

# PalArch's Journal of Archaeology of Egypt / Egyptology

## STORIES WITHIN STORIES: AN INTERTEXTUAL STUDY OF NERVOUS CONDITIONS

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Fahmida Manzoor, Mehwish Malghani, Kinza, Alizai: Stories within Stories: An Intertextual Study of Nervous Conditions -- Palarch's Journal of Archaeology of Egypt/Egyptology 371-380. ISSN 1567-214x

**Keywords:** Intertextuality , Discourse , Subjugation, Power Structures.

### Abstract

The main focus of the study is to highlight the subject object relationship in the backdrop of postcolonial era. The study highlights the intertextual elements through which the writer Danagarembga describes the drastic effects of colonialism. The study explores the different discourses which work intertextually thus generate the superior/inferior relationship.

### Introduction:

This study aims to explore the intertextual elements through the postcolonial lens in Nervous Conditions. Dangarembga illustrates the nervous conditions of the native identity in colonial Rhodesia through different mininarratives. *Nervous conditions* metafictionally breaks the reader's frame of "suspended disbelief" and makes him ponder over the status of fiction and fact in the novel. Metafiction works self-consciously as an artifact and further complicates it by the blend of historical events. It enables the reader to assign different meanings to the status of historical truth in the light of fictive elements. It blurs the line between fact and fiction and breaks the frame of fiction self-reflexively and makes it difficult for the reader to differentiate between fact and fiction. Dangarembga subverts the metanarratives of domination by giving voice to the suppressed class of society. The characters are shown suffering from colonization in different ways. Each character has a different story and is shown greatly influenced by the "Englishness" of the white culture. The whole society suffers the heavy burden of "Englishness" but still craves for the opportunities to adopt "Englishness". Dangarembga illustrates the colonial strategies through which the colonizers ruled the native hegemonically.

### Stories within Stories in *Nervous Conditions*

*Nervous Conditions* depicts the colonial rule and the practices the British colonizers imposed on the natives which made them forget willingly and unwillingly their culture, native language Sohna and belief systems. European manners, language and culture were emblems of superiority and social prestige. The hegemony of the colonizers disturbed the

identity of the natives and forced them to adopt the new cultural ways and identity in the social hierarchy. The colonizers considered the natives inferior and barbarous and attempted to reshape their identities and belief-system. The colonizers legitimized their presence in the colonized regions for these specific purposes and subjugated the natives to maintain their power through the slogan of civilization. Dangarembga subverts the traditional history narrated by the power structures by giving voice to the suppressed natives. She unveils subjugated history through metafictional narrative technique and narrates stories within stories to deconstruct the overriding traditional accounts of history. Mbuya narrates different stories of the past to Tambu in a Chinese box pattern as Tambu recounts:

She gave me history lessons as well. History that could not be found in the textbooks; a stint in the field and a rest, the beginning of the story, a pause. ‘What happened after, Mbuya, what happened?’ More work, My child, before you hear more story. ‘slowly, methodically, throughout the day the field would be cultivated, the episodes of my grandmother’s own portion of history strung together from beginning to end . . . the wizards well versed in treachery and black magic came from the south and forced the people from the land. (17-18)

The quoted passage is relevant in the situational context of the text as it illustrates the history through the metafictional technique and subverts the status of the “superior white” in the social setup. Mbuya, Tambu’s grandmother, narrates her stories about the *wizards* who invaded the native land and displaced the native subjects. Mbuya and Tambu relate to the diegetic (primary) world of the Chinese box world in which Tambu works hard in her field with the help of her grandmother to generate money as to get admission in the missionary school. Mbuya further narrates another story about the wizards and their treachery which transfers the focus from diegetic world to the hypo-diegetic world. The white wizards in the hypo-diegetic world snatch away the land of the native and bring destruction to the native inhabitants. The relationship between the diegetic and hypo-diegetic worlds is based on the concepts of superiority and inferiority as the white wizards are the “civilized” colonizers who invaded the land and controlled the natives through different strategies. The colonizers *forced the people from the land*, as the author states. Mbuya uses negative words to describe the white colonizers but, at the same time, she helps Tambu in the field to cultivate crops so that Tambu gets money to pay her fee at the missionary school. The education and culture introduced by the whites were considered a symbol of superiority and prosperity. Dangarembga, as a producer of this text, narrates the colonial history from a peripheral perspective to reregulate the behaviors of the consumers of the text.

The quoted excerpt illustrates the “intertextual contexts” of the text and further highlights the “presuppositions” based on the colonial dominant discourse. Dangarembga unveils the colonial history through Mbuya’s narrative account. The version of history provided by Mbuya is authentic in nature as Tambu records “she gave me history lessons as well. History that could not be found in the textbooks”. The colonizers who are documented as the most cultured and civilized beings in the official version of history are labeled as *wizards* in the text who displaced the natives with their *black magic* and *treachery*. The heroic notion (presupposition) of the colonizer is subverted through the historical intertext from the marginal perspective in the quoted text both in the diegetic and hypo-diegetic nested narratives.

The quoted text illustrates the hard work of Tambu in the fields because she wants to get admission in the missionary school and the fee is not affordable to her family. She cultivates her own crops to sell and generate money so as to follow the footsteps of the colonizers. . The whole effort is done to be like white people who were considered most civilized and cultured thus prosperous. The larger scale text is the colonial strategies of invasion as they displaced the native through different treacherous intrigues and the native resistance in the vocabulary of Mbuya. The real face of the colonizers is shown through Mbuya who narrates the history of colonization and portrays the white colonizers negatively. Each character in the novel narrates history as a mininarrative which challenges the metanarrative of history and provides another perspective of colonial history.

The colonial rule changed the life pattern of Rhodesians. Colonization impacted the economy of the region as the primary aim of the colonizers was to exploit the economical, human and physical resources of the colony to benefit themselves. Dangaremba highlights the exploitation of the native land which resulted in economic subjugation of the inhabitants as land is the main source of life. Tambu's grandmother, Mbuya, narrates her stories of displacement:

Your family did not always live here, did not move to this place until after the time that I was married to your grandfather. We lived up in Chipinge, where the soil is ripe and your great grandfather was a rich man in the currency of those days, having many fat herds of cattle, large fields and four wives who worked hard to produce bountiful harvests. All this he could exchange for cloth and beads and axes and a gun, even a gun, from the traders. They did not come to stay in those days ;they passed through and left . . . wizards well versed in treachery and black magic came from the south and forced the people from the land. On donkey, on foot, on horse, on ox-cart, the people looked for a place to live .But the wizards were avaricious and grasping; there was less and less land for the people. At last the people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it. (18)

The passage illuminates the economic subjugation and displacement of the natives during the colonial period. Mbuya narrates the prosperous times of the family before the arrival of colonizers and states "we lived up in Chipinge, where the soil is ripe and your great grandfather was a rich man in the currency of those days, having many fat herd of cattle, large fields"(18).The trickery and deception of the white colonizers left them desolate and displaced in their own land. The harmony of the native life was disturbed by the colonial system as the natives were deprived of their land. Mbuya's version of history illustrates the colonial exploitation of the native land and the natural resources. Tambu's grandmother narrates the golden past phase before the arrival of the colonizers: "They did not come to stay in those days; they passed through and left"(18).

The quoted passage is significant in the intertextual contexts of the text as it brings the historical intertext with fiction and illuminates the version of the colonial Rhodesia. The presence of Europeans in the native land was legitimized for the civilizing mission of the native which is subverted in the quoted passage as the colonialism caused displacement and deprivation to the native subjects. The native were forced to search for a place "On donkey, on foot, on horse, on ox-cart, the people looked for a place to live".According to Mbuya, the colonial strategies were *avaricious* and *grasping* as the colonizers left no place for the natives except the sandy soil which was stony and barren as Mbuya says "But the wizards were avaricious and grasping; there was less and less land for the people. At last

the people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it". The natives, who used to cultivate in the fields which was the source of their living, were deprived of the land thus suffered sheer poverty. Through the historical intertexts, Dangarembga breaks the presupposed notions of the readers and deconstructs the meta narrative of history.

The passage unmasks the treacherous tricks used by the colonizers to subjugate the natives economically and deprive them of their land which was the prime source of earning for them. Mbuya narrates "At last the people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it". The colonizers exploited the natural resources and left the natives in the *sandy* and *barren* area. Dangarembga narrates history through different marginal characters and write back to the empire.

Colonialism is based on the notion of cultural supremacy which is maintained through the misuse of power. The colonizers maintained political and cultural domination over the natives and segregated them from the ruling power. They imposed their physical power and dominance through imprisonment of the natives and exploitation of labor and natural resources which resulted in cultural and racial inequalities. *Nervous Conditions* unveils the exercise of dominance over the native subjects through fiction. Babamukuru's character is shown as an epitome of "whiteness" equipped with the white traits to maintain his superiority over the other native ignorant people. Through Babamukuru's character Dangarembga unmasks the white colonial practices to resist the dominant cultural supremacy. Babamukuru controls everyone through his "superior" position in the family because he is educated in the white ways as Dangarembga illustrates:

Today I am going to teach you a lesson, 'he told her. How can you go about disgracing me? Me! Like that! No, You cannot do it. I am respected at this mission. I cannot have a daughter who behaves like a whore . . . Don't hit me, Daddy, She said backing away from him. 'I wasn't doing anything wrong. Don't hit me.' . . . 'You must learn to be obedient, Babamukuru told Nyasha and stuck her again . . . Babamukuru alternatively punching Nyasha's head and banging it against the floor, screaming or trying to scream but only squeaking, because his throat had seized up with fury, that he would kill her with his bare hands; Nyasha, screaming and wriggling and doing what damage she could.(114-115)

Through Babamukuru's symbolic character, Dangarembga highlights the colonial oppression to maintain power and superiority. Nyasha, Babamukuru's daughter, resists the dominant colonial culture and feels comfort and ease in her native culture. Her rebellious behavior enrages her father who tries to control and pacify her. Babamukuru's words resonate the colonial supremacy as the colonizers physically subjugated the native subjects through violence to maintain power over them. Babamukuru's words appear to be alarming: "Today I am going to teach you a lesson" The use of word *I* by Babamukuru shows the superiority of *I* (colonizer) over "you" (native) through which he gains control and abuses his daughter Nyasha badly because she resists the white ways. The choice of vocabulary illuminates the hierarchy of power relations where Nyasha as an "inferior" *you* is placed at the lower bottom while Babamukuru gains the supreme position. Colonizers practiced the same physical violence to civilize the natives and tame them for maintenance of their power and domination.

The quoted excerpt highlights the historical intertexts which dismantle the presupposed notions constructed by the dominant discourses. Babamukuru as a symbol of white supremacy tries to subjugate his community in many ways. Babamukuru's words show his

superiority in this communicative event “How can you go about disgracing me? Me! Like that! No, you cannot do it. I am respected at this mission”. Nyasha’s undone sin makes her suffer only because she resists the domination of Babamukuru. The repetitive use of the word *me* exhibits the superiority of *me* over *you*. To Babamukuru, Nyasha’s resistance against *whiteness* is unbearable and he takes it as an insult. The respect which he gets from the mission is because of his adopted whiteness that makes him superior to other natives. He misuses his power to civilize the natives. The quoted excerpt also includes the feminist intertext as the woman is shown doubly subjugated by the society. Nyasha’s conversation with her father illuminates the physical subjugation: “Don’t hit me, Daddy, she said backing away from him. ‘I wasn’t doing anything wrong. Don’t hit me’”. Nyasha, as a representative of woman, is doubly colonized by the patriarchal domination and imperial ideologies. Babamukuru sees her in her socially constructed role which makes her subordinate to males in the patriarchal system and the colonizers in the colonial set up. The quoted text highlights the fact that Babamukuru treats the natives merely as objects. He warns Nyasha, “You must learn to be obedient”. This warning illustrates his misuse of power for civilizing the natives. Nyasha’s character as a representative of natives illuminates the mental representation of the other subject in the colonized society. She resists the colonial cultural domination and pays the cost of it terribly. The use of the words *must*, *learn* and *obedient* all exhibit the exercise of power over the native subjects. Dangarembga highlights the resistance of the natives to the unjust domination by the colonizers to reregulate readers’ opinion about the colonizers’ dominant discourse.

#### **Manifestation of Religious Discourse in *Nervous Conditions***

The dominant discourse of the colonizer represents the “other” as inferior, criminal, uncivilized, irrational, ignorant, and savage. They consider the savage as the white man’s burden to be civilized and cultured. In this sacred mission, the natives were subjugated physically, culturally and religiously. The native religion was replaced by the superior white religion. Babamukuru prefers the Christian marriage of Tambu’s parents over native cleansing ceremony and Tambu comments that the “Christian ways were progressive ways”. The colonizers inculcated their religion and culture strongly into the natives’ mind. Christianity was taught to the native children both in Church and at School as Tambu asserts “In Sunday school we learnt about Charity and Love and Sin, which the prefects said were all different things, but then, if they were different, I wondered, how did you explain Prodigal Son, or Mary Magdalene? Their hymns were less confusing”. Dangarembga traces the history of colonization where the natives were subjugated in each and every aspect of life as it is evident in Babamukuru’s words:

I have been thinking they are the result of something that we are doing that we should not be doing, or the result of something that we are not doing that we should be doing. That is how we are judged, and blessed accordingly. So I have been thinking about what these things could be for a long time. And then, after much thought, I remembered that our mother, our mother always insisted that Jeremiah must have a church wedding. Yes, Jeremiah, even now, so many years after our mother passed away, you are still living in sin. You have not been married in church before God. This is a serious matter, so I have been saving a little, a very little bit of money for a wedding for you and Mainini. (147)

This excerpt focuses on the religious subjugation in the colonized Rhodesia. The colonizers not only subjugated the native culture and language, they also subjugated the native religion and belief systems. They taught Christianity as the superior religion.

Tambu's words "In Sunday school we learnt about Charity and Love and Sin" elucidate the Christian teachings and unveil the colonial strategies. The whole education system of the colonizers focused on the inculcation of western belief-system in the colonized territories. The white ways were inculcated in the native subjects from their very childhood which created an identity crisis in the native as Dangarembga shows through Nyasha's character in the novel. Babamukur's words "something that we are doing that we should not be doing" illuminate a complete rejection of the native belief system and culture and a thorough adaptation of Christian ways of life. The words *Should not* and *should be* illustrate the function of language in relation to the colonizer and the colonized. Babamukuru, an epitome of white culture, dominates the native subjects and reinforces the white ideology by highlighting the goodness in the white ways and devalues the native belief system.

This quoted excerpt highlights the process of colonization through the religious intertext. Dangarembga illustrates the religious subjugation of the native population through different discursive strategies. The traditional cleansing ceremony of the native is rejected by Babamukuru in favor of a Christian marriage in the church after many years of Jeremiah's and Mainini's marriage. The only way to get rid of problems, according to Babamukuru, is to adopt the white ways as he says, "the result of something that we are not doing that we should be doing". The white ways, according to Babamukuru, are the blessed ways which solve all problems smoothly "That is how we are judged, and be blessed accordingly". The blessing lies in the dominant culture and religion according to Babamukuru and the native culture can bring only misfortune and misery. Dangarembga sheds light on the religious subjugation of the native subjects through the conversational conflict between Babamukur and Jeremiah about the superiority of Christian marriage and uselessness of the native *cleansing ceremony*. The religious intertext in the novel serves as a subversive strategy as it deconstructs the presuppositions of the readers about the civilized history of Eurocentric discourses.

The quoted passage shows the collective schemata of both the colonizers and the colonized. The colonizers' ideology is highlighted in the text as the superior dominating subject (Babamukuru) while the native (Jeremiah) serves as the subjugated native. The native subject is subjugated to such an extent in different ways that he says only "yes" to the dominant discourse as it is visible in the conversation between Babamukuru and Jeremiah. Babamukuru imposes the Christian marriage on the native by rejecting the native cleansing ceremony. To legitimize this exercise of power, Babamukuru uses religious discourse "Yes, Jeremiah, even now, so many years after our mother passed away, you are still living in sin. You have not been married in church before God. This is a serious matter". Dangarembga deconstructs colonial history through different intertexts.

#### **Manifestation of the Feminist Discourse in *Nervous Conditions***

Dangarembga, as a third world writer, raises the voice of the subjugated class of society in *Nervous Conditions*. She illuminates the history of the colonized Rhodesia and sheds light on the status of doubly colonized woman in the colonized society as Spivak asserts "If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow" (Spivak 82-83). *Nervous Conditions* illuminates the effects of patriarchal restrictions and colonial subjugation and oppression on female characters. Both colonization and patriarchy render woman as invisible as Spivak illustrates:

Between patriarchy and imperialism, subject-constitution and object-formation, the figure of the woman disappears, not into a pristine nothingness, but into a violent shuttling which is the displaced figuration of the “third-world woman” caught between tradition and modernization. (Spivak 102)

The woman are silenced both by the colonial racism and patriarchal society in *Nervous Conditions*. Dangarembga, in an autobiographical style, exhibits a link between political thought and personal experience in the colonized society of Rhodesia. She narrates the pathetic condition of women as doubly subjugated in the colonized Rhodesia. Her *Nervous Conditions* serves as a subjugated historical document about colonization and patriarchy. The female characters in the novel are in Fanon’s nervous conditions. The novel raises the voice of five female characters against domination of colonization and patriarchy as Tambu comments on the first page “my story is . . . about my escape and Lucia’s; about my mother’s and Maiguru’s entrapment; and about Nyasha’s rebellion” (Dangarembga 1). *Nervous Conditions* highlights the discrimination in education on gender basis as Tambu’s education was not funded by her parents while her brother Nhamo was given all possible facilities which his parents could afford. Wells postulates about the discrimination in education:

From the 1920s through to the 1960s, the prejudice against educating girls was extremely potent. Where funds were limited, sons always got preference. No female informants of the older two generations reported receiving equal access to education as their brothers. Most painted a grim picture of the heartache of exclusion from schooling which they often desperately wanted. Their stories closely echo the sentiments expressed in . . . *Nervous Conditions*. (110)

Tambu had a strong desire to get educated and she puts an effort for that by cultivating her own crops to generate money to afford her school fee . This idea was mocked bitterly by her father as Tambu comments:

My father thought I should not mind. ‘Is that anything to worry about? Ha-a-a, Its nothing,’ he reassured me, with his usual ability to jump whichever way was easiest. ‘Can you cook books and feed them to your husband? Stay at home with your mother. Learn to cook and clean. Grow vegetables . . . ‘This business of womanhood is a heavy burden,’ she said. ‘How could it not be? Aren’t we the one who bear children? When it is like that you can’t just decide today I want to do this, tomorrow I want to do that, the next day I want to be educated! When there are sacrifices to be made, you are the one who has to make them. And these things are not easy; you have to start them learning early, from a very early age . The earlier the better so that it is easy later on. Easy! As if it is ever easy. And these days it is worse, with the poverty of blackness on one side and the weight of womanhood on the other. Aiwa! What will help you, my child, is to learn to carry your burdens with strength. (15-16)

The narrator Tambu attempts to expose the gender biasness in the colonized patriarchal society. Her mother’s words shed light on the **burden of womanhood** and **burden of being black** in the colonized Rhodesian society. Dangarembga resists the discursively constructed ideologies of power by raising the voices of her female characters. Dangarembga’s words invite the reader to reject the dominant discourse of both patriarchy and colonizers. Mainini’s words become a site for struggle when she says “when there are sacrifices to be made, you are the one who has to make them”. Woman’s social identity is constructed as an inferior object who has to bear the burden of being woman. She is

required to make sacrifices at different stages of life.. Mainini tries to make Tambu ready for bearing the burden of being a black woman in the colonized patriarchal society. Tambu's urge for education is rejected by her parents because she is considered no more than a mere woman who has to compromise at each and every step of her life. The quoted passage illuminates the subject relations (dominant and subjugated) involved in this social activity. Tambu and her mother are subjugated socially and bear the burden of womanhood in many ways as Tambu's status of being a girl limits her future prospects. Through her characters, Dangarembga raises the subjugated voice of woman as Tambu is shown aware of the unfair treatment of her brother Nhamo..Nhamo's position as a boy allows him to tease and bully Tambu as he is preferred and cherished as a boy in the family who deserves all good things in life. According to Jeremiah, all a woman is expected to do isto make sacrifices whenever needed,cook food for family,do the household chores and also help the man in the fields as Jeremiah tells Tambu by rejecting her idea of education "Can you cook books and feed them to your husband? Stay at home with your mother. Learn to cook and clean. Grow vegetables".Tambu turns rebellious and tries to free her from the shackles of patriarchal society as she is shown sowing seeds and working hard to generate money so as to get educated. Dangarembga provides agency to her female characters by raising their voices against the dominant patriarchal colonized society.

The quoted excerpt is significant in the intertextual contexts as it deconstructs the documented history of the colonized Rhodesia and highlights the female subjugated voices. It sheds light on the sufferings of doubly colonized women. Through the inter-text of feminist discourse, the author illuminates the r plight of woman in a social setup. Mainini's words highlight the social position of woman in the patriarchal society as she says, "this business of womanhood is a heavy burden, she said. ' How could it not be? Aren't we the one who bear children?" Being a woman is a natural status which a woman has to bear and lift as a heavy load throughout her life. Mainini words expose the bitter fact that being female and black are burdens which cannot be escaped so it is better not to resist them. Jeremiah's words exhibit the patriarchal thought as he makes fun of Tambu's idea of getting formal education. To him, it is a waste of money as the daughters will leave the family after marriage so the benefit of job goes to the husband's family. Dangarembga highlights the fact that in spite of the inferior position in the society, African women were the prime part of society as they did not only do the household chores,but also contributed equally to the agricultural tasks with the superior man in the fields.

This passage illuminates the mental representations of the subjects involved in this social communicative event.The relation between the dominant (colonizer, local patriarchs) and the suppressed (woman,colonized) is elucidated subversively. Tambu and Mainini are the inferior subjects as they do nott only bear the burden of womanhood but also the heavy burden of being black .The schema of woman is represented in Mainini's words in which she highlights the suffering a woman has to go through in a colonized patriarchal society. Jeremiah, on the other hand, only suffers the burden of being black which he inflicts on his subordinate female characters. Tambu and Mainini do nott have any agency in the presence of Jeremiah as being a man he is the sole authority over them. Mainini's words ironically raise the voice of woman against the dominant discourse of patriarchy as she says, "The earlier the better so that it is easy later on. Easy! As if it is ever easy. And these days it is worse, with the poverty of blackness on one side and the weight of womanhood on the other. Aiwa! What will help you, my child, is to learn to carry your burdens with



strength”. The emphasis on the word *easy* subversively highlights the hardships of woman in the patriarchal society as she is expected to make sacrifices in life. Mainini’s statement is true in the backdrop of Spivak’s theory of doubly colonized woman “And these days it is worse, with the poverty of blackness on one side and the weight of womanhood on the other”. *The poverty of blackness* refers to the racist behavior of the colonizers through which the natives were categorized as the inferior ones. Dangarembga dismantles the metanarrative of documented history as a producer of the text to reregulate the behaviors of the consumers (readers) of text.

### **Manifestation of Environmental Discourse in *Nervous Conditions***

Dangarembga focuses the history of human and non-human exploitation in the colonized Rhodesia which disturbed the lives of the native subjects. Exploitation of land and natural resources was the main strategy of the colonizers for maintenance of power. The Africans lost their land due to British colonization and were forced by the authorities to shift to the less fertile and productive areas. The land where Africans previously used to cultivate crops was occupied by the colonizers for missionary stations and industry. DeLoughrey and Handley start their work *Postcolonial Ecologies: Literatures of the Environment* with a passage from Frantz Fanon’s *The Wretched of the Earth* which asserts that “for a colonized people the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity”(qtd.in Handley and DeLoughrey 3). Dangarembga unveils the subjugation of environment and exploitation of natural resources in *Nervous Conditions* as she postulates:

The river, the trees, the fruit and the fields. This was how it was in the beginning. This is how I remember it in my earliest memories, but it did not stay like that. While I was still quite young, to enable administration of our area, the Government built its District council Houses less than a mile away from the places where we washed . . . there was less and less land for the people. At last people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it. (3-18)

Dangarembga narrates the subjugation of environment in the colonial Rhodesia through Tabmu’s character. Tabmu’s words *The river, the trees, the fruit and the fields* are significant in the situational context of the text as these shed light on native’s harmony with nature. The native used to live a harmonious life with the nature which was violated by the colonizers. Tabmu’s words recapture the harmonious life of the native in the lap of nature in the form of trees, river, fruits and fields which was completely altered by the colonizers. The land was snatched away from the native and was used for the colonial purposes as Tabmu says “the Government built its District council Houses less than a mile away from the places where we washed”. Through environmental intertext, Dangarembga illuminates the subject relations between us and them and highlights the subjugation of native through different strategies. The place which was used for cultivation of fruits, had tress and fields was simply replaced by the district council house and deprived the natives of their daily earnings.

### **Conclusion**

The colonizer used different strategies to control the native population. Not only the native was suppressed but the non-human objects were subjugated and used for material purposes too in the colonial reign in Rhodesia. Native population was made deprived of their land which was a source of their earning because they used to cultivate crops as a source of living. Tabmu’s grandmother’s words shed light on the native’s history of displacement in

Rhodesia as she says “there was less and less land for the people. At last people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it”. The native was displaced and pushed to the barren land which could not produce crops for them. The colonizers replaced *the river, trees, fruits* and *fields* with the colonial buildings and the native population was pushed to the barren places which destroyed their harmonious life.

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