



حَوْلِيَات

كلية الآداب

تصدر عن كلية الآداب - جامعة الكويت

الرسالة التاسعة والعشرون

واقع التاريخ في رواية:
"جُوب العُنف"

د. رشا حمود الصباح

قسم اللغة الانجليزية وآدابها - جامعة الكويت



رئيس مجلس الوزراء
وزير الخارجية

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هيئة
البحرين

نعم الرسالة

الكويت ٤٠٠ فلس - البحرين نصف دينار - قطر ٥ ريالات - الامارات ٥ دراهم - السعودية ٥ ريالات - عمان
نصف ريال - اليمن الجنوبي ٢٠٠ فلس - اليمن الشمالي ٣ ريالات - العراق ٤٠٠ فلس - ج. م. ع. ٢٥ قرشا -
لبنان ٥ ليرات - الأردن ٢٥٠ فلس - سوريا ٥ ليرات - السودان ٢٥٠ مليا - ليبيا ٤٠ قرشا - الجزائر ٥ دنانير - تونس
٤٠٠ مليم - المغرب ٥ دراهم.

الاشتراك السنوي

للافراد ديناران كويتيان في الكويت - ديناران وخمسة فلس في الوطن العربي - عشرون دولاراً أمريكياً في الخارج
بالبريد الجوي .
للشركات والمؤسسات والدوائر الرسمية عشرة دنانير كويتية - في الخارج أربعون دولاراً أمريكياً .
لأعضاء هيئة التدريس والطلاب خصم ٥٠ ٪ .

جميع المراسلات الخاصة بشروط النشر أو أية إستفسارات أخرى بشأن الحوليات توجه إلى
رئيس هيئة تحرير الحوليات - ص. ب. : ١٧٣٧٠ الخالدية - الكويت .

حَوَالِيَاتُ كَلِمَةِ الْأَدَابِ

تصدر عن كلية الآداب - جامعة الكويت

دورية علمية محكمة ومنظمة تضم مجموعة من الرسائل التي تعالج
بأصالة موضوعات وقضايا ومشكلات علمية في مجالات
اللغة والأدب والفلسفة والتاريخ والاجتماع والجغرافيا
وعلم النفس، وتشمل معينا علميا للمشغفين العرب.

الحَوَالِيَّة السَّادِسَة - الرِّسَالَة التَّاسِعَة والعِشْرُون

١٤٠٥ هـ - ١٩٨٥ م

الرسالة التاسعة والعشرون

وَأَقِمْ التَّارِبُخَ فِي رَوَايَةِ:
«وَجُوبُ الْعِنْفِ»

د. شجاع محمد الصباح
قسم اللغة الانجليزية - جامعة الكويت

حوليات كلية الاداب - الحولية السادسة ١٤٠٥ هـ - ١٩٨٥ م

المؤلف

د . رشا الصباح

- * استاذ مساعد بقسم اللغة الانجليزية وآدابها بجامعة الكويت .
- دكتورة في الادب المقارن - جامعة بيل ، ١٩٧٧ - الولايات المتحدة .
- * عميدة مركز اللغات ، جامعة الكويت .

من انتاجها العلمي :

- * شخصية النبي محمد في الكوميديا الالهية لدانتي الجيجري (بحث منشور في مجلة جامعة بيل للدراسات الايطالية ، المجلد الاول ، العدد رقم ٢ ، الربيع سنة ١٩٧٧ .
- * التصورات الاوروبية للاسلام في العصور الوسطى وتأثيرها لدانتي الجيجري ، بحث منشور في مجلة عالم الفكر ، المجلد الحادي عشر ، العدد رقم ٣ ، اكتوبر وديسمبر ١٩٨٠ ، ص ص ٨٥ - ١٠٠ .
- * الاخرويات الاسلامية في الكوميديا الالهية ، حوليات كلية الاداب ، جامعة الكويت الحولية الخامسة ، الرسالة الحادية والعشرون ، ١٩٨٤ .
- * الاسلام والطب ، بحث منشور في مجلة الشؤون العربية ، المجلد الثالث العدد رقم ١ ، الربيع ١٩٨٤ ، (ص ص ٦٩ - ٨٣) .
- * قضايا فكرية ، مطابع الخط ، الكويت ، سنة ١٩٨٤ .

ملخص

يتعلق هذا البحث باستخدام التاريخ كموضوع او مادة لرواية افريقية معاصرة من الاعمال الكبيرة ، والتي حازت على جائزة « بركس راندوت Prix Renaudot » القيمة عام ١٩٦٨ من فرنسا ، حيث قوبلت بترحاب كبير ، وكانت موضع تقييم نقدي واسع .

عند اختيار هذه الرواية ، تبرز الباحثة احد الاعمال الرئيسية من أدب العالم الثالث المعاصر . ورغم ذلك فان اهمية هذا العمل تكمن في حقيقة انه لا يقع تحديدا في نطاق تصنيف اكايمي محدود . اذ يمكن اعتباره من نواحي اخرى ، على أن له صلة بتاريخ الافكار ، بالدراسات الافريقية ، بالأدب المقارن ، بالنقد الأدبي ، أو حتى بالدراسات الاسلامية . ولعل من بين كل المكونات الرئيسية لـ « صورة » افريقيا التي تقدمها الرواية ، يأتي البعد «السياسي» في المقدمة .

فان رؤية «اويلوجيم» السلبية لافريقيا الاسلامية قبل فترة الاستعمار الاوروبية ، وتقليله من شأن مقاومة افريقيا الاسلامية للاستعمار ، تحوي تشابهات عديدة لنفس « الصورة » التي قدمتها كتب التاريخ الفرنسي التي كانت تدرس في المدارس الافريقية اثناء الفترة الاستعمارية ، وذلك لـ «تبرير» الغزو الاستعماري . ان «التاريخ» في رواية «اويلوجيم» هو الى حد كبير «التاريخ على الطريقة الاستعمارية» .

ان الاهواء المعادية للعرب والمسلمين لم تختف من الغرب . بل على العكس من ذلك ، فان بوسع المرء القول بأنها قد انتعشت لأسباب عدة . وأن هناك في الغرب من يميل ايضا الى وضع «السود» في تضاد مع «العرب» أو «السود» في مجابهة مع «الاسلام» - (طريقة فلسفة فرق تسد القديمة) .

ان رواية «اويلوجيم» والتي تأخذ الشريعة الاسلامية هدفا لها اكثر من النظام الاستعماري ، تلعب دورها ضمن هذا الاطار . إن الجوائز لا تمنح «بصفاء» وليست مجردة من التضمينات السياسية . ولكل هذه الأسباب لقد منحت «بركس راندوت» «اويلوجيم» شهرة واسعة .

مجلة دراسات الخليج والجزيرة العربية

تصدر عن جامعة الكويت

رئيس التحرير
الدكتور عبد العزيز الغزيم

صدر العدد الاول في يناير ١٩٧٥

تصل اعدادها الى ايدي نحو ٢٠.٠٠٠ قارىء

- يحتوي كل عدد على حوالي ٢٥٠ صفحة من القطع الكبير تشتمل على :
 - مجموعة من البحوث تعالج الشؤون المختلفة للمنطقة بأقلام عدد من كبار الكتاب المتخصصين في هذه الشؤون .
 - عدد من المراجعات لطائفة من أهم الكتب التي تبحث في المناحي المختلفة للمنطقة .
 - أبواب ثابتة : تقارير - وثائق - يوميات - بيبليوجرافيا .
 - ملخصات للبحوث باللغة الانجليزية .

منشورات المجلة

- اضطلعت المجلة باصدار عدد من سلاسل الكتب هي :
 - اولا : سلسلة المنشورات ، وقد صدر منها حتى الآن أحد عشر منشورا من أحدثها :
 - منظمة الاقطار العربية المصدرة للبترول ١٩٦٨ - ١٩٧٧ : دراسة مقارنة في التنظيم الدولي
 - د. عادل خاكي .
 - قواعد الملاحة عند بن ماجد والقطامي . حسن صالح شهاب .
 - ثانيا : سلسلة الاصدارات الخاصة ، وصدر منها حتى الآن ثلاثة عشر كتابا ، من أحدثها :
 - المفهوم الحديث للتسويق وتخطيط الخدمات المصرفية في البنوك التجارية الكويتية . د. عبد الفتاح الشربيني ، د. السيد ناجي
 - رسالة في تاريخ اليمن : مطالع النيران . د. محمد عيسى صالحية .
 - ثالثا : سلسلة كتب الوثائق ، وقد صدر منها كتب الوثائق للاعوام : ٧٥ - ٧٦ - ٧٧ - ٧٨ - ٧٩ - ٨٠ .

الاشتراكات

- ثمن العدد : ٤٠٠ فلس كويتي أو ما يعادلها في الخارج .
- الاشتراك للأفراد : سنويا ديناران كويتيان أو ١٥ دولارا أميركيا في الخارج (بالبريد الجوي)
- الاشتراك للمؤسسات والدوائر الرسمية : سنويا ١٢ ديناراً كويتياً أو ٤٠ دولاراً أميركياً في الخارج (بالبريد الجوي) .

المنوان : جامعة الكويت - كلية الآداب - الشويخ - دولة الكويت

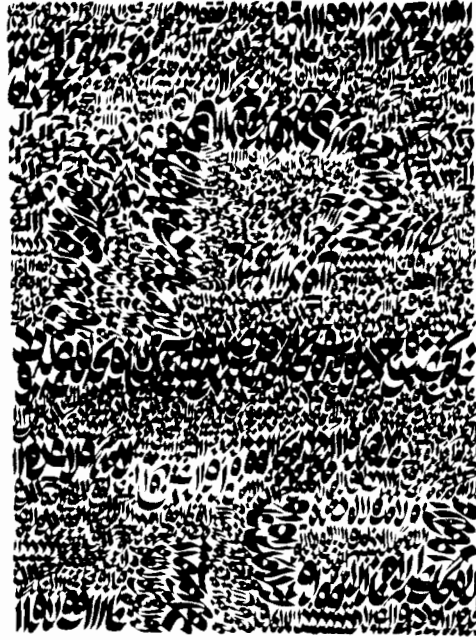
م.ب : ١٧٠٧٣ - الخالدية

الهاتف : ٨١٦٨٠٧ - ٨١٦٧٩٩ - ٨١٦٨٢٤

جميع المراسلات توجه باسم رئيس التحرير

المجلة العربية للمعلوم الانسانية

تصدر عن جامعة الكويت ، فصلية محكمة ، تقدم البحوث الأصلية والدراسات الميدانية والتطبيقية
في شتى فروع العلوم الانسانية والاجتماعية باللغتين العربية والانجليزية .



رئيس التحرير
د. عبدالله العتيبي

مديرة التحرير
آمال بدر الغربلي

جميع المراسلات توجه الى رئيس التحرير من ب ٢٦٥٨٥ الصفاة - الكويت
هاتف ٨٢١٦٣٩ - ٨١٥٤٥٣ (الشويخ) - تليكس ٢٢٦١٦ KUNIVER

تصدرها
جامعة
الكويت

مجلة العلوم الاجتماعية

مجلة فصلية أكاديمية تعنى بنشر الأبحاث والدراسات
في مختلف حقول العلوم الاجتماعية .
رئيس التحرير : د. خلدون حسن النقيب
مدير التحرير : عبد الرحمن فايز المصري

منه يوزن للأكاديميين العرب .
تتوزع أكثر من (٨٠٠٠) نسخة .

الاشتراكات

للمؤسسات : ١٢ دينار في الكويت .

٤٥ دولاراً أمريكياً في الخارج

للأفراد : ٢ دينار في الكويت ، ٤ دينار للطلاب

٥، ٦ دينار أو ما يعادلها في الوطن
العربي .

١٥ دولاراً أمريكياً في الخارج .

الموزع في الكويت والخارج : مجلة العلوم الاجتماعية

توجه جميع المراسلات الى رئيس التحرير على العنوان التالي :
مجلة العلوم الاجتماعية - جامعة الكويت / ص.ب ٥٤٨٦ / الكويت

هاتف : ٢٥٤٩٤٢١ / تيكس ٢٢٦١٦



المجلة التربوية

تصدر عن كلية التربية - جامعة الكويت

فصلية ، تخصصية ، محكمة

رئيس التحرير
أ.د. فكري حسن ريسان

رئيس مجلس الإدارة
د. سعد جاسم الهاشل

تنشر البحوث التربوية ، ومراجعات الكتب التربوية الحديثة
ومحاضر الحوار التربوي ، والتقارير عن المؤتمرات التربوية

- ★ تقبل البحوث باللغتين العربية والانجليزية .
- ★ تنشر لاساتذة التربية والمختصين فيها من مختلف الاقطار .
- ★ تطلب قواعد النشر من رئيس التحرير .
- ★ تقدم مكافأة رمزية للناشرين بها .

الاشتراكات :

للأفراد في الكويت : ٢ د.ك وللطلاب ١ د.ك
للأفراد في الوطن العربي : ٢٥ د.ك وللطلاب ١٥ د.ك
للأفراد في الدول الأخرى : ١٥ دولاراً أمريكياً بالبريد الجوي
للهيئات والمؤسسات : ١٢ د.ك وفي الخارج ٤٥ دولاراً أمريكياً

توجه جميع المراسلات إلى :

رئيس التحرير - المجلة التربوية - ص.ب ١٣٢٨١ كیفان - الكويت

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30. S. Okechukwu Mezu, "Y.O. Interviewed," *Cultural Events in Africa*, No. 61, (no page numbers in this periodical).
31. *Ibid.*
32. Lisa Redd, "Ambiguity and Resolution in Three Islamic Novels," *Pan-Africanist*, v.2, No. 1, p. 32.
33. Anyita Kern, "On *Soleil des independances* and *Bound to Violence*," *Presence African*, No. 85, p. 22.
34. McDonald, "Bound to Violence, a Case of Plagiarism," *transition*, No. 41, p. 68.
35. Anon., "Something New Out of Africa?", (London) *Times Literary Supplement*, May 5, 72, p. 525.
36. Anon., "In Defense of Y.O.," *West Africa*, 21 July, 72, p. 940.
37. He is quoted in several publications as saying that he is pleased his work could "tak root in new ground."
38. cf. Soyinka, p. 99.
39. cf. Masilela, p. 107.
40. cf. Anon., "In Defense of...", p. 941.
41. Frantz Fanon, *Black Skin, White Masks* (Grove press, Inc., 1967), p. 195.
42. cf. Soyinka, p. 23.
43. See Gerald Moore, "Action and Freedom in Two African Novels," *The Conch*, vol. 2, No. 1, pp. 21-29.
44. *Ibid.*, p. 22.
45. *Ibid.*, p. 23.
46. *Ibid.*, p. 24.
47. *Ibid.*, p. 24.
48. *Ibid.*, p. 28.
49. cf. Kern, pp. 228-229.

says "in that hour when the eyes of Nakem take flight in search of memories, forest and coast were fertile and hot with compassion." (p.182) Ouologuem has no compassion for a people who must find solace in romanticized memories of the past. Rather, there is compassion for men who are "in search of memories," of the past as it really was not having found these real ones, for Ouologuem has changed the image of the past. This is why he dedicates the book "To the humble companion of bad days and worse."

Footnotes

1. Quoted in Masilela, "Theory and History of Marxist Poetics in *Bound to Violence*, A Monologue by Caliban on Prospero," *Ufahamu*, v. 7, No.3, p. 106.
2. Bernadette Cailler, *Proposition poetique: une lecture de l'œuvre d'Aime Césaire* (Sherbrooke: Naaman, 1976), quoted in Laiko Songolo, "The Writer, the Audience, and the Critic's Responsibility: The Case of *Bound to Violence*," in Priebe and Hale, *Artist and Audience: African Literature as a Shared Experience* (African Literature Association and Three Continents Press, 1979), p. 126.
3. *Ibid.*, p. 127.
4. *Ibid.*, p. 127.
5. *Ibid.*, p. 127.
6. *Ibid.*, p. 127.
7. "Interview with Wole Soyinka," *Transition*, No. 42 (1972), p. 62.
8. Quoted in Lemuel Johnson, "The Middle Passage in African Literature: Wole Soyinka, Yambo Ouologuem, Ayi Kwei Armah," *African Literature Today* (1980), p. 34.
9. "Yambo Ouologuem Interviewed," *West Africa*, 14 Dec. '68, p. 1474.
10. Ann Kuehl, "Y.O. on Violence, Truth, and Black History," *Commonweal*, June 11, '71, p. 311.
11. cf. Songolo, p. 130.
12. Yansane, "Bound to Violence," *Black World*, v. 22, No. 12, p. 51.
13. Wole Soyinka *Myth, Literature and the African World* (Cambridge University Press, 1976, P. 109
14. *Ibid.*, p. 106.
15. Aime Césaire, *Discourse on Colonialism* (Monthly review Press, 1972), p. 24.
16. *Ibid.*, p. 23.
17. *Ibid.*, p. 31.
18. cf. Soyinka, *Myth....* p. 105.
19. *Ibid.*, p. 105.
20. A.E. Ohaegba, "An Approach to Ouologuem's *Le Devoir de violence*, *African Literature Today*, No. 10, p. 125.
21. *Ibid.*, p. 125.
22. Ayi Kwei Armah, *The Beautiful Ones Are Not yet Born* (Mac Millan Publishing Co., Inc., 1968), p. 156.
23. *Ibid.*, p. 160.
24. cf. Priebe and Hale, Lemuel Johnson, "Ideology, Art. and Community: African Literatures and the Issues," p. 198. Johnson is quoting the Nigerian author chinua Achebe.
25. Quoted in Yusufu Mainagwa, "The Duty of Violence in *Bound to Violence*," *Ogunbesan*, ed., *New West African Literature* (Heinemann, 1979), p. 74.
26. cf. Soyinka, p. 106.
27. Yambo Ouologuem, *Bound to Violence* (African Writers Series, 1971), p. 6. All quotations from this text will hereafter be referred to by page number in this paper.
28. I.M. Lewis, *Islam in Tropical Africa* (International African Institute, 1966), p. 15.
29. See Lewis, p. 82.

much violence to the past which he reconstructs. This is seen in the character of the German ethno-scientist (F) Shrobenius: "that human crayfish afflicted with a groping mania for resuscitating an African universe - cultural autonomy, he called it - which has lost all living reality..." (p.87) It is particularly the mercantile intellectualism which Ouologuem elicits from Shrobenius, who is at once a "salesman and manufacturer of ideology" as well as a shrewd businessman who makes sure he makes a fortune from selling African art to the museums of the West, most of which have just been commissioned by Saif to have been made and buried (pp 94-95).

Ouologuem acknowledges the attractions which Christianity may have - Kassoumi "learned to abandon himself to the secret communion, so comforting to the wretched of the earth" (p.124) but ultimately has its foundations torn down by Saif himself. During a conversation with Henry where Saif plays the theologian's part to the hilt, he speaks of Israel-remembering his Jewish ancestry - being "here to admonish the Church to vigilance:" "vigilance," in regard to the need for individual conversion," too is needed lest the Church regard itself as an end," "and lastly, vigilance towards the idea of the 'remnant.'" he concludes:

Missionary activity among the people of Nakem - fetishist, Moslem, and black Jewish, confronts the Church with the question - a question that has lost none of its timeliness - of its justification and existence. (pp. 72-73)

One critic has argued Ouologuem's definition of the role of Saif in present Nakemian society - the continuity of the game metaphor. She claims that present 'African reality proves wrong one of Ouologuem's premises

... the chiefs who did keep a certain amount of power did so only where the Europeans saw fit for them to retain it: those chiefs who did not bend were broken. Now especially after the Independences the sons of slaves have the power (unlike Kassoumi who was only a puppet), but the chiefs have been pulled down (where they remain they are the puppets) and everything has somehow gone sour.⁴⁹.

What is most important in Ouologuem is his image of the past, and its far reaching implications for the way Africans should go about perceiving their future. In the last passage of the book, Ouologuem

means of action, a political weapon. In reality the nobility .. had become intriguers for power... conscious of their own need of stability (So be it!), they had flung the people into a bath of pseudo-spirituality, while ensalving them materially. (And praised). (p. 23)

Saif himself is at times made interchangeable with Christianity:

Luckily for Saif, he played the messiah well, for in that same role countless scions of the aristocracy had run themselves ragged and emptied their pockets in vain. Not every man can be Christ. (p. 23)

In the twentieth century, we on occasion find simultaneously Christian epithets side by side with Islamic ones. Such alignments are paradoxical; both from the point of view of Saif, a fervent anti-Christian: "Damnation! Let the white apes in helmets civilize the pickaninnies, the jigaboos, the niggertrash baboons, all those helpless idiots who, fishing in the troubled waters of the 'cultural mission,' knocked themselves out licking the white man's boots and praying to Christ..."; and the African-Islamic culture itself, a culture which punished people, we are told, by tattooing crosses on the soles of their feet "in order that each one of their steps might be an offense to God." (p.10) Yet, from the point of view of its victims, the means of implementation and the effects of both Islam and Christianity have been very similar.

As for the Europeans and their Christianity, Ouologuem appears more forthright in his condemnation. He likes to show their arrogant stupidity, and at times portrays them as the "ostentatious cripples." Chevalier, questioning Bouremi:

Chevalier: Are you a Moslem?

Bouremi: No by the grace of the Most-high and of Mohammad, His prophet.

Chevalier: Good. Then you will serve me. (p. 52)

Chevalier also plays the fool in his characterization of Saif to the ladies at his fateful dinner party: "One might say that in his sphere he performs the functions of a governor administrator "(My italics) (p.59) Meanwhile, we see that Vandame is unable to comprehend the fact that he is no longer in control until the absolute last moments in his death-scene, when Ouologuem speaks of "his flabby throat" contracting as he tries to drink. (p. 113)

But most significantly it is Ouologuem's deeply-rooted hatred of the European glorifier of African past which causes him to do so

Just look: the squares, the pawns lined up like soldiers in the night of Nakem, the two fools, Chevalier and Vandame, the two knights, Kratonga and Wampoulo, the two rooks, Kassoumi and Bouremi.. And all that, the whole panoply, is only to save the king's head your conscience ..." (pp.178 - 179)

Then, "Challenged to put into effect his creed of force by killing Henry, Saif flings" the serpent into the fire, arguing that he is acting under constraint,⁴⁶ that there is no choice. Henry replies; "Oh yes there is. You become free because you have no choice." (p. 180) Thus they play out the game, and night-time arrives.

Moore claims that Ouologuem, "In the darkness of the night... is tempted to believe that Saif, whose death has been so often lamented down the ages," will be "forever reborn to history beneath the hot ashes of more than thirty African republics." (p.24) Moore continues: "But when the dawn hoists itself over the terrace, it brings just a faint prospect that the 'niggertrash' may move into the future at last, instead of merely reliving their past of oppression and obscurity."⁴⁷

And such was the earth of men that the balance between air, water, and fire was no more than a game." (p.24)

Freedom, therefore, cannot be defined "in negative terms as the absence of constraint," for in societies "where the luxuries of power and wealth become necessities, it is freedom that becomes the luxury no-one can afford."⁴⁸

The image of Islam in *Bound to Violence* is aligned with evil on three counts: first, in its own right; then, in the way it has been used by the local ruling classes; and finally, through its paradoxical identification with Christianity. In the time of Saif al-Haram's rules, we learn that the water from Mecca "did not restore the sight of the blind, did not cure the palsied, and - oh sacrilege! - did not even taste good, or so the infidels claimed..." (p.10) We are likewise told that the Arab conquest "settled over the land like a she-dog baring her white fangs in raucous laughter." (p.18) As for Islam's application: "The religious gymnastics of the five daily prayers of Islam were maintained as a safety valve; the poor in mind and spirit were kept busy searching and striving for Allah's Eternal Kingdom." (p. 23) For

Religion... became a learned mystification; losing its mystical content, it became a

overwhelming message is that the game originated long before the arrival of the European, even before the arrival of the Saifs. This is how the game is universalized, for his vision of history necessitates that the game should have remained intact. Thus the most that Raymond can aspire to do is "play" a role; his existence is paradoxical because as an artist he is supposed to be able to create a new game. The "helpless bitterness" of his meditation on the legend of the Saifs will be disarmed, for "the builder realized to his horror that by his presence or by his death he would give publicity to Saif, who would take credit for anything he built." (p. 168)

The game has been discovered, and if we are unhappy with what we see, up until now Ouologuem has shown that we must either submit to the ever-available prospect of death, or become mad. Henry explains the game to Raymond as being one of "connected links," where two birds tied together by a long string, fly apart, thinking themselves to be free, only to be snapped into nothingness as soon as the string pulls taut:

Mankind is such a bird. We are all victims of the game; separate, but tied together. All of us, without exception. (p. 169)

Raymond, hesitant and fearful, wishes to know why Henry is telling him about this game. Revealing the long-kept secret about the asps sorcerers - most of the political murders throughout Nakem's history have been committed with well-trained asps Henry explains to Raymond that he's had "no choice since the day when you first sat down on a school bench" (p. 171), the day that the greatest of sorcerers captured him, and put him in their "gamebag". (p.170) Tragically, he tells Raymond to "Remember this: in forty-five years of patient effort, I've never been able to produce any evidence against him. (Saif)" (p. 171) In the last chapter, "Dawn," the whole history of the Nakem empire is played out in a chessgame. Henry has come to see Saif, and he reveals that he knows Saif's game - not just that Saif has planned to kill him, but the game of the Empire. In their dialogue, we learn the definition of freedom as what one critic has called the limits of action.⁴³ Saif relates "his actions to his own aristocratic version of history, a version which demands man's unrelenting and violent struggle to maintain his power, influence and information."⁴⁴ Henry opposes this doctrine of struggle, and offers his doctrine of love, "another from of the dialectic between man and God, but one which offers the possibility of a break between the cycle of sin and constrained forgiveness."⁴⁵ They begin the chessgame, Saif also bringing out a bamboo cylinder which he put on the floor. Eventually, Henry lets Saif know that he knows the cylinder contains an asp. He explains the game:

Frenchman, but has "remained a French subject." (p. 163)

Meanwhile back in Nakem the people have all the while "exalted him to a position above and outside of mankind," (p.159) this genius who "spouts math and physics as easily as his mother had shelled peanuts." (p. 165) The "supranational United Nations was coming into being, " (p. 164) and Africa was to become independent. Accordingly:

Harvesting the fruits of ... (France's policies of 1900, the notables pretended to cooperate with the Flencessi by putting forward those products of French civilization, the sons of the serfs... Through them the Nakem traditionalists would not only govern but defend their interests at the National Assembly in Paris. (p. 164)

"Welcomed at the newly inaugurated airport" it is "Raymond the builder," (p.166) who will be the new leader.

Ouologuem proceeds to consider the role of the African intellectual's role with regard to political change:

That night of July 17, 1947, the seven hundred and forty-fifth anniversary of the founding of the Nakem Empire, Kassoumi thought sadly of the legend of the Saifs, a legend in which the future seems to seek itself in the night of time - pre-history in a tail coat: there stands the African.

Not that Raymond, at that insired turning points in African civilization, embodied a mere intellectual protest. He knew that in spite of Saif his whole existence would be a protest: the condition of his country was scandalous beyond description.

But the notables here as elsewhere the bourgeoisie were prepared to turn this protest to their own use labeling, wrapping , and selling even the sense of outrage. Vis-a-vis the traditionalists, Tambira's son, in the political role he aspired to play in the Nakem that had murdered his parents, remained a kind of artist, and like the artist in all societies he was free, because he himself was a problematical existence, a living conflict.

In this alienation, to be sure, Raymond-Spartacus Kassoumi found an open door to revolt: for him and his Africa it was in a sense a duty to be a revolutionary. But how...? (pp. 167 - 168)

The metaphor which Ouologuem conceives for African history, and by extension, universal history, is that of the game. His

his girlfriend, Tata, "designed to bring the half-whitened nigger back to Saif from France." (p.136)

In France, Raymond, who is also tragically referred to as 'Tambira's son,' will eventually come to understand Nakem "...the crimes of the notables and their sporadic cult of human dignity" (p.156) - but will be unable to stop outside his destiny, "child of violence" (p. 137) that he was. Having passed his baccalaureate, he will go out celebrating at a whorehouse with his school friends, only to find he has been spending the evening with his own sister, who informs him that his fiancée and two brothers have been killed, and his father shipped off into slavery. The following week, she is killed by a sadistic customer. Raymond enters the world of the existential hero, complete with Sartre-like scenes in a café, never eating anything, just smoking cigarettes and staring profoundly into mugs of beer.

The second - and last - tenderly - described relationship in the book occurs between Raymond and the homosexual, Lambert. As Soyinka has pointed out, "despite the occasions when the author, recalled to himself, appears to feel obliged to liken Kassoumi's love to that of a whipped dog, or acknowledges in Lambert" an obscure desire to get even to avenge himself, "to wound his nigger."⁴² It is a sympathetic portrayal, whose only connection to the rest of the novel lies in its irony, Kassoumi, though enlightened and therefore a potential revolutionary, remains passive; unable even to take the initiative to end his relationship, he must wait for Lambert to abandon him.

Whereupon Raymond, "in defiance of all of Saif's calculations" (p.160), marries a Frenchwoman. Having received his Ph.D. in Architecture, " ... he was paid up and living the life of a middle-class white nigger." (p.160) He will then fight in World War Two, 'Flinging himself body and soul into the defence of invaded France with a by now unconscious impulse to protect the thing he loved...' (p.161) Left for dead, not knowing whether or not the war has ended, he will live for over a year - "reduced to a state of bestiality" (p. 162) - in the woods. Upon his return, he finally puts everything together:

And then Tambira's son learned of the vanity of his existence: his home in Strasbourg, along with the whole neighborhood, had been destroyed by the occupying power: Saif, the other, the bad white man, the Boche. (p. 163)

Here Ouologuem is clear about the universality of violence and the oppressor, though it is important that Kassoumi do something about his life as a "white nigger," for he at long last realizes that he is not a

were chasing me, and I couldn't run, and my neck was - oh, it was all covered with blood. Oh-h, I can't go on. (p. 115).

Wampoulo then breaks the governor's neck.

With the outbreak of World War One, Saif and the notables fantaticize the African populations in much the same way the earliest Europeans had operated on their arrival in Africa.

It would have been a simple matter to preach counter-revolution and drown the power of those "helmeted apes" in blood. But the niggertrash had already been freed and the notables tolerably indemnified; as Saif pointed out, it would be risky to fight the Whites in time of world conflict: any return to a feudal society based on slavery, the source of the notables prosperity, would involve civil war. (p. 120)

The result of the war is simply" .. thirteen million dead (may the Lord refresh their couch), including th anonymous niggertrash dragged twenty thousand miles and fallen for unjustifiable ends. Forgive us, O Lord. May Thy holy protection save us from such calamity. Amina yarabi." (p. 123)

When we return to Kassoumi and his family, we find him "intent on steeping his children in white culture," (p. 124) - he is now a devout Christian. His children are perfectly obedient, telling their father they will go to school, to which he replies, "Of course you'll go; what I'm afraid of is that you won't come back." (p.124) Inevitably, the one beautiful relationship in the book - Kassoumi and Tambira - will be shattered: Tambira, who one day seeks the blessing of the sorcerer Dougouli so that her children will pass their examinations in school, is forced into having sex with him. She has been followed and watched by Wampoulo and Kratonga who, threatening to tell Kassoumi, repeatedly rape her. The next day she is found dead in the servants cesspool behind Saif's palace. The novel reaches its lowest point in its depiction of human suffering: Kassoumi is shown lovingly cleaning her body for burial, sucking an occasional worm from her nose.

His son, Raymond-Spartacus, wil come to distinguish himself in school, becoming the prey of "the native savagery." (p.133) He will be the first Nakemian to be sent to Europe to study, away from those he calls "the black savages who bellowed when they spoke to him." (p.133) Saif, for his part, makes official Raymond's engagement to

Sankolo, "coming down". Yet, it is a different descent, for while Césaire is "ready to see what is happening at the very depths," he is also ripe for the dawn":

... he does not leave the black man down there. He lifts him to his shoulders and raises him to the clouds.⁴

The last chapter of *Bound to Violence*, "Dawn," concerns just such an individual, only a white man, who has seen the truth.

Sankolo then meets a fellow enslaved Nakemian, to whom he keeps insisting that there is still some hope, for he never will be able to forget. He is told:

You're dead, can't you see that? You'll work in the South for two years... they'll send you to the East... You'll have just two words in your head: dabali-work, work dabali. Once in a while a whore will make love to you... And then you know the end: madness. (p. 108)

As a zombie, he lives in a state of "Unbearable but necessary insomnia," because, he says, "I want to live." (p. 106) Survival is his only hope, and this is what he means in saying "Saif, I'll snatch your idol away from you." For he does indeed "remember," and live to tell about it. But then Saif has him killed.

Meanwhile Saif and his henchman continue to reap revenge on the white man. In this case it is the long and drawn-out assassination of Vandame, by the sorcerers Wampoulo and Kratonga, and here Ouologuem seems to be sanctioning vengeance, reveling in the cutting words of Kratonga, who is about to kill the governor:

Undo the knot, Vandame, I love you, Vandame,. You're the righteous man of colonialism (P. 114)

and again:

I love you Vandame. Humanist, governor, friend of black freedom, civilizer of Nakem, family man and republican! (p. 114)

and finally:

Oh governor... I had such an awful dream. I dreamed about me. I thought some whites

chapter, "Dawn". "But," we are told, "Bouremi explained nothing at all," (p.8) because everyone would run away from him. After beating his pregnant wife to death, he was execrated by all," (p.8) for he had articulated their living reality:

... I don't know if you've understood me, but
madness is a fine thing, a marvelous alibi,
sweet and terrible, you play, you play, you
know what's what, and suddenly you how!!
I've a right to go mad, who's going to stop
me? I have neither father nor mother nor
God nor Devil. Against Saif I choose mad-
ness .. (p. 82)

Another one of Saif's condemned agents unexpectedly returns one day, having been beleived dead and buried. The story of Sankolo is an explication of the state of the zombie, which is Armah's word for the African collaborator--the black *tirailleur*. (French word for "Sharp-shooter") In Ouologuem, however, it is his figure for the slave. Sold to a Frenchman to work in the east, Sankolo sums up his existence: "Mad. dead. I shall be absent from the world. I've been sold good and proper." (p.10) Once again, the association between the truthfinders and their destinies of madness and death is illustrated. The madness her is also physically-induced, for "Our races are being brought together by music and drugs." We see a few Blacks, Whites and Mulattoes--historically, the Arabs used both Africans and European peoples as slaves, Sankolo's journey --a mental and physical one--continues as he sees "stars and planets" flowing from his fingers." (p. 103) Overcome in a moment of idealism, he pronounces: "I stop the secret war over money. Saif is destroyed under the lava. Money is dead. I stop everything. (p. 103) Having transcended his usual voice of cynical satire, Ouologuem confesses his image of Mallarme's "Azur":

The niggers rise again. The Jews rise
again. In rising, all the oppressed save the
essence of themselves. The wind looks at
them, the silence listens to them. The sky is
indigo-black and I stand out against an
azure background fallen from the clouds, I
give orders... (p. 104)

Inevitably, it is a descent:

... At the bottom of this downfall I go forward
in silence, with weary legs and trembling
arms. The path turns into an immense
vagina. My death my nothingness... (p. 105)

In contrast, Fanon has spoken of Césaire rising--"the black tide is rising ... waves of cries... bogs of animal odors..." and then, like

Jew? Solely to prove that his ancestry makes him superior to the niggers, whom it is his mission his as much as the white man's - to civilize... Who ever heard of a black jew?" (pp.5-51)

When Ouologuem gives us the first physical description of Saif, it is hardly that of the "ostentatious cripple." We see "dignity and strength" in Saif's strides, from which rise "a little cloud of impalpable dust," soon swirling like smoke around his wide gown, while somewhere in the distance a missionary could be heard at prayer Come to Jesus. Come to the Lord. He has "the forehead of a warrior far more than of a religious leader," and indeed his every feature smacked unmistakably of vice." (p.58) Saif is on his way to governor Chevalier's house for dinner; he is aware that there will be an assassination attempt upon him, ordered by Chevalier. Homage is paid to his intelligence: "in a flash" he is able on sight to identify the poison in his wine glass he carefully scrapes the sauce off the meat on his plate, for "the spices would have made him thirsty." (p.61) and all the while caressing Madame Vandame's (the administrator's wife) foot under the table, knowing in that moment "that he was slowly, forcefully, serenely raping her." (p.61) In fact, it is Chevalier himself who is murdered; in a moment of calculated confusion and darkness Saif will spit his eyeball on a table knife, and as always, emerge entirely blamefree.

Jean Barou, the blacksmith, who has brought attention upon himself through a lack of zeal towards Christian conversion. is coerced into murdering a now known slave trader in Saif's Cabinet by Saif's sorcerers, Wampoulo and Kratonga. He is the second character to reveal an understanding of the way things are:

Suppose I knocked off that slave trader before I kick in. May be I'd be saving the country. Then you could tell the white men that we niggers are civilized, that the slave trade is a thing of the past. A myth. But to kill. And to love. And to kill again. And to take a rest again. And start all over again. Funny way of loving your country..."

Nevertheless, he will do the job, and naturally, be killed right afterwards.

In Saif's now dismissed sorcerer, Bouremi, we meet the third in the line of mad "idealists" -- "the living myth of personified rage or a retired criminal." (p.80) Ranting the truth about Saif, he makes the first reference to the idea of the game as a metaphor for Nakemian reality, a concept which forms the basis for the dialogue in the final

Every word spoken at that assembly smacked of black magic, though here and there lip service was paid to the hypocritical cult of traditional morality.
(my italics) (p.45)

Ouologuem then presents to us the first speaker of truth with regard to Saif's empire, a character who will appear at various points in the text as a kind of literary personification of Ouologuem himself. Always described as being "idealistic," his destiny is inevitably madness and/or death. This time it is Al Hadji Ali Gakore, who recalls the prophecy with regard to Saif, which stated that the Empire would grow strong and rich, with its people united. Why then, was the white man not defeated? His fate was to drink a poison which caused him simultaneously to explode and be burned to a crisp.

Meanwhile, Saif murders the governor, his wife, the administrator and his wife, and has six hundred and fifty-three bibles burned, escaping any possibility of blame. He then appeals secretly to the neighboring colonies, most of whom follow suit "(other native chiefs, co-operative or cautious or fearful or servile, submitted to the white man in silence)." (p.47)

In the same month of Kassoumi and Tambira's wedding, "one thousand six hundred and twenty-three marriages were celebrated in the various districts and provinces. The notables had taken the offensive, while the idiot people rejoiced," (p.50) but the notables were only trying to find legitimate offspring to send to the French schools, Saif having refused to let any notables be subject to such an insult. At the same time, the notables, echoing Saif, tell the people that "the white man has come to enslave you with his forced labor," (p.50) whereupon:

The credulous people became the accomplices of the diabolical notables: in silence and submission they excrated the white men, those demi-gods whom they had formerly worshipped as their saviors. (p.50)

Again, Ouologuem appears ambiguous in his feelings towards the whites as compared to the notables: are people mistakenly "credulous" because they do not see through the notable's real intention, or because the notables might be wrong about the white man? At the same time, we are told that "a number of learned natives" racially politicized - have begun to "whisper" about Saif's ancestry.

"Why does this miscreant claim to be a

and "spitting the white men's heads on lances and assegais." (p. 30)
Sensing his defeat, Saif the die-hard general cries:

Give me an army, I ask no more. An army!...
The subjects of my empire have risen
against me, seeking refuge with those apes
in helmets. An army and I'll send those
white apes packing! (p.30).

After Europe's division of Africa into different zones, the "niggertrash" believing that they will be saved from slavery, "welcomed the white man with joy, hoping he would make them forget the mighty Saif's meticulously organized slavery." (p.31) Soon Saif regains his authority, for "the popular imagination transformed defeat into genius and the dictatorship of a tyrannical dynasty into eternal glory..." (p.33) The effect of the European arrival is summed up at the end of "Ecstasy and Agony," predictably, as being no better and no worse:

Twilight of the gods? Yes and no. More than
one dream seemed to be fading; a turning
point of civilization, or should one say a
convulsion presaging its ultimate end? Pre-
saging a new birth? Or merely a sem-
piternal agony, presaging nothing? A tear
for the niggertrash, O Lord, in Thy compas-
sion!... (p.33)

"The Night of the Giants" begins with first gentle and humanistic characterization: the falling in love of the two serfs Kassoumi and Tambira. The moment is rare: there will only be one other such encounter in the book. Most notably, it is the first instance where sex and violence are not interchangeable terms, and it also represents the only intra-racial sexual relationship in the novel. Ouologuem relates to us Kassoumi's thoughts, resting under a banana tree, which reminds him of his past home. It is a simple but poignant recapturing: "a bit of field, a hedge, a hut, a mother, a far-away saive raid the palace of the Saifs (where he now works)." (p.36) During one of these pensive moments-- "filled with the slow, penetrating sorrow of a caged beast that remembers" (p.37)-- he meets and falls in love with Tambira, who offers him something to drink that will remind him of home, "with the instinct of one of like race." (p.38) Saif, ever the wily diplomat, promises that they will be married, "so transforming the respectful hatred of the serfs into adoration..." (p.43)

After the arrival of the French colonial government and clergy, Saif calls for a meeting of his cabinet:

power, "now that all was peaceful." (p.21) The serfs, who had never been shown as being able to resist Saif's dominion in any serious way, are no better off:

In anticipation of the not too distant day of
equality, the niggertrash - dogs that bite,
leash them tight! - accepted whatever came
their way. Forgive us, O Lord ... (p. 22)

As for the colonial powers, they had come "too late," for Saif was the "colonial overlord who had established himself years since," and again Ouologuem asserts, "with the help of the local notables." (p.24) It is Saif's intention to drive the Europeans out of Africa, and he proceeds to fanatize the people. Miracles suddenly occur throughout the empire, reports of how, on one of his journeys, "he transformed three pages of the "Holy Book," the Koran, into as many pages..." (p.25)

Yet the fact remains that for all his subtleties
and refinements - Allah protect him from the
evil eye! the supernatural proved inadequate
and he was obliged to revive a military
art that had fallen into disuse. (p.25)

For the first time in the text, however, Ouologuem does not deride the African response; though he still keeps his distance, his description of the Nakemians means of defence is on the verge of being tributary. "Assegais, lances, poisoned arrows, javelins, machetes, daggers, sabers and muskets... fetishes, warriors, snakes, bees, wasps, arrows, elephants, panthers-- these were the tanks of the Nakem resistance." (pp.25-26) Similarly, he reveals their (though not ultimate) effectiveness: countless French soldiers dying from a poisoned drinking pond, or attacks from swarms of bees. Regaining the thread of the story, Ouologuem reminds us that "all this was merely a volley of pinpricks, which did not prevent the whites from rallying..." (p.27)

Saif, now on the retreat, "drove herds and famished populations before him, leaving only ruins and desolation behind." (p.29) Having released race warfare among Africans, we are told that whole burning villages, "sick of the continual massacres," "threw themselves on the protection of the Flencessi (the French) and blessed it." (p.29) Echoing his past statements on pre Saifian Africa, Ouologuem observes: "faithful to its tradition of tribal warfare, the old empire was tearing itself to pieces in massacres..." (p. 29)

We find that the first spokesman of anti-white sentiment is Saif, who called for the burning of missions, the slaughter of missionaries,

subsequent roasting: "presenting to the expert fingers of the cannibals human flesh as white as that of a suckling pig." (p. 15) Thus we see that these sacrifices "became ritual acts, which entered into the customs of the jittery jigs, whose barbarity fell in with the plans of the emperor and his notables..." (p. 15) Ouologuem sums up:

Ordained by hatred, innate evil, blood lust, or perhaps by a desire to inherit the qualities of the devoured victims... Cannibalism was one of the darkest features of that spectral Africa over which hung the malefic shadow of Saif al-Haram. (p.16)

With the characteristic understated irony of the griot, Ouologuem leaves it with: "A sob for her." (p.17)

The years which follow, "Years without glory, swallowing in their shame," (p.17) are ruled by what Armah calls the "ostentatious cripple" in *Two Thousand Seasons* - his metaphor for the impotent but ruthless colonial ruler. They are rulers of immense stupidity and physical ineptitude, impressive only in their defiance of the boundaries of perversion. "The Empire was crumbling," (p.18) the possibility of there being a good Saif constantly denied. Even when Saif Tsevi bows down and becomes a disciple of his almost Sufic brother Jacob, from whose eyes a "great light flowed" when he spoke, (p.19) the emperor does not change. Despite having been taught "the 'true wisdom'" from a man whose respect for the life of animals caused him to hop and jump "to avoid stepping on toads, ants, and other insects," (p. 19) Saif Tsevi later "seduced his own sister and became her lover, and she in turn, "once married and on the threshold of womanhood, became depraved, choosing her concubines with impunity among boys of ten..." (p.20) For, we are told, foreshadowing a theme which will later be demonstrated and discussed at great length, that "the blessed union of knowledge and morality is fragile." (p.20)

Public life, resplendent in incest bestiality, becomes increasingly decadent: "as though a Black had a choice-- ya atrash but to be a savage." (p.17) But again, Ouologuem keeps implying that the black man was a savage before the rule of the Saifs, and has been forced to continue living in that state, until the coming of the new black messiah, Saif ben Isaac al-Heit.

With the arrival of the "inexorable white man," (p.21) the chiefs of the tribes stop their raiding, yet their motive for "donning the mask of progressivism" (p.21) is a sham: it is simply to consolidate their

by all manner of tribes--Randingues, Fulani, Gonda, nomadic Berbers, Ngodo-torn by internecine rivalries and warring with one another for the imperial power with a violence equaled only by the dread it brought forth. (p. 4)

It is a feudal age, where "large communities of slaves celebrated the justice of their overlords by forced labor..." (p.4) The imperial power is manifested in the rule of the Saifs for two centuries, until the arrival of Saif Issac al-Heit, of whom tradition says:

His countenance was like the lightning and his gown was white; his reign was just and glorious. (God keep his soul). (p.8)

His memory, we are told, "strikes the popular imaginations," who in their need to locate their "first States" found in him their "wise philosopher-king". (p.8) for "Whether truth or invention, the legend of Saif Issac al-Heit still haunts Balck romanticism and the political thinking of the notable in a good many republics." (p. 8)-- those "dreamers of African unity."

The reality of the rule of his heir, Saif al-Haram, however, was an extension of the Southern slave trade; his prey as always being "the niggers, who unlike God have arms but no soul" and who were accordingly "clubbed, sold, stockpiled, haggled over, adjudicated, bound and delivered... to the Portuguese, the Spaniards, the Arabs ... and to the French Dutch, and English ... and so scattered to the winds." (p.12) Yet Ouologuem is condemning Saif without attaching all the blame to him, for he feels compelled to say that this extension of the trade was made possible "thanks to the complicity of the Southern chiefs." (p.11) Saif al-Haram, "engineered with a more than Machiavellian guile," incited his ministers to stir up as much trouble as possible between "the backward, untameable, and perpetually warring tribes." (p.13) The description we get of these tribes-- the Masai, the Zulu, and the Jaga-- is of savages and cannibals, and Ouologuem seems less than facetious in his characterization: "cruel peoples," fierce killers," horrible to look upon, hairy men with abnormally long nails... (they) feed on human flesh..." (p.13) While it is true that the Nakeman people, oppressed by attacks from these tribes, had "no other recourse but to throw themselves on the mercy of Saif," (p.14) we are led to believe that the cannibalistic practices which they, in turn, will inflict upon these enemy tribes preceded Saif's rule, but co-incidentally fit his designs. There is a two-age description of what happens to a captured tribe, detailing the castrations, rapes, "purification" of the victims, and their

Before proceeding with a close analysis of the text, the question of plagiarism in *Bound to Violence* must be addressed as it has unavoidably been raised in an overwhelming number of critical writings on the book. The charges stem from an obvious "lifting" of a two-page Graham Greene passage from *It's a Battlefield*; others have charged that the work is a "structural blueprint" of Andre Schwarz-Bart's *Le Derniere des Justes*; and one critic,³⁴ perhaps somewhat facetiously, has suggested that there may be excerpts from one of the "mediocre gay novels that have flooded the American market," and possibly some post-war novel on World War II. The effect of these accusations is summed up by the (London) Times Literary Supplement, addressing the claims that *Bound to violence* (the 1968 Prix Renaudot winner) represents the first true "African" novel: "a claim which now looks more than a little sick."^{35now}

Many critics have convincingly refuted this stream of accusations, or more to the point, the loaded implications with which they were made, in diverting attention from the real issues the book raises. It is said³⁶ that Ouologuem employed quotation marks in his original manuscript, which the publishers had failed to include. The charge based on Schwarz-Bart seems highly suspect, and even if valid, has been answered by Schwarz-Bart himself.³⁷ As for the "philosophic"³⁸ side of the question, Masilela has broken it down:

Though some of the charges have been authenticated and are therefore in a sense truly tragic, they are not of great importance; what is of great historical importance is the ideological functioning and the consequences that have followed this accusation. There has been complete silence on this question of plagiarism.³⁹

Other critics have attributed the use of literary forerunners to a stylistic technique, "that the style of allusion and quotation is par excellence as Yambo says, that of the griots."⁴⁰ The "lifted" Greene passage is practically all dialogue, and Ouologuem may also be working with his interpretations of inter-textuality. In any case, the failure--whether on the part of Ouologuem or his publishers--to acknowledge his source for a two-page passage has nothing to do with the ideas of his book.

The state of the people of pre-European Africa is characterized by:

The desperate flight (from the rule of the Saifs), before God's implacable 'blessing' of its population... separated from one another

Like Christ, Saif Isaac al-Heit did in fact survive, and come to distinguish himself in battle, whereupon "fugitive slaves, insurgent peasants, the poor and honest, soldiers adventurers, orphans, all manner of brave men flocked to his army and formed his army." (p.7)

... He defeated the Berbers, the Moors, and the Taureg, recongnized Sheikh Mohammad ben Abd-al-Karim al-Meghili, the Sheikh Shamharouk of the race of the Jinn, and the Hassanid sherif Mulai al-Abbas, Prince of Mecca. (p.7)

Ouologuem then traces the line of Saifs on up to the present Saif ben Issac al-Heit, the Saif of the novel.

The nine-page chapter which follows, "Ecstasy and Agony," shows how it is Saif's fervent desire to defeat the European colonial incursion into his dominion. Upon his failure to do so, he attempts suicide, only the blade meant for his throat instead cuts off the head of his son, who has just rushed up to save his father. He then decides simply to exploit the European presence to his own ends. Ouologuem shows that since Saif preceded the white newcomers, who were so deluded by their self-importance it is a mockery to speak of "granting" independence to him.

"The Night of the Giants" forms the main part of the book and its plot. Here we meet the characters of the novel: Saif, his sorcerers, the ser-serprotagonists, the French governors and colonial administrators, and the Abbe Henry, "the hunchback priest obsessed by the tragedy of the Blacks, halfcrazed with the Christian duty of love ..." (p. 120) The final chapter, "Dawn," is a ten-page philosophic dialogue Saif and Henry, who has fathomed the meaning of Saif and his Nakemian Empire, and which reveals that 'Nakem was born generations ago, and only in the last fifteen minutes have men learned to discuss the state of its health." (pp. 180 - 181)

While never claiming absolute historical accuracy, but rather speaking for some "thirty African republics," Ouologuem surprises the reader with his specificity of dates, places and names. Yet when the reader goes to the history books, he will not find them. Nevertheless, Kanem can easily be seen as an acronym for Kanem (the Kingdom of Kanem-Bornu). There are many other such historical allusions and descriptions verifiable in the Arab chronicles, such as the scene of 3,260 horses all drinking milk "in managers inlaid with gold and ivory." (p.11) For Ouologuem, it is hardly important that we be able to document all of his personages and events, just as in its universal context it is not even important that the story takes place in Africa.

tear for the niggertrash, O Lord, in the Compassion!'. Or, following the death of a particularly ruthless notable or ruler: "a tear for him," "a sob for him," "a hymn for him," or "a salver of incense for him." As for its thematic style, however, *Bound to Violence* is as consciously diametrically opposed to the Islamic novel as is possible. Lisa Redd has underscored three major themes that make up the Islamic novel:³² the central character as the highly devout Muslim and Muslim teacher; the beauty of the village; and the celebration of the Earth, usually including a glorification of the Nile. Not one of these themes ever even remotely works its way into Ouologuem's book.

The novel is divided into four chapters: "The Legend of the Saifs," Ecstasy and Agony," The Night of the Gaints," and finally, "Dawn." The source of the narrative is threefold: The "authorial narrative mode," the Arab chroniclers--predominantly, the Tarik al-Fetach and the Tarik al-Sudan and finally, the African griots, some of whom are quoted by name though probably fictionally.

"The Legend of the Saifs"-- twenty -four pages in the English text-- accounts for some seven hundred years of the fictionalized African Empire of Nakem South of the Fezzan: from 1202 until the arrival of the European colonizers at the turn of the present century. At least one critic has answered the charge of Ouologuem's having "glossed over" the portion of African history which he has so vehemently sought to condemn, as being due to the editing carried out by the publishers and not intended by Ouologuem.³³ Nonetheless, it seems clear that Ouologuem did not ever intend this part of his book to be as long as the main portion of the book, which takes place in the present century. It is important only that Ouologuem colours this period with the negative and destructive side of Nakemian rule.

"The Legend of the Saifs" is the story of dominion and enslavement; gross excesses on the part of Saif and the notables, untold suffering on the part of everyone else. Sadism and perversion are the general flavours we get from all the peoples--though the "niggertrash's tendency in this direction is increased by their having been "fanatacized." The empire of the Saif's, we are told, has its origins in the "black jew Abraham al-Heit, born of a black father and an Oriental Jewess of Cyrenaica and Tuat..." (p.6)

In the year 1420 Saif Moshe Gabbai of Honain-- after hearing the words of a soothsayer who predicted that he would be overthrown by a child to be born in the coming year in Tillaberi-Benti, capital of Nakem-- consigned all newborn babes to the red death... (p.5)

In West Africa, it must be noted that "Islam was not spread mainly by Arabs, even initially, but rather by Muslims and only partly-Arabized peoples."²⁸ This is partly why Ouologuem does not condemn Islam along racial lines. Rather, the vicious and corrupt nature of Islam he reveals through its participation in the slave trade and in mechanisms of social control, aimed to keep the "nigger-trash" down-- "kept busy searching for Allah's Eternal Kingdom." (p.23) Though Ouologuem may rightfully be accused of unfairness to Islam on occasion, he seems to be addressing a phenomenon most unsettling to his vision of a return to an "authentic" African identity: the fact that in the half century of European colonization Islam progressed more widely and more profoundly than it had in the ten centuries of its pre-colonial history, for apparently the number of Muslims in tropical Africa had at least doubled in that short time.²⁹ Thus, Ouologuem concludes that "the problem of African literature is fundamentally linked to that of African unity."³⁰ He does not call the literature of the (European) colonial times "African" literature. "The black man was not defining himself to the individual he was and to Africa, but first and foremost to the Whites..."³¹ *Bound to Violence* purports to speak "for some thirty African republics," (p.182) whose glorious part is where "the dreamers of African unity sun themselves to this day." (p.5)

The poetic voice of *Bound to Violence* is in the groit tradition, unbending in its authoritative tone. It is a voice which is repeatedly punctuated with Koranic shouts of exaltations Africanized Arab epithets, and integrated Christian phrases of prayer, all of which have an effect of a deadly penetrating irony, and often pure sarcasm. For on occasion, Ouologuem himself seems to emerge from out of this voice of aristocratic and religious vision. Some critics have referred to Ouologuem's having africanized the French language, by not adhering strictly to grammatical rules. This is seen most notably in the fact that the African and Islamic expressions are translated literally, or else left untranslated.

The first sentences establish completely the tone for the entire novel:

Our eyes drink the brightness of the sun and, overcome, marvel at their tears. Mashallah! wa bismallah!.. To recount th bloody adventure of the niggertrash--shame to the worthless paupers!--there would be no need to go back beyond the present century; but the true history of the blacks begins much earlier, with the Saifs... (p.3)

A favourite expression often follows moments when large populations of people have suddenly been taken advantage of : "a

glorious civilizations has only been articulated by European ethnoscience, Arab chroniclers, and the griot-- the Court's praise singer. Their findings and observations do not always fit well with the "exhumed reality," and what's more, they still do not arrive at an Africa free from any kind of colonial presence, Semitics included. Thus Soyinka observes, "A social condition in which Semites (though black and pre-Islamic) are overlords and negro-Africans the slaves still leaves the basic curiosity about black historic reality unsatisfied."²⁶ The answer may be that when Ousologuem condemns Islam, often times indigenous African politics and religions are simultaneously being condemned, for Islam is so often merged into the African way of life. Where Islam is not present at all, Ousologuem condemns the African system just the same, for he vaguely articulates the system as being feudally oppressive. He constantly cites the by-now-Islamicized Saif for the violence, but always adds that the colonization of the Saifs was made possible through the aid of the previous indigenous notables. It is not even clear that Saif himself was a black Jew, for many claimed him to be "a plain ordinary nigger."²⁷

This marks Armah's *Two Thousand Seasons*' most significant departure from the historical vision of Ousologuem, for he insists that the feudal system originally was a totally new institution in Africa, brought by the Arabs, who, incidentally, are called white. Ousologuem does not impose such an absolute definition on Islam, for while on one level it is clearly identified with imperialist Christianity, on another, it is blurred into the sphere of traditional African religion and politics.

This ambiguity is the reality of Islam in tropical Africa, an ambiguity which Christianity does not share, and which accounts for its major difference from Christianity. Perhaps centuries from now, ethno-historians will look back and articulate a similar potential of accommodation in Christianity, blurring its truer imperialistic designs. The situation of the Afro-American Caribbean peoples might be mentioned, for whom Christianity has ultimately been employed as a means for keeping the black down, while also unwittingly providing intense spiritual support: the strength of the Black church in America, when mixed with African beliefs and modes of worship; the syncretic merging of Catholicism with the Nigerian Yoruba religion among the Afro-peoples in the Caribbean, Brazil, and Latin New York. One significant difference between Islam and Christianity cannot be ignored, however, for the Muslim does not know the Christian idea of "turning the other cheek." This signifies the major difference between Malcolm X and Martin Luther King Jr.

functions as a wide swab in the deck-clearing operation for the commencement of race-re-trieval."¹⁹ This process of race-retrieval will ultimately univer-salize the African.

Ouologuem has viewed the colonial period and seen violence. He sees violence in the present era of 'independence'. His version of Africa's past is also saturated in violence. His conclusion, contrary to what certain westerners would have us believe, is that Man, not just the black man, is prone to violence. Some have accused Ouologuem of having created universals at the sacrifice of the values which they embody. They ask whether violence must be the sole legacy of so rich a past, and whether all civilization must be debased in order to make African civilization universal. More specifically, addressing the consequences Ouologuem's position may have on the African world, A.E. Ohaegba states that Ouologuem has simply chosen some sensitive moments in the black man's history which he exploits and manipulates to conform to his violent vision of the world."²⁰ But why should he use his own continent and his own people? And then, significantly, he asks: 'Does he feel so comfortable in his borrowed garment of white civilization that he negates his past and forgets his own alienation'?"²¹.

The answer lies in a pervasive disenchantment with the way things are now. The majority of Africans, whom Ouologuem calls the "niggertrash"-- the slave and serf of past and present-- is always the victim. This is the disenchantment which Armah articulates succinctly in *The Beautiful Ones Are Not Yet Born*, when speaking about the new government in Ghana: "New people, same style, old dance."²² Misery and oppression still abound, appearing as "Endless days, same days, stretching into the future with no end anywhere in sight"²³ Yet Armah has also been criticized for the conclusion he has drawn from newly independent Ghana:

"Even in anger you must feel kinship to your society. Nkrumah was one of the few leaders in Africa who understood what was going on in the world and tried to do something about it. Armah's *The Beautiful Ones...* is a cold uncommitted indictment of Nkrumah, of the only serious political experiment that has ever been attempted in Ghana: So what sort of commitment is that?"²⁴

The obvious question is what is the purpose of this literature? Ouologuem has admitted that his novel is negative, since it offers no solutions to the problems, and that "its only positive value is that it makes a fresh statement of African reality."²⁵ It is this "wide swab in the deck-clearing operation" which makes the book so necessary, for while Africa needed an answer to the European "mission civilatrice" in a discovery of its own past, its ancient kingdoms of Mali and Songhay, Ouologuem has discovered that the reality of these

indeed regarded the book as an historical novel-- a realistic and condensed history. Secondly, the rejection of Islam in tropical Africa--the rejection is most complete in Armah's *Two Thousand Seasons*-- and its identification with European Christian imperialism, may not be valid or even considered constructive for many Africans.

While there is undoubtedly an "historic inevitability"¹³ to this new literary genre, its validity as an "historic" novel is crucial. For this new step in the direction of race retrieval will not only eject the Arab-Islamic incursion into "black Africa", but even begin to speak of a black colonialism as well:

... "Not predicated so much on objective truths so much as on the fulfillment of one of the social functions of literature: the visionary reconstruction of the past for the purpose of social direction."¹⁴

"Historical accuracy," while not part of Ouologuem's scope of intention, must still be considered. On the one hand, an idealistic and doomed notion of a return to a (glorious) past is intolerable; on the other, the nature of just what that past actually was is still important, if this can be ascertained.

Aimé Césaire is particularly specific in pronouncing the iniquity of the European colonial situation by saying it prolongs artificially the survival of local pasts in their most pernicious aspects, and then:

I have said-- and this is something very different-- that colonialist Europe has grafted abuse onto ancient injustice, hateful racism on to old inequality.¹⁵

When Césaire speaks of past African societies, he feels "They were communal societies, never societies of the many for the few. They were not only antecapitalist but anti-capitalist. They were democratic societies always. They were cooperative societies, fraternal."¹⁶

From Ouologuem's viewpoint, it is perhaps the irresponsible naivety of Césaire's "systematic defense of the non-European civilization"¹⁷ that prompts him to write *Bound to Violence*, and in the way in which he does. Armah will reject a condemnation of Césaire's image of pre-European Africa by simply going back one step further, and applying Césaire's idealized characterization to pre-Arab-Islamic colonial Africa.

Soyinka, while addressing the rejection of the Islamic component of pre-European Africa--"a culture which has claimed indigenous antiquity in such parts of Africa as have submitted to its undeniable attractions"¹⁸-- concludes that "at least such a work

Before independence, an easy alliance existed between the writer and his readers, as there was an external and common enemy, colonialism. The disillusionment with the new "independent" regimes has resulted in a new kind of literature, one which critiques Africa's interpretations of her past, and where the conflicts have been internalized and in a paradoxical way, as we shall see, universalized. Ouologuem's *Bound to Violence* and the Ghanaian Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* and *Two Thousand Seasons* are central examples of this new kind of African novel.

Asked about the "limitations" of literature, Wole Soyinka has preferred to refer to an "impotence," the artist in Africa today functioning as "a KEEP-IN-VIEW tray on a bureaucrat's desk". But this should not diminish his importance, as Soyinka explains with devastating precision: "As a writer I have a special responsibility because I can smell the reactionary sperm years before the rape of the nation takes place". Yambo Ouologuem has clearly stated his intention in writing *Bound to Violence*:

My aim is to do violence to the misconceptions of Africans so that we can realize what the real problems are. This is our "duty of violence".

His visionary reconstruction of Africa's past may be painful to hear, for he feels that "those who want to find their roots should not define themselves in reference to the outside enemy--the white--since the enemy can be black also". It is this social vision in the book and the way in which it is written that Songolo has said will alienate his audience in several ways:

Its ambivalent if not ambiguous style discourages the light reader or the reader who does not have much experience, time or patience. Its "revelations" about precolonial Africa have infuriated historians and embarrassed ultra-nationalists. Its so-called plagiarism has annoyed the scholars and has provided fuel for controversy. And finally, its often gratuitous violence and licentiousness have bothered many a reader, the moralist in particular¹¹.

Ouologuem's reconstruction of the past has had two immediate effects. It has been used to fuel already raging auto-de-fé within Western man's consciousness, in which the pathology of racial superiority must be forever justified and propagated. For it is true that *Bound to Violence* can appear in many instances as a fictional justification and rationalization of what one critic calls "the mythical tissues of lies, half-truth and counter-truth which have been built over decades by foreign behaviour scientists."¹² Many Westerners have

Before addressing *Bound to Violence* specifically, we must arrive at an understanding of what constitutes the "new" African fiction. Aliko Songolo of the University of California has stated that, whether written or oral, the more the literary creation of society stresses the celebration of the values and institutions of that society, the less it should be called fiction. He quotes Bernadette Cailler: "When (a person's) role in society has been predetermined, then to these people the social environment assumes the same kind of reality as the natural world."² Literature at this point is better seen as social realism than as fiction, which Songolo says emerges out of conflict--social, political, cultural, a discrepancy is revealed between what is considered natural and good, and the intolerable situation brought about by the conflict. Finally, Songolo concludes:

Inasmuch as the society views these aberrant structures as inalterable or impossible to overthrow, then the life of the society, caught between the nostalgia of the harmonious past and the alienating present, becomes itself a "fiction"³.

The artist expresses this discrepancy between past and present. The writer is no longer just the recorder of the life experience of his society, but something more, to quote Wole Soyinka, "the voice of vision within his own time⁴." Even though the artist is looking for a change for the common good, because it is conceived in solitude, "it is visionary and alienated by definition⁵." No longer representing a communal viewpoint, the participation of the community is hindered on at least three levels:

First because the community may not understand or sympathize with the work of art, which is perceived as eccentric or too audacious; second, the work of art may not have the approval of the power structure; third the work of art may be expressed in a medium which is not accessible to everyone and which by its nature does not encourage participation⁶.

This problem is frequently of disadvantage to the African writer, who may write in an adopted European tongue, which is not the language of his people, the majority of whom do not read in any language.

We are never completely contemporaneous with our present. History advances in disguise, it appears on stage wearing the mask of the preceding scene, and we tend to lose the meaning of the play. Each time the curtain rises, continuity has to be re-established. The blame of course, is not history's but lies in our vision, encumbered with memory and images learned in the past. We see the past super-imposed on the present even when the present is a revolution.

Regis Debray,
Revolution in the Revolution 1

This paper focuses on Yambo Ouologuem's *Bound to Violence* first published in French as *Le Devoir de violence* in 1968. I shall be using Ralph Manheim's English translation, first published in 1971. Ouologuem was born in Mali in 1940, educated in Bamako and Paris, taking degrees in English and Philosophy, and is working on a Doctorate in Sociology. His only previous published book is *Lettres à la France Nègre*, and he is in the process of writing a third novel, part of which has been excerpted in *Jeune Afrique* as "Le Monde est Faux".

Bound to Violence was the 1968 winner of the Prix Renaudot in France and was greatly acclaimed, receiving wide critical attention. Shortly afterwards, a two-page section of the book was found to bear great similarity to a passage in Graham Greene's *It's a Battlefield*. The charge of plagiarism had been leveled, and was used as an excuse by many to ignore the ideas of the book, an issue which will be addressed later in this paper.

The core of this study will examine Ouologuem's vision of African life and society through history and its implicit view for the future. Three often over-lapping phases of violence in Africa have been observed by Ouologuem: African, Arab- Islamic, and European Christian. Violence is an inevitable part of a universal game which man plays and can only begin to be altered by recognition.

The Metaphorical Quest for Historical Reality in Ouologuem's Bound to Violence

Abstract

1. This paper concerns the use of history as the subject matter and theme of a major contemporary African novel which won the prestigious Prix Renaudot in 1968 in France where it was greatly acclaimed and received wide critical attention.

In selecting this particular novel, the author places a focus on a major work of contemporary third world literature. The importance of the work, however, lies in the fact that it cannot be considered strictly within the confines of one particular academic discipline. Among others, it could be viewed as relating to the domains of history of ideas, African studies, comparative literature, literary criticism, or even Islamic studies.

Of all the major components of the "image" of Africa which the novel presents, perhaps the most important is the "political" dimension.

Ouologuem's negative "vision" of Islamic Africa prior to the European colonial era and his downgrading of Islamic Africa's resistance to colonization bear many similarities with the "image" offered by French history books used in African schools, during the colonial era, to "justify" the colonial conquest. "History" in Ouologuem's novel is to a great extent "History Colonial Style."

Anti-Arab and anti-Muslim prejudices have not disappeared in the west. On the contrary, one may say that they have been revived for a variety of reasons. There are also those in the West who would love to oppose "Blacks to "Arabs", "négritude" to "Islam" — (the old "divide and rule" strategy).

Ouologuem's novel, which targets the Islamic legacy rather than the neo-colonial order, plays its role in that context. Prizes are not awarded "candidly", nor are they devoid of political implications. The Prix Renaudot provided Ouologuem with good publicity.

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TWENTY-NINTH MONOGRAPH

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Issued by the faculty of Arts, Kuwait University

Volume VI, 1985

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Volume VI, 1985



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TWENTY - NINTH MONOGRAPH

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Volume No. 6, 1985