

**Sous la direction de
Kouamé ADOU
Zorobi Philippe TOH**

**Discours et représentations de l'altérité
dans le monde contemporain**

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in Contemporary World**



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L'altérité peut se définir comme le caractère, la qualité de ce qui est autre et la reconnaissance de l'autre dans sa différence, qu'elle soit ethnique, sociale, culturelle ou religieuse. En tant que telle, elle se révèle comme étant davantage un concept majeur à la jonction de plusieurs époques et traversant presque toutes les disciplines des sciences humaines et sociales. Pour Emmanuel Levinas, « toute pensée est subordonnée à la relation éthique, à l'infiniment autre en autrui et à l'infiniment autre dont j'ai nostalgie. Derrière la venue de l'humain il y a déjà la vigilance à autrui. Le moi transcendantal dans sa nudité vient du réveil par et pour autrui » (*Altérité et transcendance*, 1995, pp. 108-109).

Par cette réflexion, Levinas nous engage à penser que l'essence véritable de l'homme ne se révèle que dans la relation fondamentale avec autrui. Cependant, l'histoire et l'actualité des relations internationales tendent à faire d'autrui « un enfer », comme Jean-Paul Sartre le fait dire à Garcin dans sa pièce *Huis Clos* (1944). En effet, la recrudescence du phénomène de l'immigration qui s'est accentué ces dernières années, avec pour points névralgiques l'esclavage des migrants africains en Lybie et la récente déclaration du président américain Donald Trump dans laquelle il qualifie les pays dont sont originaires les migrants de « pays de merde » actualise d'une certaine façon les débats sur l'altérité dans un monde dominé par la globalisation. De ce fait, il nous apparaît opportun, comme l'écrit Calixte Beyala, de « tuer le vide du silence » (*Tu t'appelleras Tanga*, 1988, p. 15) autour des différences raciales, sexuelles, linguistiques ou culturelles en réfléchissant sur les modalités discursives de la construction de soi (identité) et du rapport à l'autre (altérité).

Organisé à l'Université Alassane Ouattara (Côte d'Ivoire), le colloque international « Discours et représentations de l'altérité dans le monde contemporain » / « Discourse and Representations of Alterity in Contemporary World » des 7, 8 et 9 mars 2019 questionne, à partir de champs disciplinaires différents (littérature, linguistique, sciences sociales et humaines, géographie, histoire, philosophie, communication et sciences du langage, etc.) la notion de l'altérité dans les mondes anglophone, francophone et lusophone.

La publication résulte d'une sélection, opérée par les comités scientifique et de lecture ci-dessous, des interventions de 72 participants au colloque.

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GENDER OTHERNESS AND MELANCHOLIA IN DANGAREMBGA'S NOVELS

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Abstract

This paper argues that patriarchal sexism and colonial racism translate Shona female into a melancholic otherness. In the post-colonial community painted by T. Dangarembga in *Nervous Conditions* (1988) and its sequel *The Book of Not* (2006), female is subordinate to man. Too, she is a colonized gender who endures racism. Standing on the politics of Othering, Dangarembga brings to the fore Shona patriarchy and Western education that make use of sexism and racism to other the Shona female. This otherness awakens melancholia in the psyche of the Shona female. Patriarchal subordination sets her in depression. Colonial racism arouses her anxiety. She is a double colonized who goes through survival.

Keywords : Gender, melancholia, otherness, post-colonial, patriarchy, racism, sexism, Western education.

Résumé

Ce texte analyse comment le sexisme et le racisme qui caractérisent respectivement la culture Shona et l'éducation occidentale dans les romans de T. Dangarembga enfoncent le genre féminin dans un psychique mélancolique. Dans la communauté post-coloniale, la tradition relègue la femme à un genre subordonné à l'homme. De plus, la femme est une colonisée victime du racisme colonial. Basée sur la politique de l'altérité, Dangarembga révèle une tradition Shona, et une éducation occidentale qui usent du sexisme et du racisme pour altérer la femme. Cette altérité induit la femme Shona dans la mélancholie. La subordination patriarcale l'induit en dépression. Le racisme colonial suscite son anxiété. Elle est tourmentée par une double colonisation.

Mots clefs : Altérité, culture occidentale, genre, mélancholie, patriarcat, post-colonial, racisme, sexisme.

Introduction

The Zimbabwean T. Dangarembga has built her celebrity as a post-colonial feminist who voices “the native’s ‘nervous condition,’” “crises of the soul,” and “dilemmas” (R. J. C. Young, 2003, P. 22; M. L. Brown, 2008, P. 7; R. Kennedy, 2016, P. 88). To Most of her critics, in her novels, the feminist writer addresses issues of post-colonial females who rise “consciousness” against oppressions of patriarchal and colonial cultural hegemonies (Y. Saaka *et al.*, 1998, P. 276; C. Sugnet, 1997, P. 34; R. Muponde, 2008, P. 166). But, the Shona female governed by patriarchal and colonial systems as painted by Dangarembga in *Nervous Conditions* (1988) and its sequel *The Book of Not* (2006) can be seen as trope of an othered gender who sinks into melancholia.

T. Dangarembga portrays Shona patriarchy and Western school education to be endowed with politics of Othering that traumatize Shona female. As it can be defended, Othering (upper-case O) “propagates a sense of selfhood.” And, “otherness” (lower-case o) connotes the “exclusion and marginalization” endured by the othered (S. Türkkan, 2011, P. 371). Discrimination in such a standpoint sinks the othered gender into “melancholia,” contended the postcolonial and feminist critics (F. Fanon, 2004, P. 224; J. Butler, 1990, P. 63). A melancholic individual is mentally featured by “a profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activities” (R. O. Kamada, 2010, P. 140). In Dangarembga’s novelistic world, such a melancholic otherness is brought to the fore throughout her portrayal of the Shona female as not only a subordinated gender set in depression, and an altered gender who arouses anxious, but also a double colonized gender who goes through survival.

1- Subordinated Gender, and Depression

T. Dangarembga sets forth subordinated gender throughout her portrayal of a Shona community endowed with what K. A. Appiah (1992, P. 15) coins as intrinsic sexism; that is, “holding that the bare fact that someone is a woman is (or man) is a reason for treating her (or him) in certain ways.” In the Shona community painted by

Dangarembga, male is given preference to female. The patriarchal tradition allows the community to hold that the bare fact that a Shona is a female is a reason for subordinating her.

Initially, T. Dangarembga paints a Shona community that privileges male education at the detriment of female education. In Shona community, priority is given to educating boy rather than girl. The fact that Tambu is a girl is a reason for her family to subjugate her school education to Nhamo's. During the economic difficulties, the family struggles to keep Tambu's brother in school and freely leaves her out of school just because she is a girl. This, Tambu's father Jeremiah sees no harm in it. In reassuring Tambu not to mind for school, Jeremiah poses : ““Is that anything to worry about ? Ha-a-a, it's nothing,’ ... ‘Can you cook books and feed them to your husband ? Stay at home with your mother. Learn to cook and clean. Grow vegetable”” (T. Dangarembga, 1988, P. 15). Face to such subjugation, Tambu voices : “The needs and sensibilities of the women ... were not considered a priority, or even legitimate” (T. Dangarembga, 1988, P. 12).

The argument in the foregoing subjugation is that it discloses the sexism of Shona patriarchy. Female education is subjugated to male education on the basis of gender in Shona community. The patriarchal men in Shona community, to quote from B. Hooks (1984, P. 120), “decide whom their daughters ... marry, whether they could read or write.” Such a sexist patriarchy echoes feminist view mentioned by Bill Ashcroft *et al.* (2004, P. 66) that runs as follows : “Women have been marginalized by patriarchal society.” The preference of educating boy is thus Dangarembga's clear-cut disclosure of an intrinsic sexist patriarchy that “allows all men to completely rule women in their families, to decide their fate, to shape their destiny (B. Hooks, 1984, P. 120).

Likewise, the lucrative monopoly that Babamukuru expresses toward his wife's wealth can be envisioned as Dangarembga's portrayal of a patriarchy subjugating female needs to male's. Lucrative monopoly consists in “depriving [a person] of any property earned or saved” (A. Mbembe, 2001, P. 29). Shona custom gives power to Babamukuru to freely possess the wages of his wife. Though Maiguru has a Master Degree and she teaches, “she never received her salary” (T. Dangarembga, 1988, P. 103). The traditional norms make it impossible for her to use the money she earned for her

own purposes. It is her husband Babamukuru who takes her “money so that [he] can feed ... the whole family” (T. Dangarembga, 1988, P. 174). What is striking in this politics of lucrative monopoly is the subjugation of Shona female needs that discloses. The reader is not only briefed about a tradition that marginalized woman on the basis of her gender, but there is also a presentation of a traditional custom that gives power to the husband to dispossess his wife from her wealth. Consequently, the Zimbabwean novelist’s rendition of male politics of lucrative monopoly stands as Shona patriarchy’s implementation of an intrinsic sexism that subordinates woman.

Dangarembga’s exposure of a subordinated female via male preference takes a step further when reference is made to gender violence. Babamukuru admits that, for Nyasha to be in company with boys means that she is a whore. In the course of that, Babamukuru condemns Nyasha to whoredom and “struck her ... with his bare hand” to death (T. Dangarembga, 1988, P. 117). When violently battering Nyasha, Babamukuru keeps on reminding her that she cannot gain power because she is a girl : “We cannot have two men in this house. Not even Chido, you hear that Nyasha ? Not even your brother there dares to challenge my authority” (T. Dangarembga, 1988, P. 117).

Through Babamukuru’s diegesis, it can be admitted that Dangarembga draws out a Shona custom that allows man to relate power to boy while relating weakness to girl and violating her. From this, it is crystal that Dangarembga goes along with B. Hooks (1984, P. 120) who criticizes men to “freely batter women with no fear of punishment.” The Zimbabwean feminist novelist also unmistakably gives voice to the standpoint of C. Opara (1998, P. 119) when she sharply stands against women being “victims of a patriarchal society that holds a son at a premium.” In this sense, there is no doubt that Dangarembga makes use of male violence to uncover subordinated female. But, where does intrinsic sexism in Shona community takes its roots from ? This, Dangarembga narrates too.

T. Dangarembga can be said to narrate the root cause of male intrinsic sexism when reference is made to her portrayal of what E. Palmer (1983, P. 41) calls “continuity of line,” that is to say being occupied with the continuity and the expansion of the family names. In Shona community, patriarchy is preoccupied with the continuity of the family line. Husbands in Shona community prefer that their

wives give birth to boys rather than girls. Preoccupied with the absence of male child when Nhamo died, Babamukuru utters his sorrow to Jeremiah : ““It is unfortunate”” Jeremiah ““that there is no male child to take this duty, to take this job of raising the family from hunger and need” (T. Dangarembga, 1988, P. 56). To this, Jeremiah replies : ““Tambudzai’s sharpness with her books is no use because in the end it will benefit strangers”” (T. Dangarembga, 1988, P.56).

The preoccupation with the continuity of the family line makes Babamukuru and Jeremiah opt for the birth of boy in the family. They prefer having a boy in order to keep on enlarging the family name. The stake is that since in Shona community the child is named after the father, the family name is always the father’s name. As such, giving birth to boy makes keep and extend the father’s name. At the opposite, if the child is a girl, this puts a halt to the father’s or the family name. This because the girl who becomes a woman marries a man from another family whose name the child bears. It is in this standpoint that Tambu’s father Jeremiah rejects the school teacher Mr Matimba’s idea for which the family will gain more when Tambu will succeed in school by complaining : “Have you ever heard of a woman who remains in her ‘father’s house ?’ ... ‘She will meet a young man and I will have lost everything” (T. Dangarembga, 1988, P. 30). In this context, the preference of boy is the consequence of Shona patriarchy’s preoccupation with the continuity of the line. In another way forward, male intrinsic sexism occurs as the result of Shona patriarchy’s preoccupation with the continuity of the family line. But this is only half the matter for Dangarembga’s novels take the root of patriarchal intrinsic sexism to a step further.

In her debut novel, T. Dangarembga (1988, Pp.20, 21) makes Nhamo voice to Tambu : “Don’t you know I am the one who has to go to school ? ... Because you are a girl.” By advocating himself for school education and denying this education to Tambu on the basis of gender, what Nhamo does is the reconfirmation of his subjectivity. He remembers Tambu that in the tradition, being a boy is for a Shona to be educated in order to have a voice in the community. In the course of that, Nhamo can be said to practice intrinsic sexism because culturally he must reconfirm his subjectivity. Or else, he must reconfirm his selfhood. Next to Nhamo, though being the father of the boy Nhamo and the girl Tambu, Jeremiah only states : “I was blessed when I was given that son” (T. Dangarembga, 1988, P.46).

The statement reveals Jeremiah's preference for son. By opting for male child, Jeremiah is seeking to augment male identity. When aiming at augmenting male identity, what Jeremiah brings about is a patriarchal intrinsic sexism. Besides him, the traditional custom gives power to Babamukuru to summon only the "male" (T. Dangarembga, 1988, P. 138) for an affair concerning them and the female Lucia. Such act of Babamukuru is his advocacy of male selfhood in Shona community.

Strikingly, Dangarembga's reflection on Shona patriarchy as a tradition that seeks to reconfirm and augment male subjectivity, identity and selfhood echoes the phallus developed by Judith Butler (1990, P. 45); that is "'being for' a masculine subject who seeks to reconfirm and augment his identity through the recognition of that 'being for.'" The novelist portrays such a phallus through the character of Nhamo, Jeremiah, and Babamukuru to bring to the fore a patriarchal assumption that seeks to reconfirm and augment male subjectivity, selfhood, and identity. In these observations there is no mistake that the novelist holds the politics of phallus for responsible of patriarchal intrinsic sexism. Undoubtedly, the subordinations expressed by Shona patriarchy stirs up depression in the Shona female's psyche.

From the start, psychic depression risen by patriarchal intrinsic sexism is brought to the fore through Dangarembga's depiction of Tambu's loss of capacity to love her brother Nhamo. Tambu hates Nhamo as she voices : "My concern for my brother died an unobtrusive death." "I could no longer bring myself to speak to my brother. Not that I consciously decided to ignore him. It just happened. Try as I would, I simply could not open my mouth to talk to him" (T. Dangarembga, 1988, Pp. 21, 50). Tambu in such a stand is in mute. The hatred is so high that though she wants to speak to her brother, hard as she tries, she fails to speak to him. This female loss of capacity to love male is Dangarembga's clear-cut presentation of melancholic depression engendered by gender otherness. By so doing, the novelist complies with gender as developed by Judith Butler (1990, P.63) for which "identification is ... melancholia."

Then, depression unveils when attention is paid to cultural inhibition. T. Dangarembga presents a Shona community in which the house chore is not man's duty. "This kind of work was women's work" (1988, P. 135). In thinking on the fact that female is only

bound for womanhood and seeing that only her struggle for school education is transformed when her brother Nhamo is carried away by disease, Tambu arouses nervous and embarrassed. When the death of Nhamo gives her access to school education, though “it was the end of May holiday [Tambu] did not have the heart to return three times a year to fetching water from the river” (T. Dangarembga, 1988, P. 7). Such a Tambu is inhibited from the homestead activities. Thinking on the homestead activities makes her anxious and nervous in such a way that she fails in returning for the practice of such activities.

Dangarembga gives an account of inhibition to charge gender otherness with depression. The novelist makes known that when the female thinks that in the homestead, she is othered to a born woman; that is, she is destined to house chore, this arouses her cessation of interest, her unhappiness in the homestead activities. In this sense Dangarembga’s conception of inhibition can be said to bring light to M. Wittig¹³⁰ and S. de Beauvoir¹³¹’s stance according to which one is not born a woman, but rather becomes one.

Beside Tambu, the painful dejections undergone by other Shona females epitomize depression risen by gender otherness. Nyasha stirs into rage. “She raged and crouched like a cat ready to spring” (T. Dangarembga, 1988, P. 205) as she endures Babamukuru’s sexism at home. Experiencing such trouble, Nyasha ends bulimic : She has “bulimia” (T. Dangarembga, 1988, P. 116). By the same token, Maiguru arouses anxious as Babamukuru inflicts upon her a womanhood in patriarchal view. In addition to applying lucrative monopoly to her salary, Babamukuru makes Maiguru a housekeeper. Though being a housekeeper in the mission, yet, in the homestead Babamukuru makes Maiguru do a “cooking, twice a day, a special pot of refrigerated meat for the patriarchy to eat as they planned and constructed the family’s future” (T. Dangarembga, 1988, P. 138).

Being subordinate to man to such a boundary, Maiguru arouses anxious : She voices to her husband Babamukuru, you are “taking my money so that you can feed ... the whole family and waste it I am tired of being a housekeeper I am tired for being nothing in a home I am working myself sick to support I am sick of it Babawa Chido. Let me tell you, I have had enough (T. Dangarembga, 1988, P. 174). Witnessing her own life as well as her mother’s in a patriarchal

130- M. Wittig, “One is Not Born a Woman.”

131- Epigraph of Judith Butler’s “Subjects of Sex/Gender/Desire.” *Gender Trouble*.

control, Niasha vocalizes : “it’s difficult when everything’s laid out for you. It’s difficult when everything’s taken care of. Even the way you think.” It is a trap. We are “trapped by ... man” (T. Dangarembga, 1988, Pp. 175, 176). Too, Lucia boils with anger as the patriarchy addresses her concerns in third person. As it can be reminded, though it is Lucia who is concerned with Jeremiah’s bigamous relationship, “Babamukuru summoned a kind of family *dare* which consisted of the patriarchy ... and the male accused” without Lucia (T. Dangarembga, 1988, P. 138). As she is marginalized, she “boiled” (T. Dangarembga, 1988, P. 140) with anger. With such a painful dejection attributed to females in Shona community, Dangarembga is keen on holding that patriarchal politics of othering female stir them up to depression.

2- Altered Gender and Anxiety

From patriarchal depression, T. Dangarembga moves the Shona female to anxiety of colonial racism. The novelist offers colonial institution as intrinsic and extrinsic racist. Extrinsic racism, K. A. Appiah (1992, Pp. 13, 14) argues, is “making moral distinction between members of different races because [of] believing that the racial essence entails certain morally relevant qualities;” and, “intrinsic racist holds that the bare fact of being of the same race is a reason for preferring one person to another.” Colonial racism in such a conception brings about “cultural alterity” (K. A. Appiah, 1992, P. 55). In the same vein as Appiah shown; in this same vein, colonial racism degrades Shona female vis-à-vis Western culture. It makes her be engulfed by anxiety.

Dangarembga evidences altered gender throughout her painting of a racist colonial education. In *The Book of Not*, “A college for Europeans” (T. Dangarembga, 2006, P. 76), that is the Young Ladies’ College of the Sacred Heart, practices an intrinsic racism. Tambu in her performance of Western education has come to a merit. She deserves to be rewarded the O-Level trophy. The O-Level trophy, it must be said, is conceived by the school in order to be rewarded to the student who show great intellectual capacity. The school established this trophy to make a distinction between students who show moral and intellectual capacity and those who cannot. But, though not only racially but also culturally Tambu is Black, she demonstrates her intelligence in the college for Europeans. Tambu proves that intellectually she can compete with the White students in Western school by assimilating this culture at the point to deserve

to be rewarded the O-Level trophy. Tambu in such a merit gives light to K. A. Appiah (1992, P. 37) when he writes : “Race is at best a poor indicator of capacity.” Tambu, the Shona female turns out to be the brilliant student in a college for Europeans. Though the culture taught by this school is an alien culture, that is an imported culture which is different from what Tambu is used to in her Shona community, she succeeds in learning and mastering this culture as her own, even better than Westerners. Her success in Western culture can be said to teach the Westerners that since culture is not in-born but rather acquired, no matter one’s race he/she can acquire any culture if he/she wants.

But surprisingly, though having proved her intellectual capacity to the school authorities, Tambu is not rewarded the prize of merit. Instead it is Tracey, a white student that the headmistress rewards the trophy for the O-Level results. Being a White, the headmistress opts for rewarding a white student. She does her utmost to alter the results of the O-Level exams in favour of Tracey. Starkly put, the headmistress biases the O-Level results for the benefit of Tracey. By altering the O-Level results in the favour of Tracey, the headmistress succeeds in presenting the White as the brilliant student; therefore, the White as the race endows with moral and intellectual capacities. On the opposite, by depriving Tambu of the O-Level trophy, the headmistress exposes Black as a student who ends in failure. She makes clear that Black is the race that cannot afford moral and intellectual capacities. Such a racial discrimination leads Tambu to label the trophies “stolen trophies” (T. Dangarembga, 2006, P. 170).

When discriminating Tambu and favouring Tracey on the basis of their races, the headmistress lays bare on K. A. Appiah (1992, P. 14) when he writes that colonial extrinsic racism makes believe that there is “no amount of evidence that a member of another race is capable of great moral, intellectual, or cultural achievements.” For the headmistress who is White, since Tambu is a Shona therefore Black and racially and culturally different from her, she cannot entail either moral and intellectual capacities or a knowledge in another culture. For her it is only the students like Tracey who are from her race who is endowed with morale, intellectual and cultural capacities. In this stance, it can be understood that by biasing the O-Level results for the trophy, the headmistress aims at proving that there is no evidence that a Black can be endowed with moral and intellectual capacities.

She publicly rewards the O-Level trophy to Tracey to make believe that colonial assumption for which there is no amount of evidence that a black race is capable of great moral and intellectual is true.

Too, the discrimination inflicted to Tambu by the headmistress despite her cultural assimilation makes her echo A. Memmi's criticism of Colonizers' attitudes vis-à-vis the colonized alienation. In his insightful reflection into alienation of the colonized, A. Memmi (2003, P. 59) writes : "if the colonizer does not always openly discourage [colonized] to resemblance, he never permits them to attain it either. Thus, they live in painful arid constant ambiguity." Even if the headmistress does not openly prevent Tambu to culturally be Westerners' alike, she does not also permit her to attain their cultural level. The headmistress Sister Emmanuel, is not ready to admit that Tambu who is a Shona therefore an African is as intellectual as she is or as the Whites are. Her labelling Tambu to have a complex get the better of her aim to discourage Tambu to be her resemblance in Western culture. In her comment on Tambu's school report, the headmistress makes known to Tambu's uncle Babamukuru that Tambu has a complex and this makes it difficult for her to adapt to the spirit of the Young Ladies' College of the Sacred Heart. To that she adds that this inability causes Tambu considerable distress (BN 89). Through the comment, Dangarembga brings to the fore a headmistress who is not willing to see Tambu being considered as her alike in the dominant culture, therefore a colonial racist.

As the O-Level trophy is altered to the white student Tracey, Tambu rises anxious. She endures what C. Caruth (1996, P. vii) terms an "intense personal suffering." The Shona female falls into "ruin." She is "depressed and discouraged, empty as an old husk" (T. Dangarembga, 2006, Pp. 164, 165). As the trophies are being distributed, Tambu undergoes a psychic trouble and pain. Instead of experiencing joy from the ceremony, Tambu lives pain. She retrieves in her psyche to live an intense pain. Tambu discloses her intense personal suffering when she voices :

The headmistress ... called upon the guest of honour,
... the first polished copper shield was picked up. As I
sat, my stomach turned and my hands sweated. When
more prizes were distributed and we came nearer the O-
Level trophy, I tried to build up a numbing vibration by
clapping longer and harder than anyone else. In the

intervals, though, while trophies were passed over and hands were shaken, I imagined rushing up to the stage myself when the best O-Level result was called out. But of course it was Tracey who walked there and curtsied before she clutched the trophy on which I had dreamed so often of seeing my name inscribed. Emptiness opened up a hole in my stomach But I felt my classmate contained me in that goblet as a magician contains a genie in a bottle. It was as though with each step she took to her seat, her hand on the lid.” (T. Dangarembga, 2006, Pp. 161–162)

Thought physically Tambu is present at the ceremony of distributing the trophies, psychologically she was absent. She was busy not living the ongoing ceremony but living pain. The ceremony sets her in a psychic wound. Dangarembga’s narration of such an anxiety of colonial alterity parallels B. Ashcroft *et al.*’s point. In “Radical Otherness and Hybridity,” B. Ashcroft *et al.* (2004, P. 102) note : “Imperial discourse strives to delineate the Other as radically different from the self. [This] Otherness ... always contains a trace of ambivalence or anxiety.” In this light, Dangarembga’s painting of colonial alterity toward Shona female is her clear-cut presentation of an altered female who arouses anxious. The novelist’s painting of the Shona female in such a victim of colonial racism in addition to patriarchal intrinsic sexism, leads critics to see her literary production as the narration of “the double colonization of the women” (C. Signet, 1997, P. 38).

3-Double Colonized Gender and Survival

In “Double Colonization,” B. Ashcroft *et al.* (2004, P. 66) write : “empire and patriarchy act as analogous to each other and both exert control over female colonial subjects, who are, thus, doubly colonized by imperial/patriarchal power.” Such a double colonization does not split with the Shona female. In the post-colonial community painted by T. Dangarembga, the patriarchal tradition and colonial school education coexist. In addition to their traditional culture, the Shona witness the presence of an imported culture in their community. Though Shona community is already governed by their tradition, this does not prevent colonizers to set their Western system of governance to control the community too. With colonization, Westerners imports their cultural system from West into Shona community with the aim of bringing this community into their own domain, that is to Westernize

the community. But surprisingly, despite the presence of Western culture, the patriarchal system still exists in Shona community. The portrayal of such a post-colonial community makes the Zimbabwean feminist novelist echo K. A. Appiah's stance (1992, P. 9) for which "colonial pedagogy failed as notably in francophone as in anglophone Africa fully to deracinate its objects." Colonial pedagogy in Shona community failed to deracinate their traditional cultural system. This makes culture in the post-colonial Shona community becomes what H. K. Bhabha (1994, P. 116) coins to be post-colonial hybridity : a culture that has become "less than one and double."

In the hybrid community presented by Dangarembga, Shona female endures double sexism from cultural institutions. The female undergoes domination not only from Shona patriarchy but also from colonial school education. When Tambu is afflicted racism at school, at home she endures the sexism of her uncle Babamukuru. The headmistress Sister Emmanuel comments on Tambu's school report as follows : "Tambu has a complex [and] this makes it difficult for her to adapt to the spirit of the Young Ladies' College of the Sacred Heart" (T. Dangarembga, 2006, P. 89). Babamukuru being Tambu's uncle, receiving the report, forces Tambu to admit the headmistress's comments on her. Babamukuru orders Tambu: "'You will tell Sister Emmanuel ... 'that you understand why she should write the words we have read, and why you deserve them'" (T. Dangarembga, 2006, Pp. 90–91). Here is Tambu trapped in the double oppression that her mother Ma'Shingayi told her in her earlier age when she started defying the patriarchal sexism for her school education. Ma'Shingayi voices : With "blackness on one side and the weight of womanhood on the other," "it is worse" (T. Dangarembga, 2006, P. 16).

The headmistress comment on Tambu can be taken for "'We' are this, 'they' are that," a colonial otherness criticized by E. Said (1994, P. 235). Or else, the headmistress is a treacherous, a falsifier who misrepresents the colonized Tambu, her female counterpart by imposing "blasphemy" (E. Said, 1994, P. 68) on her racial and cultural specificities. By pointing Tambu as mentally complex, the headmistress can be said to misrepresent Tambu in the sense of primitive, a stage addressed to Africans in colonial discourse, incapable of intellectual development. In this context, to borrow from F. Fanon (1967, P. 149), it rises that it is not that Tambu "makes [her]self inferior. But, the truth is that [s]he is made inferior" by

the headmistress. Pithily put, it is because Tambu is black that the headmistress reduces her to nothingness, that is afflicting her such a blasphemy. Colonial extrinsic racism in this angle makes C. K. Awuyah (1998, P. 203) write : “Western institutions failed to treat black people according to common standards of morality and decency.”

As for Babamukuru, by ordering Tambu to comply with the state of inferiority that the headmistress inflicts upon her, he takes the status of a patriarchal sexist. He makes use of his masculinity to order Tambu as a gender destined to be governed. By the same token, Tambu by being ordered by Babamuku who is a man, she takes the status of a Shona woman who endures burdens on the basis of her womanhood. For Babamukuru, since Tambu is a girl she has no right to be given the floor to give an explanation of her issue of having a complex in the Western school as risen by the headmistress. With such an attitude, Babamukuru is a sexist who inflicts womanhood as politicized by Shona patriarchy, that is a bearer of burdens on Tambu. He makes Tambu carry burden like any woman in the traditional realm carries. Standing on masculinity in such a standpoint, Babamukuru can be taken for Tambu’s emperor, that is her oppressor. With the headmistress who embodies Western cultural system discriminating Tambu on the basis of her race on the one hand, and with Babamukuru who embodies Shona patriarchy inflicting sexism to Tambu on the other hand, the Shona female can be considered as a gender doubly colonized.

Double colonization as foresaid denotes double colonialism with colonialism being the “domination of one group of people by another” (C. Parsons, 2011, P. 118). Tambu in such a double trap echoes P. Ataféi (2017, Pp. 9–10) who writes : “thinking that it was a war of gender : women versus men. [Black women] finally came to notice that race was another challenge they had to face.” Starkly put, by inflicting sexism domination upon Tambu, the colonized Babamukuru is no longer Tambu’s accomplice in the racial oppression, but his oppressor. Still, in inflicting colonial discrimination upon Tambu, Sister Emmanuel is no longer Tambu’s accomplice in gender oppression, but rather her oppressor. Enduring such a double colonization, Tambu stirs to survival.

Survival as C. Caruth (1996, Pp. 62–63) puts it : “is not the fortunate passage beyond a violent event ... but rather the endless

inherent necessity of repletion, which ultimately may lead to destruction.” Tambu ends in such a destruction. She “distress[ed].” She “crawled” (T. Dangarembga, 2006, P. 90, 91) as Babamukuru and the headmistress afflict her double colonization. Unsurprisingly, survival of double colonization does not limit to Tambu. But rather, it reaches any Shona women. Because like Tambu, all the women, in addition to being colonized by Westerners like men, they are also governed by the traditional patriarchy which is a male-dominated culture endowed with intrinsic sexism. This, Nyasha voices it well to Tambu when addressing the colonizers: “They ‘ve taken us away ... All of us. They’ve deprived ... ourselves of each other. [And now] we’re groveling” (T. Dangarembga, 1988, Pp. 204–205). In such a tenor, T. Dangarembga’s writing makes R. J. C. Young (2003, P. 24) contends : “The nervous condition of postcolonial desire finds itself haunted by an ungovernable ambivalence.”

Conclusion

The probe of the Shona female as a subordinated, altered, and double colonized gender who is traumatized reveals that in her novels T. Dangarembga is concerned with gender otherness and its melancholia. Dangarembga is clearly revealed to voicing the melancholia of gender otherness when reference is made to Tambu’s as well as her counterparts’ psychic melancholia risen by patriarchal politics of Othering, here subordination. Endowed with what K. A. Appiah calls intrinsic sexism, the patriarchal tradition subjugates Tambu’s education to her brothers’, Maiguru and her economy to her husband, Nyasha’s power to her brother’s, and Lucia’s consideration to her male lovers’. Such a patriarchal politics of othering originates in Shona tradition’s preoccupation with the continuity of the family line and politics of phallus or selfhood. As the females endure otherness from the patriarchal politics of othering, they sink into repression : Tambu’s psyche sinks into loss of capacity to love her brother and patriarchy as well. She is inhibited from any homestead activity. Maiguru, Nyasha, and Lucia arouse anxious.

Besides, Dangarembga’s writing of gender otherness and melancholia discloses when reference is made to Tambu’s anxiety awakened by colonial racism. Western school education stands on what Appiah coins intrinsic and extrinsic racism to racially discriminate Tambu. This awakens anxiety in Tambu’s psyche.

Similarly, like any Shona female, Tambu's psychic survival risen by double colonization – patriarchal domination, and Western colonization (racism) – is perfectly illustrative of Dangarembga's concern of melancholia of gender otherness. Like this, Dangarembga's writing is the denunciation of the patriarchal and colonial politics of Othering that translate Shona female in other world to refer to Spivak's *In Other Worlds*.

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Les articles réunis dans ce volume ont été sélectionnés parmi les interventions faites lors du colloque international «Discours et représentations de l'altérité dans le monde contemporain», qui s'est tenu en Côte d'Ivoire à l'Université Alassane Ouattara en mars 2019. Bien que de nombreux ouvrages aient été consacrés à la notion d'altérité, il nous est apparu opportun d'actualiser le débat autour des différences raciales, sexuelles, linguistiques ou culturelles en réfléchissant sur les modalités discursives du rapport à l'Autre, dans un monde marqué par la globalisation et l'immigration.

The essays gathered in this volume are selected from papers presented at the international conference on "Discourse and Representations of Alterity in Contemporary World", which was held in Côte d'Ivoire at Alassane Ouattara University in March 2019. Though many books on alterity have been published, we found it relevant to update the debate about racial, sexual, linguistic and cultural differences by thinking on the discursive modalities of the relationship with the Other, in a world dominated by globalization and immigration.



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