she becomes a revolutionary heroine (saint). The whole procedure seems to have God’s blessings, hence Wariinga’s story is revealed to a “prophet of justice.” In fact, Wariinga is part of “The Holy Trinity” of the worker, the peasant, and the patriot which included Muturi, Wangari, and the student leader. Like Jesus Christ, they triumph over the devil through Wariinga’s murderous act of revenge and at the same time, a heroic act of revolt against the oppression of her class.

It can therefore be said that the experiences that Wariinga faces are symbolic representations of the temptations that she is subjected to during her spiritual journey. By keeping her flame of faith burning, she is able to overcome the devil’s schemes.
5.1.3. Silas Marner

The study concluded that Silas Marner’s journey is a movement towards self-understanding wrought by the accusation of thievery he did not commit. It is an involuntary departure that one can equate to the journey of the baby from the mother’s womb into this world of trouble. The baby’s movement is facilitated by the involuntary contraction of the muscles which push the child out of the comfort of the womb into the world of suffering. Any wonder the child cries upon birth to announce the genesis of suffering. Equally, Silas is disengaged from the community in which he was rooted and deprived at one blow of his faith in man and God— for his guilt had been ‘proved’ by the simple method of drawing lots and he and his co-religionists believed that the divine hand would point out the sinner.

It was discovered that it is not easy for Silas to live a happy Christian life at Lantern Yard and he seems to be in a position Frantz Kafka calls “modern man is in a predicament.” He can not please anyone, not even his girlfriend. Palau Luis (1991) contends that it’s easy to live a happy Christian life when life cooperates. But the pressures of nurturing a relationship can squeeze anyone’s spiritual life. Thus, Silas fails to nurture his relationship with his girlfriend, William Dane and the rest of his religionists. The only way out of this situation is leave-taking and lives a solitary life in the absence of God. He has indeed grasped the thread of alienation.

The study also concluded that Silas Marner’s physical movement is a symbolic representation of his departure from light to darkness, that is, from the presence of God into the devil’s den especially upon cursing the “unfair” God and vows to live a life in isolation. Indeed, the weaver’s spiritual journey has taken a U-turn from belief to disbelief and from trust to mistrust. His spiritual life enters the chamber of dormancy until when Eppie comes into his to reawaken it.
The study, however, noted that the physical journey that Silas undertakes is very significant in as far as transforming his life is concerned. By the end of his journey, we meet a different weaver from the one we met at Lantern Yard. Like the Biblical prodigal son who returns to his father, Silas returns to his God and to the Church that had pointed an accusing finger at him. He is individuated. He becomes happy once again and friendly with his neighbours and he has also been able to develop his memory and his self-understanding. It was concluded that Silas’s journey is not only a physical or psychological one but also symbolic of a spiritual process of search where he is reaching inside himself to gain some understanding of himself. This confirms Mortimer (1994)’s view that there is a link between journey and identity while Sharada (1999) views the link as indicative of the importance of the journey as a means of self-awareness.

5.1.4 Conclusion
The main role of this Chapter was to conclude the discussion on the significance of the journeys in the texts under study. The chapter has shown that, among other issues, the characters change radically in the course of their journeys. Further, the journeys undertaken are not only physical but spiritual ones also. The characters’ movements also encapsulate journeys of self-discovery. The chapter also has shown that characters gain a positive image, self-esteem and become new dynamic individuals- attain wholeness- by the end of their journeys. The three novels studied therefore can be termed as “bildungsroman” as they start with relatively naïve characters, who through the ups and downs, experiences of life, in the end, are changed and alert individuals.
5.2 Recommendations for further Research

The study is confined to investigating the significance of the journey in the texts in question and did not look at why the authors used the journey motif in the texts investigated. It seems writers of novels use the journey motif for specific reasons. Further research to unravel this aspect would suffice to say "man is a derooted being, for he is there where he is not." This statement underscores both the physical and the oneiric levels of the journey motif.

The study has also given more attention to the journeys undertaken by major characters in the texts with no emphasis on the journeys undertaken by minor characters. A study into this to find out if at all their journeys are any different from those of the major ones would not only suffice but also further the depth of the current study and the readers' understanding of the texts.

It has been noticed in the process of this study that the writers use psychological realism in their novels. A comprehensive study could be undertaken on the journey of the mind/imaginary journeys.

The study did not take into account the gender aspect in relation to the journey. Hence, further research could be carried out in this area. In addition, a study in maritime voyages such as Herman Melville’s Moby-Dick travel tale would be interesting to explore by scholars who may be interested in future research in the journey motif on waters, just as this study in its humble effort tried to look at the journey into the belly of the earth through an attempt at analyzing Verne Jule’s Journey into the Centre of the Earth.
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**Primary Texts**

