Chapter 4

Journey as a Leitmotif

Time is not what you think it is (*TFR* 554).

4.1 Introduction

This chapter is a study of the trope of journey which is employed as a strategy of narrative construction and functions as a structural motif to bind the digressive and episodic narratives[1] in the novels of Amos Tutuola and Ben Okri. In analysing the leitmotif of journey in the works of the two writers, this chapter makes an elaborate study of the constituent elements of this leitmotif—that is, time, space and character. It also studies the parallels and departures between Tutuola and Okri in their employment of the journey motif.

Journey as a metaphor in African rituals is widespread. As argued by Margaret Thompson Drewal in her book *Yoruba Rituals: Performers, Play, Agency* journey is an important organising metaphor in Yoruba rituals and Yoruba thought (Drewal 33). This organising cultural metaphor is appropriated by Tutuola and Okri in their novels as a structural motif that holds the narrative together. This motif also serves to portray a unique African ontological system against the centralising tendencies of Western thought and epistemology.

While writers like Fielding and Defoe have employed journey-plots in narrating the tales of their picarro, it could be said that, the nature, essence and function of journey in Tutuola and Okri differ fundamentally from those of their Western counterparts. *Robinson Crusoe* and *Tom Jones*[2] are primarily stories of triumph of the individual and the capacity to survive and sustain oneself in times of adversity. In the African context, as found in Tutuola, journey becomes a learning experience for the individual which serves the greater purpose of assimilation into the society or community. Performed by the individual, the outcome of journey is aimed at serving societal interests. In Okri, journey does not imply traversing or crossing particular points in space and time. It is a process leading to a comprehensive knowledge of the characters' situation in their individual contexts.

In the selected novels, the motif of journey is contextualised within a particular 'time' and 'space' where the protagonists interact with the beings of the human as well as the spirit world. It is a world in which animals, vegetation and spirits are frequently given human attributes and human characteristics, with the protagonists (in most cases) endowed with miraculous powers. However, the manner and the consequences of interaction in Okri vary from those of Tutuola. Pursuant to the journey, the Tutuolan hero undergoes a metamorphosis and emerges more confident and responsible; whereas in Okri, the realisation and knowledge resulting from journey leads to disillusionment of the characters.

4.2 Journey as a leitmotif in literature

A narrative, like a journey, is a movement in space and time. As a memorable, identifiable pattern that has the power to persist in a narrative[3], journey is found to be one of the most recurring motifs in literature since time immemorial. One of the earliest extant literary output of Mesopotamia, *The Epic of Gilgamesh*, narrates a journey of quest for immortality. Since then, there have been many experiments in literature based on the theme of journey and travel. In Homer's *Odyssey*, Odysseus undertakes a cosmic journey through all the corners of the world, the underworld and the island of the sun in search of knowledge. The first major poetic work of the Middle English Period, Chaucer's *The Canterbury Tales* is also set on the background of a journey—a pilgrimage to a holy shrine.

In novels like Cervantes' *Don Quixote*, journey is undertaken in search of a lost world of knighthood. Journey here is the binding thread that holds the novel together. The motif of journey directly affects the narration by moving the action along. The picaresque novel is one of the major novelistic genres that employs journey plots to propel the movement of the narrative. A number of novels written in this tradition could be mentioned, including *Moll Flanders*, *Joseph Andrews* and others. These novels portray different kinds of journeys—exploration of either physical or psychological spaces or both. As a motif, journey in these novels serves the structural organisation of narration and that of the text. The journey motif could be introduced in a literary work with multiple visions. It is not limited to the mere physical movement from one place to another, rather provides knowledge and moral illumination. Novels like Swift's *Gulliver's Travels*, Austen's *Sense and Sensibility*, Kipling's *Kim* bring about different kinds of psychological and moral experiences.

In a literary work, journeys could be of various kinds. A journey could be individual or collective, desired or feared, successful or unsuccessful. They can involve discovery as well as experiences of spiritual progress and renewal. Thus, the motif of journey holds a hope of transformation, of broader horizons and deeper knowledge. However, in the attempt to comprehend new surroundings, the characters often posit a crucial distinction between the self and the other (the world). In the encounter with the other/world, travellers enjoy the possibility of attaining greater self- understanding. Every journey is backed by a purpose. While some journeys are adventures, others are forced marches. A traveller may be in search of the exotic or in search of a new home. A journey may be undertaken by an individual or it may involve a group, or an entire community.

Another literary genre that involves journey as an inextricable element is travel literature. One of the first critics to point out that travel literature is the most important source of the English Novel is Percy Adams in his influential work *Travel Literature and the Evolution of the Novel*. Adams states that prose fiction and travel account have evolved together; they are heavily indebted to each other and often similar in both content and technique (Adams 279). He also argues that the adventure narrative (adventure involves journey in an unfamiliar territory) "depends complexly on the reciprocal relation with the travel account" (Adams 258); and, that both travel narrative and narrative fiction equally fuse elements of realism and romance.

In the literature of the colonial era, the journey motif appears with spatial and cultural politics as a ploy. This occurs mainly in the writings of British writers and novelists such as Rudyard Kipling, James Anthony Froude, Anthony Trollope and others who visited remote colonies of the empire like Kingston, Jamaica and the like. Novels like Kipling's *Kim*, Conrad's *Jim* and *The Heart of Darkness* are journey narratives with underlying assumptions of the superiority of the imperial culture—the assumption that colonial societies are naturally mimetic formations with the total occlusion of the indigenous presences. This depicts that a journey could be culturally mediated. Goals of foreign travellers have varied through the ages, reflecting the social roles of individual merchants, diplomats, soldiers, priests, scientists, artists, and travellers who have been adventurers. A variety of literary genres contain records of land and sea journeys in the form of letters, diaries, narratives, dialogues and poems[4].

Miller points out that "Centuries after Herodotus (Greek historian of fifth century B.C.) had reported that Africa was filled with dog-eared people and headless men, a debate arose in Paris among geographers concerning the Niam-Niam, men with tails who were reported to be indigenous to Africa" (Miller 3-4). When playing to European prejudices rather than seeking firm grounding in scientific observation, travel writers have often promoted fictionalised stereotypes of Africa, that legitimise(s) imperialism and colonisation (Mortimer 172). As a postcolonial response to such imperial implications signified by the journey 'motif', writers like Wilson Harries, Toni Morrison, Amitav Ghosh, Salman Rushdie, Arundhati Roy, Michael Ondaatje, Keri Hulme, Margaret Lawrence, Margaret Atwood, George Woodcock, Chinua Achebe, Ayi Kweh Armah and Ngugi wa Thiongo, among others posit personal and communal statements of resistance against colonial prejudices and neo-colonial legacies.

In the novels selected for this study, the journey motif is not employed as in European travel literature. There is no itinerary or route for travel. The characters are faced with a different world which is beyond comprehension for normal human society by ordinary standards. The extraordinary terrains populated by monsters and masquerades serve to facilitate a deeper understanding of the self and a critique of Western rationality. In the novels chosen for this study, the journey(s) into the unknown, unfamiliar, esoteric world populated by spirits, monsters and demons and their interaction with humans showcase an ontological system that is uniquely African; such journeys express a distinctly African world-view and reveals that the western perspective is not the only, or indeed the central, source of knowledge and understanding. This also asserts the values and self-apprehension of the African world and thereby resists colonisation by western "theories and prescriptions" (Soyinka 1976: x)

4.3 Journey as a motif in the African Novel

In the epic tradition of Africa, the journey motif is found in various West African and Southern African oral epics viz. *Soundiata* (in Malinke), *Chaka* (in Sesotho), *Shaka* (in Zulu), *Mwindo* (in Nyanga). Daniel Kunene's structural analysis of the journey motif in the African epic reveals that the epic hero is forced by unfortunate circumstances into temporary exile. Fraught with uncertainty and anxiety, the hero's journey is essentially a rite of passage which leads, via trials and purification, to a new life and ends where it began, at home (Kunene 1991: 206-07). Mildred Mortimer identifies two types of travellers with reference to Africa:

travelling Africans and foreign travellers in Africa. Both the types reflect different goals and functions; for one is an insider, a participant in the world that the other, an outsider, merely observes. The itinerant protagonist of folktale or epic (usually a humble villager or an illustrious ruler) falls under the first category. The physical journey represents an intellectual and emotional initiation to maturity; this character's goal is to acquire the knowledge and/or power that will allow him or her to rejoin the community and to enjoy a heightened status in it (Mortimer 171). This implies that the journeys in an epic or a folktale involve a uniform pattern. Propp in *The Morphology of the Folktale* illustrates that folktales tend to end in harmony and reintegration (Prop 26). In such tales, set in a traditional society that emphasises communal values, the journey is shown to benefit the individual and the community. But, in modern African fiction, as Mildred Mortimer points out, the return to the hearth is often impossible; the stability represented in the oral narrative no longer exists in African societies caught up in the rapid transformations engendered by colonialism and post colonialism (Mortimer 170). The conflict between the individual and the changing society is the theme of novels like Chinua Achebe's *No Longer at Ease* which is set in the pre-independence period of Nigeria. The protagonist Obi Okonkwo is sent to England with the fund raised by Umuofia Progressive Union to take a law degree. But he studies English Literature instead and returns to Nigeria for a government job. Unlike the protagonist of the folktale, the protagonist of this novel fails to reintegrate with his people and all his idealistic dreams for his country end in smoke when confronted with the real world. Waiyaki, the protagonist in Ngugi's *The River Between* spends a number of years attending the Siriana Mission School, learning the secrets of the White man for he is acutely aware of the need to understand the ways of the technologically superior colonizers to effect successful opposition. But this education has adverse effects on his allegiance to the tribal way of life. He gets gradually estranged from his tribesmen and awaits a possible death at the hands of the *kiama* towards the end of the novel. In Cheikh Hamidou Kane's *Ambiguous Adventure* the protagonist Samba Diallo is murdered by his own tribesman who believes that he has become a stranger to his community after his stay in France. With reintegration impossible, Chinua Achebe kills off his hero Okonkwo in *Things Fall Apart*; in *Arrow of God* Ezeulu's feeling of slighted importance brings him into conflict with the white man, makes him delay the announcement of the time for the planting of yam and eventually destroys the traditional culture of the village and himself. Some

journeys bring about self-illumination, self-knowledge, growth and maturity of the characters like the protagonist Jean-Marie in Mongo Beti's *Mission to Kala* although in a comic and satiric vein. Some journeys function to reveal the hollowness and hypocrisy of neo-colonial governance in the newly independent states of Africa viz. Ngugi's *Petals of Blood* (journey of a group of people from Ilmorog to Nairobi and witnessing of the stark realities of independent Kenya), *Devil on the Cross* (journey of community through experience to disillusionment as Wariinga and her co-passengers travel in Robin Mwaura's Matatu from Nairobi to Ilmorog. Once again, the journey is designed as a device to reveal the state of affairs in contemporary Kenya), Armah's *The Beautiful Ones Are Not Yet Born* (journey of an individual against the moral and physical decay in neo-colonial Ghana); others like Buchi Emecheta's *Joys of Motherhood* depicts the journey of a woman from her native village to Lagos city where she has to struggle with old and new ways and adjust between traditional and modern roles.

A common factor found these novels of different writers is that the journeys are placed within a realist and non-mythical paradigm. Even the magical and potentially extra rational aspects of Umofian culture in *Things Fall Apart* are submitted to "the control of a carefully objective rather than a mythical course of events and there is no suggestion that these at any point of time surpass the human capacity for comprehension and control" (Quayson 1997a: 142-143). But in the novels of Tutuola and Okri the journeys take place within a mythopoeic spatio-temporal plane that throw up different challenges to Western conceptual systems and Western rationalism. In the novels of Tutuola, the heroes' journey is fashioned after the folktale model[5] where trials and tribulations lead to the refashioning and emergence of a transformed personality moulded in the ways of the community. Okrian journeys are portrayed against the backdrop of Nigeria on the verge of independence and as such facilitate an ironic commentary on the state of affairs while being rooted in the realm of mythopoeia.

4.4 Journey as a leitmotif in Tutuola and Okri

A study of the selected novels shows that the motif of journey is an abiding aspect of the narratives of Tutuola and Okri. This section and ones succeeding it, bring out the various nuances as well as commonalities and differences between the two writers in their treatment of this leitmotif.

Margaret Drewal in the chapter titled "Ontological Journey" (included in her book *Yoruba Rituals*, p. 29-50) holds that more than simply a movement forward, the act of travelling implies a transformation in the process, a progression. Drewal explicates the Yoruba notion of ritual (a part and parcel of life) as a journey with a synecdochic relationship to the ontology of the human spirit journeying through birth, death, and reincarnation. She establishes that many Yoruba rituals embody the characteristics of a journey: travel from one place to another and a return (sometimes actual and sometimes virtual); new experiences; joys and hardships along the route; material for further contemplation and reflection; and, presumed growth or progress as a result of the whole experience. Further, she argues that rites of passages are like journeys— they are "fundamentally transformations of experience, a deepening and broadening of each individual's understanding in relation to his or her prior experience and knowledge….Both in rituals and in journeys, participants operate at different levels of understanding and also have different capacities for making meaning" (Drewal 37). Thus, rites and rituals—an indispensable part of life is conceived as journeys—actual or virtual. It is seen that written narratives like the novels of Tutuola and Okri externalise the spiritual journey and posit unaccountable life-situations—always in relation to an individual's personal problem. Drewal observes that "cast in a myriad of ways, whether in ritual performances or narratives, the journey as a metaphor highlights the experiential, reflexive nature of day-to-day living. It facilitates the relationship of man to his surroundings, his environment and the universe in which he lives" (Drewal 33).

Harold Scheub in his study of South African narratives stresses that as a child prepares for circumcision and purification rites, the artists concentrate on the dramatisation of the odyssey that leads the youth from a state of impurity to its opposite, from youth to adulthood, from irresponsibility in the human community to the state of a mature adult. Narratives are now brought together to externalise that spiritual journey and in many African societies that 'journey' seems to be a major preoccupation of tradition itself (Scheub 1972: 273). Therefore, one could see the journey motif in allegorical terms as a reflection of a person's progress in life.

One could say that in the works of Amos Tutuola, the physical journey undertaken by the characters is rooted in the metaphysics of Yoruba thought, customs and rituals. It broadens

understanding and brings about transformation in the characters so that they are never the same as before. Journey in Tutuola's works, as Charles Larson says in *The Emergence of African Fiction* "are a personal groping towards an understanding of the ontological gap, that is, man's relationship to the external and the spirit world" (Larson 94). In all the selected novels of Tutuola a uniform pattern of journey is found which governs the structure of this leitmotif. The structure of journey comprises a movement from home into the forest wilderness and a return to the hearth. This uniform structure, as many critics argue, prevails in his novels as he draws upon the folktale model of separation, initiation and return[6]. Commenting on the metaphor of journey in Tutuola's works, Dseagu says that, in "reflecting the processes of life, narratives become a representation of the life-journey. The episodes in the narratives therefore tend to mark important epochs in the rites of passage of the individual. The narratives use the theme of 'life as journey' to show which actions are good to follow and which are bad and must not be followed. As Dseagu observes, "in the manner of a folktale Tutuola's narratives not only deal with the motif of a journey, they also set up the polarities of right and wrong" (Dseagu 591).

It is found that in most of Tutuola's novels the journey is narrated long after it is undertaken; it is narrated by someone who has matured since the time of the action and is therefore in a position to make ethical recommendations to the listeners as s/he narrates.

A common trait found in all the Tutuolan characters is that they amply reflect upon their encounters; as the protagonist in *MLBG* says, "Ah! Nobody would enter into the Bush of Ghosts without much trouble and severe punishment…" (*MLBG* 70). The torture that the old chief has to undergo as an young man in his first journey makes him learn that "amusement is the father of sorrow" (*FWJ* 28) and this is what he tells his listeners when giving an account of his journeys much later. For the chief, every journey confers a formative knowledge. In the second journey, he learns that "beauty of the beautiful woman is a danger" (*FWJ* 46). At the end of the series of story-telling session, the old chief reflects upon his experiences, "so it is very scarcely to go on a journey and return without punishments, hardships, etc. etc!" (*FWJ* 132). The encounter with the semi-bird where Adebisi runs out of gun powder bestows upon her a practical knowledge which she relates as "when there were no gun powder and gun-shots, the gun became a mere stick" (*TBAH* 39). When the huntress is miraculously brought

into the jungle of pigmies after she enters the forbidden room in the Bachelors' Town, she learns that, "there is no one who is rich beyond temptation" (*TBAH* 119).

Okri's *TFR* opens with the image of river as a timeless traveller journeying through time immemorial to eternity with substantial change of form[7]. In Okri's Booker winning novel, the motif of journey has different, intricate and interesting aspects which are depicted through the experiences of its abiku narrator. Azaro's journey in Okri's trilogy tells the reader more about the new political era dawning upon Nigeria, about the first election, about a new curfew extending its control over the evenings, about isolated strikes in the city, about destruction of ghettos. Through his abiku narrator, Okri talks of the "African Way—the Way of Compassion" (*SE* 160) which has been made corrupt with the passage of time by greed and decadence. Like the abiku narrator, the "abiku country" (*TFR* 478) is caught in the middle space between death (of old times) and birth (of a new era).

To refer to the act of travelling within a particular space and time, Okri uses the term 'circling' in *IR*. Azaro's circling helps the reader to have a detailed look into the contemporary affairs of the nation. He tells with foresight that the journey of Nigeria after independence would be dogged by the vast shadows of the British Empire; "public madness" would be the norm in the Nigeria to be born (*IR* 44). Circling, he could see what would happen to the Governor-General after the latter had written a few passionate passages on Africa; he could also see the creation of a new hierarchy or class of masters who never commit crimes, whose hands were always clean and who delegated their acts of crimes to their minions. He describes with much clarity the new phenomena that would change the course of Nigeria's journey—election and rally—that would "seal the fate of the unborn nation" (*IR* 393). In the chapter titled 'Circling' Azaro enters in and out (circles, as he calls it) of the dreams of the community, the spirit children, the dead carpenter, the old woman weaving circular narratives in the forest, the Governor-General, Mum and Dad. In his circling, Azaro has the freedom to traverse in the corridors of minds, play in the interspaces, dance to the seductive whisperings of spirits, or slip through the eye of a needle.

It is seen in the selected novels that there is a special attention given to the spatio-temporal nuances reinforced by the sensibility of the travelling protagonist. Seen from this perspective, the novels of Tutuola and Okri could be read as responses to the colonial

discourse. Talking about the nuances of an African Time and Space, Okri says how time is both "finite and infinite, how Space is negative, how space is always populated, how space is the home of invisible beings" (*IR* 130)—an idea that he elaborates at length in *AG*. The enchanted island in *AG* is a space that houses invisible beings. Spatial renderings in *AG* are found to allude to the *Famished Road* trilogy. That empty space is populated with invisible presences is suggested by Dad as he wakes up from his three days of recuperation sleep (having defeated the man in white), "When you look around and you see empty spaces, beware. In those spaces are cities, invisible civilisations, future histories… (*TFR 571*, emphasis mine). There are references to 'invisible gates' (*IR* 169) and 'invisible books' (*IR* 148) in *IR*; 'invisible weight' (*SE* 233), 'hidden reality' (*SE* 265), 'invisible books of history' (*SE* 6) in *SE*. The world of ghosts, bushes, ancestors and their relation to the human world could not be comprehended by the coloniser's discourse. Thus, journey as a leitmotif in the selected novels becomes a device to challenge the colonial assumptions, to interrogate the colonial perspective and to assert an indigenous African world view and agency—subverting the colonial gesture of assumed positional superiority. In sections **4.4.1**, **4.4.2** and **4.4.3** the leitmotif of journey is studied with reference to its constituent elements—character, time and space.

4.4.1 Journey and Character:

One of the important elements for a journey to take place is the presence of a character. M.H. Abrams holds that characters are the fictional persons involved in the plots of narrative works to whom readers ascribe moral and emotional qualities based on their actions and conversations (Abrams 20). It has been found that most African novelists (if not all) use character, not as a reflection of individualism, but as a reflection of the ideals of communalism, group solidarity, and conformity to emphasise the principles of Africa's morality. The technique most favoured by many African novelists is to make character representative and functional. In this respect, Amos Tutuola's characters are found to be representatives of the values of the community. Obiechina points out that in its "preoccupation with social corruption, Wole Soyinka's *The Interpreters*, like other urban novels, shows a tendency to see characters in terms of the moral positions which they occupy in the scheme" (Obiechina 1975: 110). In a similar vein the novels of Ngugi and Sembene

Ousmane are typical, "the characters have a collective rather than an individual hold upon our imagination which is intended to emphasise the strength of their shared responsibility" (Nkosi 58). Okri's characters are also functional. Characters like Dad, Madame Koto and the blind old man serve to represent important moral, social and political positions of contemporary times.

To study the leitmotif of journey in Tutuola and Okri, the characters of the selected novels are grouped into four categories—enterprising, visionary, intimidating and timid or diffident characters—depending on their respective quests, experiences, realisation and knowledge attained during and after their journeys. This categorisation also helps to bring out the similarities and departures between the two writers in their use of this leitmotif.

A common feature observed in the selected novels of both the writers vis-a-vis the leitmotif of journey is that the characters are made to undergo an all comprehensive experience within and beyond the human world, "the seen and the unseen, the evident and the unsuspected" (Fraser 11). However, the harmony and reintegration into the community upon returning to the hearth as experienced by the Tutuolan characters are not found in Okri. Okri's characters are faced with new challenges and new sets of circumstances brought about by modernity and urban living. This study shows that the journeys in Okri's novels are not so much a determinant of character solidarity and individual integrity as in Tutuola. They, rather, underscore disillusionment and bring about self-apprehension in a hostile world. It is also found that Okri's journeys lack the mood of jubilation and celebration which are characteristic of Tutuola.

4.4.1 (a) Enterprising characters: These characters are found to be either enterprising by nature or are turned into zealous, ambitious and hardworking individuals during the course of their journeys. The drinkard, Adebisi, the Chief, Simbi, Mum and the nameless protagonist in *AG* could be studied together. It could be seen that, the journey undertaken by each of these characters becomes a useful device to demonstrate the strength and integrity of their spirit. Of this group, the Tutuolan characters are given a special privilege of understanding, interacting and conquering (in most cases) the terra incognita for which they are celebrated in their respective villages after the completion of the journey. This kind of an achievement confers a greater degree of maturity and mellowness upon the characters. As Bernth Lindfors points

out, the "Drinkard's stature rises from an unpromising hero to attain epic proportions when he restores the harmony between man and the gods" (Lindfors 1980: 45). It is found that with the first ordeal, changes start to occur in the drinkard's personality. If 'Death' whose "work was only to kill the people of the world", is a formidable character, he meets an equally formidable character in the drinkard who ties him with the ropes of yam in his own garden. The drinkard as a 'trickster' (Lindfors 1980: 45) outsmarts death with his clever tricks and later traps him in a net. It is found that the drinkard's laziness is replaced by quick and sharp wit by virtue of his contact with the superhuman world. In every episode, the drinkard is made to pass through a number of ordeals. For instance, he is entrusted with the task of killing the 'Red bird' and the 'Red fish' to help the people of the Red town. One could hardly believe that this is the same drinkard who had no work to do and had once said, "I was a palm-wine drinkard since I was a boy of ten years of age. I had no other work more than to drink palm-wine in my life" (*TPWD* 191). Later in the new town of the Red people, the drinkard talks about his capitalist enterprises and entrepreneurial skills:

> After I had spent a year with my wife in this new town, I became a rich man. Then I hired many labourers to clear bush for me and it was cleared upto three miles square by these farm-labourers, then I planted the seeds and grains which were given me in the "Wraith Island" by a certain animal….As the seeds and grains grew up and yielded fruits the same day, so it made me richer than the rest of the people in that town (*TPWD* 264).

It could be seen that, another character of this group, the old chief in *FWJ* has striking resemblance(s) to the drinkard in his sluggish attitude towards work, "Of course, I was not interested in farming as from beginning" (*FWJ* 13). Unlike the protagonist in *MLBG*, when the old chief as a young man sets out for adventures, he already knows what is good and what is bad; what is to be done and not to be done. His adventures are propelled by the quest to know and experience "the difficulties, hardships, punishments, risks, dangers, etc., of the adventures" (*FWJ* 2). There is also an immediate motive running parallelly with the first, that is, the need to fend for one, the need to earn in order to support the family, to find riches and wealth of the world and to know the unknown.

Among the protagonists of Tutuola, it is undoubtedly the drinkard who very tactfully outwits his opponents. He exhibits more presence of mind and tact in handling adverse situations in the course of his journeys. Compared to him, the chief as a young man is very easily victimised by the Jungle Witch who turns him into an image. The second journey puts to test his bravery when he rescues the king of the quiet bush from his wicked wife—a juju woman who had transformed him into a half-snake. The third journey is well planned. Apart from weapons like cutlass, axe, cudgel etc, he raises three dogs. It could be said that this need arises out of the hardships and experiences gathered from the earlier journeys. It is found that success and wealth of the first journey, propels the subsequent journeys of the chief. Here it needs to be remembered that the later journeys are not driven by need but by ambition—the longing for wealth and riches, "I made up my mind that night to go there, not for animals but for the treasures" (*FWJ* 54), the chief says recalling his third journey. In the fifth and last journey, he goes to the 'town of wealth' situated underground, overcoming numerous travails and tortures as agonising as the death of some of his companions. Thus, every journey teaches him a lesson and in course of time he matures as an adventurer.

Adebisi, Tutuola's protagonist in *TBAH* is one of the most courageous and enterprising characters. Her transgressive act of defying societal norms in becoming a hunter, ultimately proves to be rewarding as she is successful in saving her brothers and the captives from the clutches of the pigmies. Palmer sees her as "a feminist out to demonstrate the woman's ability to hold her own in an otherwise exclusively man's world, and it is significant that the sphere in which she attempts to prove it is that of hunting which, in the African context especially, is a masculine preserve...she adopts an increasingly masculine role" (Palmer 1979: 30). It is found that her self-training as a preparation to combat the dangers of the jungle, her singular and successful effort to vanquish the pigmies and wreck their town, her inventiveness and creativity in designing the boats for homecoming stand as testimony to her enterprising nature. Therefore, it could be said that, in *TBAH*, journey as a motif becomes a tool to unfold the heroic potential of Adebisi which would have otherwise lain hidden and dormant.

Of the enterprising characters, Simbi and Mum share some commonalities. Both are brutally battered by their experiences of journey yet are resolutely defiant and assertive as they refuse to bow down in the teeth of a crisis. Unlike Adebisi, they do not possess muscle

strength or the power of 'jujus' but are found to be the possessors of mental fortitude, patience and endurance. It is this determination to survive which sustains them against all odds.

Of all Tutuola's protagonists, Simbi and the young boy in *MLBG* are the two immature ones, not really fit for the arduous journey they are made to undergo. While the latter enters the terra incognita uninformed, Simbi's journey is no accident. It happens as per Simbi's wish, though she is unable to bear the trials and tribulations. A noticeable difference between the two lies in their attitude towards their respective situations. While the young boy surreptitiously but consistently tries to find out his way back, young Simbi openly revolts. If there is a quest[8] of knowing the difficulties of 'Poverty' and 'Punishment', Simbi is against fulfilling it. Ironically, her experience takes place parallely with defiance. As Palmer maintains, " Here all the episodes are subordinated to the main theme which is Simbi's quest for experience...a whole area of experience has been blocked to her...she must toughen her character by being exposed to a wider world of suffering and poverty...[and] broaden her horizons (Palmer 1979: 29). However, Simbi's experience as a captive slave dawns upon her the realisation that both poverty and punishment are "too severe beyond of what a young girl like myself should try to experience" (*SSDJ* 32-33). When taken away by an eagle and thrown into the bottom of a hole, Simbi realises, "one who has done what one has never done, shall see what one has never seen" (*SSDJ* 84). Later she metamorphoses into a woman who is singlehandedly able to kill the satyr, teach a lesson to her kidnapper—Dogo and return to her mother. Just like the drinkard who has to find his destination— the Deads' Town by himself, Simbi too must find the way to the village on her own. The gnome which is a benevolent creature like the Faithful mother does not show her the way. It could be said that these kinds of challenges offered by the journey play an instrumental role in her transformation.

Her enterprising qualities are highlighted through the different perilous episodes in the course of her journey in the dark jungle. Like the drinkard in the Wraith Island, Simbi in the town of the Multi-Coloured People, makes a big farm at a little distance from the town and plants many kinds of crops. The value of hardwork is thus instilled in a wayfarer and irresponsible individual whose only task erstwhile had been to wear costly clothes and sing about in the town.

While Simbi's journey is contingent upon her choice to know 'poverty' and 'punishment', Mum's journeys are propelled by exigency, indispensability and obligation. Her routine journeys to fend for the family are marked with a realisation and a self knowledge of the destiny of the poor in a vicious cycle of moral corruption and spiritual degeneration. Her scheduled hawking of cheap wares earns her a meagre income which is insufficient to fetch them a proper meal. Mum struggles with their economic reality on a daily basis; the poignancy of her journeys is acutely evoked in the following extract:

> …mum returned from her daylong hawking of cheap wares. She seemed leaner, her eyes dulled by the yellow dust, her face darkened by the fiery marigold sunlight. After dropping her basin of provisions on the cupboard, she sat on the bed. She did not move. She did not speak. She stank of profound exhaustion (*SE* 10).

From the above extract it could be said that the heightened status that Tutuola's enterprising characters enjoy after homecoming is not found in Okri. For Mum there is no celebration upon return to the hearth; the world outside is her battlefield where one has to struggle for survival. It is therefore inappropriate to evaluate Mum's enterprising qualities on the same line as that of her Tutuolan counterparts. Her skills do not yield a profitable income for the family, rather they are directed and channelised towards protecting and guarding her family in times of adversity. Her enterprising nature, courage and integrity is displayed when she organises a group of women and sets out on a mission to enquire at every police station for her missing husband. Again, she is the one to battle against the spirits to rescue Azaro from the clutches of the policeman and his sorcerer wife when the couple hold him captive in their house—"a house of ghosts" (*TFR* 37). After the night of the riot which renders them destitute, it is Mum who rehabilitates her family. She succeeds in finding a room for the family on rent and a means to pay a month's rent in advance (*TFR* 36). In a later episode, it is found that Mum turns virile and fights back a group of thugs of the Party of the Rich as the latter try to snatch away her basin of provisions forbidding her to do business in the market. Mum's journeys demonstrate that though penury-stricken, she is a wealthy woman in terms of mental fortitude, courage and endurance.

The nameless protagonist in *AG* who belongs to the world of the invisibles, is another enterprising character. In his zeal to fulfil the quest of finding "the secret of visibility" (*AG* 4),

he agrees to stay stranded in the enchanted island. Through his solitary journey in this island (aided by a few guides whom he cannot see) the protagonist embarks on his quest undergoing numerous challenges, trials and paradoxical experiences. Ironically, his journey to become visible ends up with the learning that it is better to remain invisible for visibility leads to records/documentations and the subsequent sealing of fate/ destiny[9], "when you make sense of something it tends to disappear. It is only mystery that keeps things alive" (*AG* 30). Critics like Kehinde see the novel as a manifestation of Okri's postmodernist impulse (Kehinde 42). Taking a cue from Kehinde, it could be said that this postmodernist impulse is depicted through the different episodes of the protagonist's journey. It is found that the journey teaches him some paradoxical truths (herein also lies Okri's postmodern play on paradoxes) that silence is a medium of communication (*AG* 140); lightness leads to heaviness; the simplest things are riddles and paradoxes (*AG* 105), accelerated movement leads to slower progress (*AG* 26). In *AG*, the journey not only marks a 'progression' in the life of the protagonist (as Drewal maintains), but also leads to a metamorphosis. The quest is inversely satisfied as he is blissfully content to remain invisible (*AG* 159). Thus, journey here becomes a life changing experience for the character leading to self actualisation.

It is found that in the case of the enterprising characters journey as a leitmotif becomes a tool to demonstrate their, courage, fortitude, hardwork and integrity. They are either endowed with heroic potential or cultivate these traits in the course of their journeys. In most cases their heroism is appreciated and celebrated except for Mum who receives little recognition in an increasingly corrupt society.

4.4.1 (b) Visionary characters: The visionary characters hold out hope for regeneration of the society; they dream of a glorious future for it. Dad; Jeremiah, the photographer and the young prince in *SB* are the characters with this trait. Their energies are engaged in conceiving and constructing an ideal society different from the one in which they live. The knowledge that they gather during their journeys and their efforts to make them real, posit these characters as the architects of a new society. In his attempt to alleviate the sufferings of the ghetto dwellers, Dad surfaces as a traveller travelling along new untrodden paths (in the sense that no one has like kind of vision for the poor). To wipe away poverty, corruption and injustice from the world, he envisions to build a university for the poor where the best of

knowledge would be imparted resulting in the creation of an egalitarian society. He conceives a world order where the political and administrative machinery would be run by the poor leading to demolition of all social hiatus.

Dad's fights with the spirit of the Yellow Jaguar, the spirit from the Land of Fighting Ghosts (disguised as the man in white suit) and the spirit with seven heads have an epic dimension. He is found to hail his powerful ancestors and to derive inspiration and energy from them. By contrast, Tutuola's characters are found to employ trick and cunning with powerful jujus and have a foreknowledge of the otherworldly status of their opponents. Abiodun Adeniji in his essay "Utopianism and the Quest Motif in Ben Okri" observes that as the son of the Priest of the Shrine of Roads (figurative of the Yoruba God, Ogun), it is implied that he must have inherited some spiritual powers from his father" (Adeniji 2012: 146). Adeniji's stance could lead one to say that Dad's special lineage leads to his frequent visions and hallucinations (the Green Leopard with emerald eyes which appears only to him) of the spirit world. After every encounter, it is found that Dad emerges more sombre, thoughtful and speculative. It is therefore Dad's journey through poverty and corruption on one hand and encounter with the esoteric, on the other, that turns him into a visionary and a philanthropist. Denouncing the terror unleashed by the Jackal headed masquerade Dad says, "power should be about freedom and food, not about frightening people into voting for one side or another" (*SE* 123). His manifold experiences of both the worlds enlighten him with the insight that "human beings are like gods" who can re-dream their world and make it better (*TFR* 571-72).

Jeremiah, the photographer in Okri's trilogy is another visionary character who is unflinchingly committed to the cause of truth. In his philanthropic journey to fight for truth and justice, Jeremiah realises that he needs to broaden his vision and decides to "travel all the roads of the world" (*TFR* 302). As a visionary, he seeks to establish a corruption free society by bringing the truth to light through his photographs. He wages a war against the fradulent political system by publishing photographs of mass demonstration against the Party of the Rich when the latter doles out poisonous milk in the ghetto to earn the votes of the people. He is hounded by the thugs—the spirits of the new political system— who ransack his home and smash his glass cabinet. Later, he is compelled to abscond to a hiding place but promises Azaro to "take photographs of the interesting things I see" (*TFR* 303) and to "display them to

the whole world" (*TFR* 303). Adeniji sees both Dad and Jeremiah as positive Utopian characters and rightly opines that, "Through Jeremiah, Okri commends the fraternity of the pen, those who risk their lives to pursue and publish the truth" (Adeniji 2012: 146) in order to alert the masses. Jeremiah's journey through struggles depicts the role of "art as an affirmation of the noble human spirit in the humiliating circumstances of life" (Adeniji 2012: 146).

The young prince in *SB* is also a visionary who dreams of a classless society for his kingdom. As a young boy, he is found to be perturbed by the condition of the slaves and outcasts; the hardships undergone by the women of his kingdom; brutal practices such as the burial of kings with their servants and wives; predicament of the low castes who work in the dark; the rigorously reasoned laws, floggings, tortures, murders, wars, rapes, burning of villages, banishments and others. Like a responsible leader willing to take the destiny of his kingdom in his own hands, the young prince asks his father (the king), "If I am to be the future king I want to know what good and what evils we have done as a people" (*SB* 18). The ideal society that he conceives for his people is experienced by him in his journey to the land of the bronze casters who are the "supreme creator of beauty in the land" (*SB* 76). Though fragile in frame, he possesses a strong heart. When held captive by the colonisers (symbolised by the white spirits) and taken away to a distant land, the prince spreads among the other slaves "dreams of freedom, dreams of illumination, which never perished" (*SB* 412).

Unlike the enterprising characters, the visionaries are not found to be held in high esteem by their immediate societies and fellowmen. Dad is considered insane by the compound people, while the photographer is eyed as a potential threat to the administration. After the disappearance of his father, the young prince is declared a traitor by Chief Okadu and the usurping elders. They decree to "have the prince either killed, or delivered up to the white spirits to be carried off into the sea of oblivion" (*SB* 406). This shows that the path through which these characters have decided to travel is solitary and full of challenges. The task which they have taken upon themselves of overhauling an existing socio-political order is a Herculean task by all standards. Nevertheless, it could be said that the visionary characters are a regenerative force and a source of hope for the revival of the society. It is for this reason that Adeniji calls them "reality re-engineers" (Adeniji 2012: 147). It is also seen that all the

visionary characters are drawn from Okri's world. This is because the Tutuolan novels are set in a communal backdrop where the way of the tribe—its ethics, morality and codes of conduct— prevail and are held in high esteem. Transgressive behaviour is checked by the community by adhering to moral codes. In Okri, the community life in villages is replaced by a highly urbanised society where corruption and decadence have set in. Hence the need arises to re-dream it.

4.4.1 (c) Intimidating characters: This group of characters stands in sharp contrast to the earlier group. The intimidating characters serve to show the dark side of reality. Madame Koto and the Blind Old man can be considered in this category. While the visionary characters are the regenerative forces of the society, the intimidating characters are symbolic of moral morass and moral decadence. In this context, Felicia Oka Moh maintains that "Okri portrays the corrupting influence of wealth and power by describing the advancement of the acquisition of riches accompanied by an inner spiritual decay and moral decadence" (Moh 88).

Madame Koto's journey has a retarding impact on the progress of the society. Living in the midst of the ghetto her ascent to power is generated by profit making motive and has nothing to do with the welfare of her immediate surroundings. She rises from a bar owner to a political sympathiser and ultimately the owner of capital and spiritual powers, protector of the strong, creator of new rituals. Unleashing terror in the ghetto whether by her presence or absence or with the "metallic tortoise" (her car), her powers serve only to intimidate the poor. She could be seen as Dad's counter foil—"a whorehouse owner, power broker, priestess of a new and terrible way" (*IR* 224).

If the visionary characters strive for justice and equality for all, the intimidating ones are quick to ensure that such a stage is never reached. By their use of wealth and dark powers, they are found to oppress the poor and the weak. The Blind old man with "green liquid" (*TFR* 360) dripping from his eyes is a reincarnation of the evil. His alliance with Madame Koto to serve the Party of the Rich exposes his evil intentions. A "political sorcerer and controller of phenomena" (*IR* 265), Azaro describes him as an "old antagonist, older than my memory" (*SE* 117). The blind old man therefore symbolises the perpetual workings of negative forces in the society. His intimidating nature is brought to the fore when he forces Azaro to let him see with

the latter's eyes. As a supporter of oppression and destruction, the blind old man is found to chuckle and play his harmonica when Dad gets beaten by the spirit in white suit (*TFR* 540).

It could be seen that the journey of the intimidating characters does not benefit the society by any means. They are undertaken to satisfy selfish individual interests. Such journeys only open up avenues for oppression and exploitation of the poor and the weak by the rich and powerful ones.

4.4.1 (d) Timid and Diffident characters:

Of the different kinds of journeys, the journey of Azaro and the young boy in *MLBG* are of immense significance in revealing the multiple nuances of reality. As Azaro, the "self confessed abiku" (Adeniji 2012: 144) and protagonist in Okri's trilogy says, "...there were many worlds" (*SE* 166) and "multiple layers of reality" (*IR* 331). Talking about his deployment of the abiku narrator, Okri says that it is "a way of looking at the world…in more than three dimensions. It's the aesthetic of possibilities, of labyrinths, of riddles…of paradoxes" (Okri quoted in Wilkinson 87-88).

It could be seen in the trilogy that Azaro's "in-between" (*TFR* 6) state helps to look at the world with new eyes and generate new meanings. As he climbs up the tree sprouted from Madame Koto's fetish to witness the riot, he sees, "a completely different world to what I had been seeing. I saw a different reality….I was confused by the new world" (*TFR* 286). When the photographer is apprehended by the thugs, Azaro keeps a watch over all movements along the street and comes to a foreknowledge, "…as I kept watch I perceived, in the crack of a moment, the recurrence of things unresolved—histories, dreams, a vanished world of great old spirits…" (*TFR* 207). His foresightedness enables him, "read people's minds...[and] foretell their futures" (*TFR* 11). In this connection one could refer to John C. Hawley's observation that the abiku as a character "can see through the material world of objects" (Hawley 31).

It is found that, in contrast to the enterprising characters, the journey of the timid and diffident characters are unplanned, random, arbitrary and accidental. Moreover, though they have a swift and easy access to the esoteric, these characters are intimidated by the overwhelming forces of the otherworldly. Thus, in spite of his foresight and special abiku

powers, Azaro lacks the stature of his Tutuolan counterparts viz. the drinkard, Adebisi and the old chief. Stressing on his reduced stature as a hero, Ato Quayson says:

> In the dominant discourse of mythopoeia, the protagonist is usually an articulation of titanic grandeur and heroic energy. Azaro has none of these characteristics. He partially subsists within the mythopoeic framework by having access to the spirit world but no longer is this access volitional and part of an epic quest. Since entry into the spirit world is purely arbitrary and not due to conscious choice, the esoteric adventures that Azaro undergoes seem purely fortuitous. It is Azaro's unfortunate existential condition that he must perceive the dual aspects of reality whether he likes it or not. And, unlike the heroes of Tutuola's novels, Azaro remains utterly powerless against the spiritual forces he encounters; he retains crucial human limitations right through to the end" (Quayson 1997a: 139).

Bill Hemminger goes to the extent of denying him the status of a protagonist, as he says, "the novels may be considered not Azaro's but Dad's story" (Hemminger 70). Most of the time in the novel, Azaro is found wandering and running among the forests, bushes or roads for reasons unknown to him, "I went on with my wanderings, not knowing where I was headed…" (*TFR* 189). At another point when Azaro is in their dingy room preparing to sleep, he has an eerie experience, "one moment I was in the room and the next moment I found myself wandering under the night roads. I had no idea how I had gotten outside" (*TFR* 353); "My feet ran on, independent of my will" (*IR* 98). After the feast celebrating his homecoming, most of the drunken neighbours fail to drag themselves out of the dingy room and Aazro has to sit against a wall wherefrom he could hear the voices of his spirit companions "they urged me on with their angelic voices and I found myself floating over the bodies of drunken men, and out into the night. I walked on the wings of beautiful songs, down the street, without the faintest notion of where the voices were leading me" (*TFR* 58). He finds himself in different realms irrespective of his wish. However, each time he is found to have a new or uncanny experience of the changing world either in the forest, or in the bar, or at the garage or in the market place. It is an inherent tendency of the abiku in him that when he finds nothing to do his feet begins to "itch"[10] and takes him to his wanderings on the roads and forests doing such meaningless things as "collecting rusted padlocks, green bird-eggs, abandoned necklaces, and ritual dolls" (*TFR* 169). It is on account of this itchy foot for which

he has to continually bear the brunt of Dad's ire and paradoxically without which his journeys would not take place. This is why one evening after returning from hawking Azaro's mother is happy to find him at home, "So you stayed home? Good boy. I thought by now you would have wandered to Egypt" (*TFR* 208). In certain cases, he is asked not to travel; as Mum says, "We should tie up his feet….He walks too much" (*TFR* 143). After killing the wild boar for the feast Dad asks Azaro, "Did you move?" to which he replies "No" and Dad pleased with his conduct says, "Good" (*TFR* 47). Bill Hemminger maintains that, "in many ways, the child is subject, not author, of many events of the novel...he does not will the visions that in many cases disturb and frighten him" (Hemminger 70).

It is found that Azaro's journey has two facets—struggle with the external world and an interior struggle. In the spirit realm he is hounded by his spirit companions while in the human world he is haunted by Madame Koto and the Blind Old man. Azaro, as Brenda Cooper argues, lives in many dimensions and tells his story through his life, his dreams, his entry into the dreams of others, even through the perspective of the duiker; he exists on the plane of his pre-life and perception of spirits and ghosts invisible to others. He is hijacked into seeing through the film of slime of the old man's decayed vision, and also through the mask of the master carver, whose vision of reality is as terrifying to the youthful Azaro as the blood and guile of the perspectives of Madame Koto and the three headed spirit (Cooper 1998: 105).

It is found that because of this special existential condition, Azaro's journeys depict different nuances of reality. For instance, Azaro perceives the presence of the spirit world amidst the world of humans on the night of the political rally, "we, the living crowd were silent and still and unmoving, but the dead began to dance in mad fervour. They danced their dread dance amongst us. They danced through us" (*IR* 278). The world of spirits and that of the humans converge at Madame Koto's bar and Azaro provides a tangential connection between the two. Azaro's adventures also bring to light the negative forces working in the society. It is Azaro who becomes the first victim of Madame Koto as the latter insists upon his regular presence in her bar believing that his strange powers (of an abiku) would attract more customers.

Though lacking in heroic stature, Azaro's journeys are found to give a comprehensive picture of the human society as well as the esoteric—the elections, the rally, the campaigns, the frenzied parties at Madame Koto's bar, the secret rites of the cult of women dwelling in

the forest, the moral decadence of the women ready to serve as whores to earn money and the extent of influence of the spirit world on the human.

Another character belonging to this category is the young protagonist in *MLBG*. Commenting on this character, Ato Quayson says that the hero is of "decidedly small stature...he is often shown to be a victim of circumstances...often at the mercy of the spirits he encounters" (Quayson 1997a: 51). As in the drinkard's journey, there is danger both on the road and in the bush. The slave traders are terrors on the road while the evil spirits haunt the bush. But instead of boldly overcoming them, as is expected of a Tutuolan hero, he succumbs as an easy victim to both and displays a lack of heroic potential. Ato Quayson aptly says that "by changing the type of hero that appears in his later work, Tutuola ensures that heroism derives from the processes of adventure and confrontation of challenges to which the hero is exposed" (Quayson 1997a: 52). When the boy enters the bush of ghosts unaware, it is found that he does not know the meaning of 'good' and 'bad'. He has to learn it by experience and herein lies the importance of journey in his life. This could be one of the reasons as to why most of his experiences are torturous (as he has to learn what hatred breeds).

In the course of the journeys, the hardwork that the Drinkard performs changes him to a man who is now respected and revered. But similar kind of hardwork only lowers the esteem of the young boy in the minds of the readers. It is not only hard work but what is important is that why, where and for whom one works. The drinkard works for himself; while, the young boy works for his ghost masters. It is only towards the end of his two and a half decade long journey in the bush that he attains proficiency in the ghosts' language, and acquires his quota of magical powers, "as I had already become a real ghost before I left the 10^{th} town, so by that a ghost friend of mine taught me the art of magic, because he did not know that I am an earthly person at that time otherwise he would not teach me to become a magician" (*MLBG* 157). It enables him to manufacture a left arm for the amputated ghost-queen of the 4^{th} town; heal the television handed ghostess of the sores that covered her body; win a contest with a powerful magician ghost and change the day into night. Quayson sees the gradual change in the boy as "a process of maturation akin to the structure of an initiation rite" (Quayson 1997a: 52).

In the Foreword to *MLBG*, Geoffrey Parrinder opines that the theme concerns what happens to a mortal who strays into the world of ghosts, "The journey involves discernable

stages in the process of initiation into the mysteries of the ghost-world, which link up with the rites of secret societies and religious cults" (Foreword *MLBG* 13). It could be said that the journey of the young boy serves to show the flip side of the human world—the world inhabited by ghosts. It is found that this world paints an inverted order of the human world. It is, as Quayson says, "the anti-thesis of settled communities and is conceived of as the problematic 'Other' harbouring all sorts of supernatural forces" (Quayson 1997a: 46). Here dirt is used as a beautifying agent, baptism is done with fire and hot water and smell from corpses is considered as perfume. Through the protagonist's journey, Tutuola stresses on the security and comfort offered by the home and the community and the resulting anxiety when both community life and peace at home are disrupted. However, a well planned town with efficient governance and education is found in the 10th town of the bush of ghosts which reflects what an ideal society should be. Thus, it could be said that, though timid and diffident, the protagonist's journeys serve to depict the other side of reality and the workings of this reality makes us reflect and comment on ours.

This section shows that the characters of Tutuola and Okri could be studied with reference to the leitmotif of journey, which becomes a device to bring about self actualisation, maturity, character solidarity and negotiation with the world in different ways. Human beings, as Bill Hemminger says, "can only be defined in terms of its dynamic relationship with an enveloping world that helps to constitute that identity. That world houses trees and jaguars and rain as it provides a framework for spirits, ancestors, and gods" (Hemminger 74). From their comprehensive experiences within and beyond the human world, it is found that, the external world holds different meanings for each character. For Azaro it is full of danger, awe and wonder. For Mum, the world is her battlefield where one has to struggle for survival. The journeys of Dad, Jeremiah and the young prince show that, the society though decadent, holds out hope for revival. Through the medium of journey the drinkard and the chief learn the value of labour and hardwork. Simbi is cautioned of disobedience to the elders and the young boy learns how to overcome troubles.

It is found that all sorts of tests appear in the journeys; tests of patience, courage, strength, wit, skill, intelligence and the ability to resist curiosity. In *TBAH*, while Adebisi is installed as a queen of the Bachelor's Town, no more is demanded of her than refraining from opening a locked room. As she fails to resist the temptation of knowing what lies beyond the

locked door, she opens it and is instantly reduced to her former state of poverty. One of the most important qualities that the journey puts to test is bravery. This does not necessarily denote bodily strength but courage and mental preparedness to face and overcome a trial. Human refinement and maturation is effected through the journey.

Another feature that is uniformly and recurrently found in the journeys is the fluidity of corporeal forms. Speaking of ontological transformations in Tutuola's narratives David Whittaker says that, "Anthropomorphism and shape changing are a regular feature of Yoruba folktales and mythology and Tutuola's stories are similarly littered with magical transformations and episodes involving metamorphism" (Whittaker 10). Whittaker's stance could be applied to Okri who draws upon a Yoruba cultural resource base. However, the manner in which changes in bodily form is effected varies from one character to another. In the case of the enterprising characters change of corporeal matter is wilful, volitional and suited to their convenience. It is found that this aspect helps to propel their journey forward. For instance, the drinkard's use of juju to change himself into different forms viz., a bird, helps him to extract a valuable piece of information from the old man (god) that he wanted to get a bell from the blacksmith. Again, in the complete gentleman episode, when the drinkard is on his mission to save the lady, he changes into as many forms as a lizard, air, sparrow and changes the lady too into a kitten. Later, in the encounter with the mountain-creatures, when he could not run away from them, the drinkard changes to a pebble and flings himself to long distances as an alternative to running. Simbi changes into an insect "Irome" to kill the satyr. Visionary characters like the prince in *SB* could become visible or invisible by choice—a voluntary change of form (*SB* 353). The maiden's father could change himself into a lion, an eagle and access the realm of the dead to create beautiful images (*SB* 323). But in the case of the diffident characters such changes occur against the will of the protagonist. For instance, the smelling ghost changes the boy into a series of animals beginning from a monkey (he is made to climb trees and pluck fruits), to a lion, horse, camel, cow and finally to a bull. In the 9th town of ghosts, he is changed to a blind man and his body is straitjacketed in a pitcher. Thus, the transition here is forced and does not indicate the character as a possessor of powers. Unaided by any juju, he is at the mercy of others' whims. His condition arouses pity and sympathy in the reader. Similarly, these kinds of changes in Azaro are often found to be out of his control and are made manifest by otherworldly factors, "With no choice, resorting to the

freedom of the world of spirits, I began to mutate. I turned into a fish…into a butterfly…into a lizard…fell from the ceiling, hurting my back, and landed at Dad's feet" (*TFR* 43). It could be seen that the fluidity or transition from one bodily form to another is never complete and in all cases there is a retaining of traits of the actual form. When the drinkard and his wife turn into fire, they experience hunger as they are human beings. Similarly, the young boy when changed into a horse, is unable to eat the leaves, though hungry, as he is not really a horse.

This study also shows that the idea of 'progression' resulting from a journey (as Drewal urges) has different contours. For the Tutuolan characters this progress is seen in terms of refashioning of personality in the way of the community. In Okri, progress connotes a kind of realisation, knowledge and coming to terms with disillusionment—the fatalism, oppression and injustice looming large in the world.

4.4.2 Journey and Time

Time as a subject of speculation has been accorded much attention in philosophical discourses. Thinkers like Plato, Aristotle, and St. Augustine have contributed a lot of intellectual energy to the explication of time and its relationship with eternity. St. Augustine, one of the authorities on theorisation of time differentiates time from eternity. Herman Hausheer in his study of St. Augustine's concept of time points out that according to Augustine, time is measurable and divisible, but, eternity is perpetual and indivisible (Hausheer 31). Over the years debates on time have taken place in different scientific, philosophic and academic circles. In the twentieth century, Bergson's theory on time has left a huge impact on the literary domain[11]. Suzzane Guerlac observes that Bergson's works shows how a "static conception of time is a defense against the heterogeneity of the real" (Guerlac 2). Bergson's importance on mind in giving us access to the real emphasises the subjective approach to time abandoning the objectivity of clock time in the external world. Psychological time is the term coined by Bergson for time in the mind which operates beyond the dictates of clock time. His probings on time have influenced various aspects of modernist fiction of which Virginia Woolf, James Joyce, and William Faulkner are the leading practitioners who turned their attention to the world of the mind ignoring the external world[12].

This section is a study of time vis-a-vis journey in the selected novels. It could be said that time is a crucial constituent factor operating in any journey. As Shlomith Rimmon Kenan says, "Time is one of the most basic categories of human experience" (Rimmon-Kenan 43). The Greek philosopher and historian Heraclitus gave currency to the idea of time as a unidirectional flow in western history, "You cannot step twice into the same river, for other waters and yet other waters go ever flowing on" (qtd. in Rimmon-Kenan 44). Yet, paradoxically, as Rimmon-Kenan says, time is "repetition within irreversible change"(Rimmon-Kenan 44). The repetitive aspect of time could be seen as a departure from linearity or unidirectionality and could be interpreted in terms of what Nietzche and Borghes call 'circular time'. In "Thus Spoke Zarathustra", Nietzsche says, "time itself is a circle" (Nietzsche 270); he further argues that, "the knot of causes in which I am entangled recurs and will create me again" (Nietzsche 333).

One could see that in the journeys undertaken by the Tutuolan and Okrian characters there are unique temporal nuances that debunk the popular western notion of linearity of time. It is found that in the journeys time operates in a cyclical or repetitive and elliptical manner rather than following a linear pattern. It is also seen that the functioning of time in the journeys is governed by the idea of flexibility or elasticity, that is, time could be compressed or expanded to suit the purpose of a particular journey of a particular character. The circularity and flexibility of time aids in the fulfilment of the quest and helps to bring about character transformation and self-actualisation. In a review of *TFR*, Tom Wilhelmus says that repetition, recurrence, the myth of eternal return show the weight of history and create the awareness that life has significance and depth (Wilhelmus 247).

Charles R. Larson in his essay, "Time, Space and Description: The Tutuolan World" observes that what marks Tutuola apart from his Western counterparts and some of his Continental contemporaries is "his use of time" (Larson 1980: 128). He holds that, "Tutuola views time in some other way than we do in the West... that time in an African sense has little to do with actual blocks of time as measured in a Western sense but rather with human values and human achievements" (Larson 1980: 132). Larson's arguement could as well be suitably applied to understand Okri's handling of time in his novels. In *AG*, for instance, the concept of time is different in the town of the invisibles:

> Time is different here. We measure time differently, not by the passing of moments or hours, but by lovely deeds, creative accomplishments, beautiful transformations, by little and great perfections (*AG* 147).

In *SB*, as well, the operation of time is entirely different in the realm of the artists. Here time is measured in terms of sublime creativity and achievements of art and craft.

That time does not flow according to its Western mode of perception in Tutuola's narratives is very explicitly stated in *FWJ*, "time is not always as straight as a straight line" (*FWJ* 82). It is found that in the Tutuolan journeys, the circular movement of time facilitates the completion of transformation and maturity of the characters. Since the journeys serve as index to measure the strength of the characters, therefore, time must repeat itself to provide scope to the characters for metamorphosis and fulfilment of their quest. In other words, it could be argued that the circular movement of time suits the purpose of the journeys to effect the metamorphosis of the characters. Moreover, it is seen that Tutuola's representation of 'time' in the journeys is governed by the sanctions of a traditional belief system that confers upon it unique African nuances.

A reading of the selected novels shows that all the episodes in Tutuola's novels contain journeys. When the first journey of the drinkard proves futile after Death makes good his escape, he starts another new journey. This gives an idea of time operating in a cyclical or elliptical manner. Again and again the drinkard and his wife come to the starting point wherefrom they need to perform the journey anew. It could be said that they do not continue the journey but 'start' it again. At a rough count in the drinkard's narration, the act of 'starting the journey' occurs no less than twelve (12) times throughout the text. This could be substantiated with the following instances excerpted from the text:

> Then I left the town without knowing where my tapster was, and I **started** another fresh journey (*TPWD* 200; emphasis mine).

> Then after we had left these creatures and our half-bodied baby, we **started** another fresh journey…(*TPWD* 221; emphasis mine).

> Then we left that town with gladness, we **started** our journey again… (*TPWD* 222; emphasis mine).

> Then we **started** our journey again in another bush, of course it was full of Islands and swamps… (*TPWD* 228; emphasis mine).

> While we had enjoyed everything in that "Wraith Island", to our satisfaction, there were still many great tasks ahead. Then we **started** our journey in another bush, but remember that there was no road on which to travel in those bushes at all (*TPWD* 232; emphasis mine).

> We **started** our journey in another bush with new creatures, this bush was smaller than the one which we had left behind… (*TPWD* 237; emphasis mine).

> After that we **started** our journey, but although we had travelled from that morning till 4 o' clock in the evening, yet we did not see or meet anybody on this road… (*TPWD* 238; emphasis mine).

Adebisi's entry into the jungle of pigmies follows a circular pattern. No less than three times during her journey she is found to enter the jungle and come out of it. Each time she exits, Adebisi has to re-enter the jungle as her quest remains to be fulfilled and her heroic potential yet to be realised. This cycle of entry and exits depict time moving in a cyclical manner in order to effect the character's maturity and fulfilment of the quest.

It is also found that the operation of time is flexible, elliptical as well as arbitrary. A time span of many decades is compressed within a second when the young boy attempts to flee from the powerful magician:

> …then I changed again to air and blew within a second to a distance which a person could not travel on foot for thirty years (*MLBG* 159).

Here, one knows that the protagonist lives in the bush of ghosts for twenty four years but he has covered a distance which could not be traversed in thirty years. This shows that time operates in a whimsical or arbitrary manner in the terra incognita. In *TPWD* the people of the drinkard's town send a sacrifice to Heaven through a messenger in order to bring an end to the famine. However, the return journey from heaven takes a very short period of time (not specifically mentioned in the text); it is completed within a few lines. When the messenger returns to the town the people experiencing the famine are still alive and it starts to rain before the messenger could return to his town. This shows that the messenger has covered the distance to heaven very fast and faced no obstacle on the path towards accomplishment of the

task. Here 'time' is compressed to suit the purpose of the journey. Similarly, the journey to the town situated underground (in *FWJ*), namely, the 'town of wealths' takes a long time whereas the return journey takes relatively shorter duration. This could be due to lesser numbers of hurdles encountered in homecoming as the chief has learnt by then how to overcome difficulties in the course of the journey.

Larson in "Time, Space and Description: The Tutuolan World" argues that, "in many literary works which are outside the bounds of realism...in all tales and stories, and especially in folklore and mythology—time operates in no logical manner" (Larson 1980: 131). Hence, there is flexibility in the operation of time in certain episodes (as seen in the preceeding paragraph), while in certain others, one could also find very accurate, specific and minute details of time. For instance, the young protagonist leaves the Super Lady's town at "two o'clock in the midnight (*MLBG* 135)"; the step-mothers of the protagonist leaves the town with their children at "twelve o'clock p.m. (*MLBG* 18)"; the meeting of the Smelling-Ghost with his partners end at two o' clock in the midnight" (*MLBG* 33); the protagonist is dug out from the coffin by the resurrectionist ghost at one o' clock in the mid-night" (*MLBG* 92). This kind of random specificity of time occurs in *TPWD* as well. It is at "6:30 A.M. of the following morning" (*MLBG* 195) that the old man alias god, gives him a net to trap Death in it; it is exactly at 6:30 pm one evening that the drinkard and his wife enter the bush of the long white creatures, and so on. The chief in *FWJ* enters the spot of the disappeared town which has changed into a silent fearful bush exactly at "one o' clock p.m." (*FWJ* 38); at 12 o'clock in the midnight Sela and the chief leave the palace of the Goddess of Diamonds (*FWJ* 93). In the fifth journey, the chief and his companions reach the town of wealth at about "5 o'clock in the evening" (*FWJ* 127).The chief and his companions pull the hands of the hairy giant from night till 7 o'clock in the morning (FWJ 121). Adebisi leaves her village to hunt in the jungle of pigmies at "1 o'clock p.m. prompt" (*TBAH* 18). Simbi leaves her home with the sacrifice exactly at "5 o'clock in the morning" (*SSDJ* 14). Bako, the Siamese twin starts beating her companions for the first time "at 10 o'clock in the morning" (*SSDJ* 47) on the day following the death of the king of the Sinner's Town.

Geoff Hancock describes how history is 'not linear' in magical realism, how it is "fragmented, disrupted, secretive, a fabrication" and notes that "precise dates mingle with the mythic qualities of a place" (Hancock 44). In magical realism, in order to assert 'believability'

precise figures and hours may be mentioned. For instance, Gabriel Garcia Marquez in *One Hundred Years of Solitude* mentions the exact number of days it rained. In his undermining of linear progress and historical time; in his juxtaposition of the folkloric, the mythical and the real; in his depiction of the many dimensions of life—the rational and the mysterious, Tutuola could be said to have anticipated some of the tendencies of magical realism. This also brings Tutuola closer to Okri who has been studied together with magical realist writers in spite of the latter's reservations regarding the label (already pointed out in Chapter 1).

Again, it is found that the representation of time is governed by the notions of a traditional value system and belief system. Charles Larson in *The Emergence of African Fiction* classifies time in Tutuola's *TPWD* as "good time" and "evil time" (Larson 1980: 129). What Larson intends to state by means of this classification is that on certain occasions time functions favourably for the drinkard and his wife, while on other occasions, it operates unfavourably. The notion of favourable and unfavourable time applies to all of his novels but more fittingly in *TBAH*. Here one could find the culturally sanctioned belief of time being either favourable or unfavourable to the characters. Conversely, the characters are endowed with the foreknowledge of what time might have in store for them. For instance, after the frightful encounter with Ajantala the cheat, Adebisi accidentally enters the jungle of pigmies. This time, she is without her gun, cutlass, cudgel and other hunting equipments and knows that a few pigmies are still alive in the jungle who might as well kill her as an act of revenge for destroying their town. But, as it is a Sunday—the Day of Immortality—she sheds aside her fears; time is on her side:

> Although when I remembered that this was "The Day of Immortality" I did not fear so much again. Of course there might be some troubles for me later on but there was no fear of death at all. (*TBAH* 133).

The final return to the town after vanquishing all the pigmies and other evil creatures occurs on a Tuesday which is designated as the Day of Victory. Therefore, the victory could not take place on any other day except the day for which it is meant. It is the only day when the time is favourable for one to attain victory over antagonists. It could be said that Tutuola resorts to an African belief system which gives a different contour to the representation of time in his novels and shows how time operates in a manner suited to the purpose of the journeys.

Time, in Okri's novels has different matrix in different realms. The journey of Okri's characters through the unseen and the mysterious realms demands a shift from the contours of linear historical time. Bill Hemminger maintains that, "In Okri's world...the linear progress of human history is overturned and mocked" (Hemminger 73). It could be argued that to bring about self-actualisation and maturity, circular time operates differently for different characters during an esoteric experience. It is also found as in Tutuola that time is flexible and could be compressed or expanded according to individual experience and perception.

One could see that Okri's handling of temporal aspects depicts both fidelty to and flouting of verisimilar temporal canons. Mahdi Teimouri says in his analysis of *TFR* that "time is a major preoccupation of the novel and explicitly and implicitly affects the major characters" (Teimouri 1). Ato Quayson in his analysis of *TFR* observes that "there is a constant interruption of the chronological sequence to enter into the esoteric" (Quayson 1997a: 127). In a similar note Adeniji maintains that "the liminal characters slip in and out of reality so quickly that the reader becomes dizzy in the effort to maintain a grip on the slippery time element" (Adeniji 2008: 215). Azaro's incessant 'circlings' in and out of the human sphere to the esoteric realm could serve to consolidate this argument. Moreover, his constant passage in and out of the dreams of Madame Koto, the blind old man, Mum and Dad shows the operation of 'mythic circularity of time'. This circularity of time, as Brenda Cooper argues, creates a semblance of repetitiveness, as though one is living through many versions of the same dream or nightmare. Cooper maintains that Okri's *TFR* contradicts itself in its simultaneous representation of a journey as both a futile return in circles and also a road to a new destination. This contradiction manifests itself when universal mythological battles encounter political and historical struggles of the here and now (Cooper 1998: 99).

According to Isidore Okpewho, 'time' in Okri's novels at times projects the linearity of "historical time" and at other times manifests the circularity of "mythic time" (Okpewho 1980: 7). A reading of the selected novels shows that Okri in his narratives, projects the African cycle of living, dead and unborn which is celebrated in the oral tradition. Therefore, it is found in the novels that time primarily operates in the manner of circularity of mythic time. The cyclical operation of time is suggested at several points in the texts:

> I was born not just because I had conceived a notion to stay, but because in between my coming and going the great **cycles of time** had finally tightened around my neck (TFR 7; emphasis mine).
>
> Our **cyclical** rebellion made us resented by other spirits and ancestors. Disliked by the spirit world and branded amongst the Living, our willingness to stay affected all kinds of balances (*TFR* 5; emphasis mine).
>
> How many times had I **come and gone** through the dreaded gateway? How many times had I been born and died young? And how often to the same parents? I had no idea. (*TFR* 5; emphasis mine).
>
> She [Madame Koto] too had crossed the divide between past and future. She must have known that **a new cycle** had begun (*TFR* 262).
>
> After Dad's fight and after the good wind stopped blowing, **a new cycle** launched itself into our universe (*SE* 4).
>
> The place [bar] had undergone another of its **cyclical** transformations (*SE* 99).
>
> I went into the street and encountered the **new cycle** (*IR* 15).
>
> Our stories were patterned and **circular** (*IR* 120).

Ben Okri portrays a unique ontological system making his characters slip quickly in and out of the human and the spirit world. Easy and quick shift from the world of man to the spirit world and vice versa in the *Famished Road* trilogy only serves to dismantle historical time in the minds of the reader:

> Throughout all these myriad of events, no specific time indices are given. All the time indices are vague references to "that night", "the next morning", "during the time" and so on. Subsequently the narrative makes concessions to temporality by referring to a sequence of days such as "Saturday" and "Sunday" as a frame for the occurrence of certain events. It is clear that the narrative imposes a framework of temporality on the narrated events, rather reluctantly, for, as it progresses temporal indices become less and less prominent (Quayson 1997a: 128)

In *AG*, Okri debunks the idea of record keeping by means of documentation and testimonials through the journey of the nameless protagonist. As an inheritor of the unrecorded ages, he is surprised to find that time could be written down in words. It is found that the narrative is marked by the absence of temporal specificities. Apart from the time period of 'seven years' which is needed to journey to the mysterious and strange town, there are no definite temporal markers in the narrative. The town poses as a riddle to him. It is this terra incognita that changes his perception of things forever. It is found that the pattern of the journey in this realm is not linear but circular. In this circular journey, every experience has to be repeated if not understood or comprehended completely in the first instance:

> …when he had recovered sufficiently from his surprise at his guide's silent departure, he found that he was standing before the great gate of the city.
>
> **He must have passed through the gate several times already**, but he was only aware of it now for the first time.…it was a gate so mighty that it seemed designed for colossal beings. **He wondered how he'd had the nerve to pass through it several times without noticing** (*AG* 59, emphasis mine).

As in the case of the drinkard, Adebisi and the old Chief, here too, time operates in a circular fashion leading to the protagonist's enlightenment and insightful perception of things of the mysterious town. This perception enabled by the circular movement of time is an important step towards the fulfilment of his quest. Commenting on the essence of time in *AG*, Adeniji says that here time takes the form of a riddle:

> It violates the expectation of historical time and goes round and round, and is slippery and difficult to pin down to definite temporal units. This is a reflection of the theme of the book that life is a paradox, and an endless quest for self-actualisation. Paradoxically, the condition a man tries to escape from may actually be the very condition to which he sought to aspire (Adeniji 2008: 215-16).

He further argues that "at times, the liminal characters tend to take a long time in the esoteric realm when measured from the perspective of normal historical time. Yet, these characters at times enter into the normal historical time in the twinkling of an eye, or just a few days after their entry into the esoteric realm" (Adeniji 2008: 215). It could be argued that this is because the esoteric experiences hold varied meanings for the individual characters and

the time taken to realise the[m] value of an esoteric experience varies accordingly. For instance, in the decisive quarrel between Azaro's parents, when Dad rebukes Mum, the latter leaves home to work for Madame Koto. As the apologetic Dad begins a search for Mum in the bar, he feels that he has spent three nights looking for her, while for Azaro, it is only a single evening. Here, time is compressed and expanded to suit individual experience and perception. As Azaro says, "I didn't understand...Had time been so different for us? Or was he [Dad] exaggerating?" (*SE* 41). Dad is exhausted in his search which ends in futility as he is yet to learn to be more respectful towards Mum, "I didn't know that your mother walked so much every day. Why didn't she ever tell me that she suffered so much to sell so little, eh?" (*SE* 33). Again, in Mum's story of the blue sunglasses (in *TFR*), five hundred years pass in what amounts to two weeks if measured from the perspective from normal historical time. Here, the experience of five hundred years is compressed in two weeks as Mum has to urgently realise the value of reincarnation and change in a hostile world.

It is thus seen in this section that time in the selected novels is circular, elliptical and flexible which helps to fulfil the purpose of the journeys and also effects the maturity and self-actualisation of the characters.

4.4.3 Journey and Space

Space along with time has been an important topic of philosophy engaging intellectual endeavours of philosophers through ages. Philosophy has conceptualised space as an important category of knowledge along with time. Russian thinker Mikhail Bakhtin says very relevantly, "without such temporal-spatial expression, even abstract thought is impossible. Consequently, every entry into the sphere of meanings is accomplished only through the gates of chronotope[13]. Philosophical discourse has been basically focused around a number of basic issues like whether or not time and space exist independently of the mind, whether they exist independently of one another. While philosophers like Bergson, Gottfried Leibnitz hold that time and space have existence apart from the human mind, at least independently of the mind of the observer idealists like Berkeley deny or doubt the existence of objects independent of the mind[14]. Heidegger, on the other hand, says that being is time; that is, what it means for a human being to be, is to exist temporally in the stretch between birth and death (Heidegger *Being and Time*: 383-423). Immanuel Kant in the *Critique of Pure Reason*, describes space as

an a priori notion that, together with other a priori notions such as time, facilitates the comprehension of sense experience. For Kant, neither space nor time is conceived as independent of substances, but rather both are elements of a systematic frame work we use to structure our experiences. He terms space and time as 'empirically real but transcendentally ideal' (Kant 61-70).

Space provides the topoi for a journey to take place. In the narratives of Tutuola and Okri, the characters interact with the beings of the human as well as the spirit world. Space in their works exists as a receptacle for the workings of humans, spirits as well as animals and vegetation endowed with human attributes. It is found that space in Tutuolan journeys is presented as containing distinguishable parts. One could say that these parts do not merge into one another but are strictly demarcated to serve the larger purport underlying the journeys. As the journeys are construed in a manner to bring about character refashioning, it could be argued that, the difficult terrains put to test the vigour, boldness and courage of the characters.

On the other hand, in Okri's narratives, one could find spatial embeddings in contrast to spatial demarcations between the real and the esoteric. Although the forest stands as a symbol for the terra incognita, it is found that encounters with spirits take place not only in the forest as in Tutuola, but, the esoteric world and the human world coalesce into each other. Bill Hemminger in "Way of the Spirit" maintains that Okri's novels "redefine the world human beings inhabit and argue for increased interplay between physical and spiritual in a modern technologised world" (Hemminger 67). Set in a modernised society, the journey experiences of Okri's characters are vastly different from those of Tutuola. It could be seen that, with Okri, journey becomes a device to reveal the gloomy state of affairs in a postcolonial Nigeria where danger and evil are embedded in the social fabric. The spatial demarcations in Tutuola show that dangers and trials lie beyond the community life or the hearth. In Okri's narratives, the merging of different worlds (spirits and human) and "multiple layers of reality" (*IR* 331) show that unlike in the Tutuolan journeys, the esoteric experiences could be undergone in the real world. As Anthony Appiah says in a review of *TFR*, "in Okri's novel, the world of spirits is not metaphorical or imaginary; rather, it is more real than the world of the everyday" (Appiah 147). One could say that, the spatial embeddings in Okri's narratives serve to depict the simultaneous operation of the real and the esoteric upon the characters and show the "powerful, dangerous and beneficial aspects" (Ray 64) of the spirit

world as it relates to the human world. The spatial embeddings show how the esoteric experiences influence and shape the worldly struggles of the characters as they cling to their hopes—Azaro to his earthly life, Dad to his philosophy, the photographer to his righteousness, Mum to her battle against poverty, the young prince to his efforts to create an artefact of supreme beauty in the land and the nameless protagonist to his quest for visibility. This arguement could be substantiated with a very vital observation put forward by Bill Hemminger. He says:

> Okri intends to show that the spiritual and physical worlds coexist and that true human maturation includes the development of a spiritual life that supports and gives succor to a body that registers pain or need. What is most interesting here is that the spiritual is made part of human being. Okri implies that there is a spiritual dimension to being—even if that part has atropied for want of exercise or stimulation (Hemminger 67).

It is also found in Okri's narratives that spatial demarcations exist within the human world—between the classes created by money and power. Such demarcations, not found in Tutuolan world, show that traditional communal values have been thwarted; that the society has turned corrupt and decadent in the new age with the terror monger politicians and their allies in a constant effort to contest and challenge harmony and humanitarian values.

Commenting on spatial demarcations in Tutuola's *TPWD* and *MLBG*, Ato Quayson says that in both the novels, "the sense of a threshold crossed by the hero is made evident. In *TPWD*, it is marked by the river which lies between the ghost-world and the Drinkard's town and which the mountain spirits cannot cross...these boundaries... suggest that it is the world of spirits that embodies the chaotic and anxiety generating forces of nature" (Quayson 1997a: 56). In "Work and Play in Tutuola's *The PalmWine Drinkard*", Chinua Achebe identifies the theme of boundaries as one of the important themes running throughout the book, as he says, "boundaries play a decisive role in the plot" (Achebe 1980: 261).

It could be said that space in Tutuola is presented as containing distinguishable parts that stretches from the human world to the terra incognita with definite points or boundaries of demarcation. In *MLBG*, the bush of ghosts "was banned to be entered by any earthly persons" (*MLBG* 22). In contrast to Okri, where the point of entry into the esoteric cannot be strictly

demarcated, in Tutuola, such points in the narrative are very specific and could be easily identified. For instance, the young boy uses the fruit tree as a sign to identify the boundary between the 'human' and the 'ghost' world, "The fruit tree was a SIGN for me and it was on that day I called it—THE FUTURE SIGN" (*MLBG* 21). Similarly, the drinkard's finding out the right path to Death's road from a junction of roads, "then I began to travel on Death's road, and I spent about eight hours to reach there" (*TPWD* 195) depicts the existence of a boundary between different worlds. This also shows that the two worlds are separated by a distance that requires the drinkard eight hours to cover. In a similar case, the lady and the complete gentleman had to travel for twelve miles from the market before entering into an endless forest inhabited only by terrible creatures. A more strict kind of territorial demarcation is seen in *FWJ* in the form of the old tax collector who collects the boundary fee (that is, an entry pass) from any traveller who wants to travel in the underground town of wealth. Similarly there is a gate keeper in the Jungle of Pigmies in *TBAH* to stop anyone attempting to enter the jungle. Again, it is stated at the very beginning that the "Jungle of Pigmies is at a distance of about 100 miles from the town" (*TBAH* 11), depicting the end of one territory and the beginning of another. The junction of three paths where Simbi has to offer her sacrifice and pray is "two miles from the village" (*SSDJ* 14).

Further, within the non-human world as well, the spatial terrain for operation of the evil creatures, malignant spirits as well as the benevolent spirits is fixed and strictly demarcated. Achebe identifies a law of jurisdiction operating in Tutuola's jungle which "sets a limit to the activity of even the most unpredictable of its rampaging demons" (Achebe 1980: 262). Obiechina reinforces this point with his observation that 'within the seemingly amorphous structure of Tutuola's universe, there are clearly defined boundaries'. These are as fully demarcated as modern national boundaries and a good deal more rigid since the folk-tale world, having no provision for the visaed traveller, has no means of admitting him from the outside except on terms of hostility. Within the Tutuolan jungle, therefore, the inhabitants, whether they are human trees or human animals or even spirit beings, know the extent of their own territory and do not violate the territorial integrity of their neighbours (Achebe 1980: 262)

It is found that a fixed terrain of operation for these evil creatures helps to propel the protagonist's journey forward. In certain ordeals, the protagonists emerge successful because

the evil creatures are not allowed to pursue them beyond a certain point. For instance, the long white creatures that follow the drinkard and his wife as they change into a 'big fire', chase them all along the thick bush till they reach a big field:

> But although we did not know it these long white creatures were bound not to trespass on another's bush, and they did not enter into that field at all…and the creatures of that field must not enter into their bush either. That was how we got away from the long white creatures (*TPWD* 225).

The ugly man in the small bush with eyes on his knees who chases them with a whip could not pursue them far for they entered a wide road where he could not enter:

> But as we were running away from this creature, we entered the road, he got back from us at once, although we could not say, whether he was bound to trek on that road (*TPWD* 237).

Similarly, the ghosts of one bush are not allowed to trespass into the territory of other ghosts. When chased by the ghosts of the alarm-bush, the young boy accidentally enters into the spider-web bush and saves himself as the alarm-bush creatures were banned from entering it. It is only the Tutuolan protagonist undergoing a test of character who could cross these boundaries.

It could therefore be argued that an important function of the esoteric realm in the Tutuolan journeys is to aid in character refashioning. For instance, in *TPWD*, there are roads (viz., the road leading to the Unreturnable Heaven's Town) on which one could find no foot marks, which shows that such a journey has not yet been undertaken by anyone. Parallely, there are bushes, so thick that even a "snake could not pass through without getting hurt" (*TPWD* 224). The drinkard's entry and journey through these untraversed terrains enhances the heroic vigour, boldness and vitality of his character. These traits of his personality would have never flowered had he not set out on the journey to the deads' town to find his dead tapster. Moreover, digressions like the man with a heavy load who deceitfully convinces the drinkard to carry it for him, do not add anything to the quest. Rather, they build on the strength and integrity of the drinkard's character enabling his heroic potential to reach a full circle. The drinkard's experience inside the White Tree teaches an important lesson that the quest

must be achieved by individual effort alone. This is the reason why the Faithful Mother who could otherwise work wonders, could not help the drinkard to find out his tapster. She is shown to operate within a fixed terrain. Thus, the esoteric spaces in Tutuolan narratives viz. the bush of ghosts in *MLBG*, the jungle of pigmies in *TBAH*, the dark jungle of the Satyr in *SSDJ* and the different towns and jungles in *FWJ* function as apparatuses wherein the protagonists are made to undergo character moulding and refashioning leading to transformation and maturity.

The rendering of 'space' in Okri's narratives is found to be complex when compared to Tutuola. This is because the narratives embed one world into another. Spatial embeddings in Okri's narratives show that the esoteric experiences coalesce with the real world experiences. Esoteric experiences are not specific to a distinct realm but could be had in the real world. Unlike Tutuola, there is a lack of exacting spatial and physical demarcation between the human and the spirit world. Bill Hemminger maintains that, "From the first, *TFR* challenges conventional ideas about the organisation of the physical world and the place of humans in that world; the novel also challenges traditional conceptions of the place and role of objects in the worlds that humans occupy" (Hemminger 69). Ato Quayson makes a very important observation on the 'contours of setting' with respect to Okri's short stories, which could be applied here to understand the workings of spatial embeddings. He argues that the modern setting is "postulated as having a hallucinatory experiential effect on characters". It does not suggest a "simple dichotomy between city and forest and the real and esoteric, a dichotomy which is dominant in Tutuola's mode of storytelling. Instead, there is always the sense that the reality of the city itself is interwoven with esoteric significance so that the **dichotomising gesture is increasingly problematised**" (Quayson 1997a: 102-03; emphasis mine).

In Okri's short stories like "What the Tapster Saw", "Worlds that Flourish", "When the Lights Return", "the setting changes rapidly from the normal verisimilar realist scene to weird, fantastic and phantasmagorical ones in which abnormality becomes the norm" (Adeniji 2008: 212). One could find a parallel depiction of the changing world of politics and urbanisation amidst the world of deities, spirits, jungles, and adventures. In his short stories like "Worlds That Flourish", there is a conflation of the human and the spirit world where

Okri shows the workings of the spirit world against the backdrop of a world of government despotism:

> Some of the people of the village had their feet facing backwards. I was amazed that they could walk. Some people came out of tree trunks. Some had wings but they could not fly (*Stars of the New Curfew* 28)

Although in the *Famished Road* trilogy, the forest is technically the terra incognita[15], it is thinned out with every passing day at the behest of modernisation. This metaphorically signals the encroachment and overlapping of the space of spirits by the human world. Conversely, the road, which is a symbol of modernisation and civilisational progress, is presented in its mythical sinister image of a monster converted into a belly. To appease its hunger and to ensure the safety of the travellers, the road has to be fed and offered sacrifices. It is found that the image of the road is always rendered with bizarre and fiendish implications, as Azaro says, "the world seemed to be a nightmare of streets...and cross roads devised to drive human beings mad, calculated to get us lost" (*SE* 32). The road which is on one hand, a marker of technological advancement, turns into a river, a fire and a tiger as Dad attempts to travel through it (*TFR* 111). This kind of ambivalent significations evoked by probematisation of spatial configuration enhances the dangers and complexities in the journeys of Okri's characters and increases the chances of esoteric experiences without actually entering a terra incognita in the Tutuolan manner. When Dad and Azaro struggle to find their way back home after a failed search for Mum, they find themselves trapped in the forest and each experiences the operation of conflicting realities. One realm overlaps with the other, as Azaro says, "we entered into another level of time" (*SE* 25). While physically in the forest, Dad feels having entered the land of the dead spirits and Azaro hears the 'moon voices' of his spirit companions.

Spatial embeddings in *SB* allow the interaction of the real world with the spirit. However, in *SB*, the spirit world is obliging and is found to operate in harmony with the humans unlike in the *Famished Road* trilogy. This is because, it is a different kind of space showing harmony and integration (in a precolonial context) where humans and spirits together occupy a world in "reciprocal interdependence" (Guignon 35) which is later destroyed by the 'white wind' and 'white spirits' (symbolic of the colonising powers in the novel):

> Spirits appeared at night among the yellow lanterns and conversed in odd languages with women and men, who understood perfectly well what they said. Spirits spoke to the children and told them stories so vivid that they never forgot them all their lives (*SB* 61).

The invisible guide in *AG* informs the protagonist, "We are learning to be masters of the art of transcending all boundaries" (*AG* 148). Spatial embeddings in *AG* are presented in the image of a Chinese box puzzle. As the narrator says, there are many cities hidden within the city of the invisibles so that one is confronted with the question, "which is real?" (*AG* 45)

With reference to Okri's narratives it could be said that the journey to the spirit world does not always imply traversing of a physical space as in the Tutuolan world. Experience of the esoteric could be had without moving from a particular place. In this context, Ogunsanwo observes of *TFR* that it involves a swift shift from one reality plane to another—from the conventional verisimilar description of the world of discrete things in the western manner of narration to the mythopoeic description of the other reality. He argues that, "this shift occurs all the more strikingly within a single paragraph or within a single sentence, and is as seamless as one finds in Marquez's *One Hundred Years of Solitude* or Milan Kundera's *The Book of Laughter and Forgiveness*" (Ogunsanwo 43). After Azaro escapes from the cult of silent women, he enters a marketplace and has a phase-wise experience of both the realms between opening and shutting of eyelids:

> I watched crowds of people pour into the marketplace. I watched the chaotic movements and the wild exchanges and the load carriers staggering under sacks….**I shut my eyes** and when I opened them again I saw people who walked backwards, a dwarf who got about on two fingers, men upside down with baskets of fish on their feet, women who had breasts on their backs, babies straped to their chests, and beautiful children with three arms (*TFR* 18).

Thus, both the realms are juxtaposed and one realm slips and enters into the other. Bill Hemminger in "The Way of the Spirit" approaches *TFR* and *SE* as "Okri's highly suggestive and constructive portraits of what Heidegger calls, "being –in-the world"....Heidegger's...fresh thinking about ontology provides a number of useful insights for a studied look into Okri's novels. Heidegger presupposes the world that Okri describes in *TFR*

and *SE*" (Hemminger 67-9). He further argues that, "The phenomenology of Heidegger provides ways to approach the world and—the place of humans in that world—that Okri describes....Well applied rationality will offer few clues to the complex otherness of Okri's world" (Hemminger 71).

Because of his special existential condition, John Hawley describes Azaro as "a late-twentieth-century doorkeeper between two worlds: that of the spirits and that of the mortal" (Hawley 35). Caught in the endless cycle of birth and death, the abiku undergoes a web of journeys with swift access to the spirit world as well as that of humans, "I often found myself oscillating between both worlds" (*TFR* 9). In *SE*, Azaro converses simultaneously with Ade's ghost and Dad in their dingy room. In another episode in Madame Koto's bar, Azaro struggles to escape the three-headed spirit that has come to take him back and simultaneously helps Dad win a fight that ensues with some thugs of the Party of the Rich:

> When we were inside [the bar] we locked the front door. The spirit came in through the shut door and pestered me to follow him. Dad piled up benches to keep the door securely shut. The spirit followed me everywhere reminded me of promises....The thugs stoned the door (*TFR* 348).

Azaro also talks of overlapping of spheres/realms when he asks himself, "On which sphere was I? It seemed I dwelt in several of them at once" (*IR* 294). The operation of simultaneous realities is experienced by Dad in his frequent hallucinations of the green leopard, as he asks, "How many worlds do we live in at the same time?" (*IR* 6). Hence, one could argue that spatial embeddings lead to quick and frequent esoteric experiences of the characters in the here-and-now and function to generate self knowledge and self realisation with an understanding of the worldly contexts in which the characters find themselves. This arguement could be complemented with Bill Hemminger's stance that "all important characters are also formed by their encounters with the world of the spirits" (Hemminger 71).

It is thus seen that Dad emerges as a fighter, philanthropist and redeemer of the downtrodden through his encounters with the spirits, the man in white suit, the spirit of the Yellow Jaguar and visitations of the green leopard. On different occassions Mum is able to save Dad and Azaro with help from spiritual forces. She is also warned by her ancestors of the troubles that could plague them in future (*TFR* 81). Madame Koto's ascent from a bar owner to a capitalist enterpreneur and her never ending yearning for material acquisition is made

possible through her alliances with the esoteric, "When I began to go to Madame Koto's place I understood why the spirits were curious about her....She was often digging the earth, planting a secret, or taking one out" (*TFR* 89). In *AG*, the experiences of the nameless protagonist in the city of the invisibles make him "realise the necessity and importance to create the first universal civilisation of justice and love" (*AG* 155). The initiations of the young prince in *SB* show the coalescing of the real and the esoteric as "the prince witnesses the raisings of ancestral spirits and spends seven nights in the company of the illustrious and infamous dead of all time and places" (*SB* 6). It is after such experiences that the prince realises his future responsibilities and critiques the administrative system of his kingdom. Here, it is useful to refer to Hemminger's stance that in "traditional African societies...spirits exist in the present as reminders of the importance of past individual involvement in human community...ancestral spirits inhabit not empyrean but the actual world of humans. The practice of veneration of ancestors affirms the link between the human and the spiritual as well as the living and the dead" (Hemminger 68; emphasis mine).

Except for Madame Koto's bar, there are no indicators of demarcation between the human and the esoteric world for what lies beyond the bar is the forest. However, the bar itself stands as a thin demarcating line as it is attended by humans as well as spirits. The bar is therefore, at its best, a melting pot of spirits and humans. Commenting on the spatial positioning of the bar, Brenda Cooper says, the bar is a site of multiple meanings, the most obvious of which is the bar's own spatial positioning at the border between road and bush, at the gateway to the spirits, who enter from the bush, and haven to the new politicians, who enter from the road. As in Bhabha's border interstices, this is the zone of the mutant and the hybrid, women-birds and bird-fish, creatures, half human and part animal, and where Okri, master builder, constructs other, sometimes conflicting, meanings. If the bar is sometimes the last stop before the bush, it is also the barometer for the nature of the modernising, Westernising changes (Cooper 1998: 84). This is why Azaro sees the bar as "a strange fairyland in the real world, a fairyland that no one could see" (*TFR* 242).

Another kind of space specific to Okri's case is created by wealth and power. It is seen that in the nation on the verge of independence, there arises two factions within the human community. The rich dwell at considerable distance away from the poor who are cloistered in the ghettos:

> **Twenty miles away**, in a richer part of the city, on mattresses that would be transformed into palatial beds, the future rulers of the nations breathed easily….**Thirty miles away**, the English Governor-General, who hated being photographed, was dreaming about his colonial rule (*IR* 11; emphasis mine).

This kind of spatial demarcation is absent in Tutuola and depicts a different world order with a different concept of boundary where material wealth leads to segregation of the human community. As Adeniji says, "the ghettos in Okri's narratives are a town planner's nightmare...[and] further demonstrates the dichotomy between the haves and the have-nots in Nigeria" (Adeniji 2008: 207). Through such spatial demarcations, Okri is able to show the condition of the downtrodden. In his short-story, "In the City of Red Dust" characters like Emokhai and Marjomi literally have to sell their blood to the blood unit of the hospital to eke out a living. In the same story, the gulf between the rich and the poor gets manifested in the grand celebration of the governor's birthday and the hungry faces of children waving flags at the celebration without conviction.

This section on **Journey and Space** shows that spatial configuration in Okri's narratives allows for a coalescing of boundaries and embedding of the esoteric world with the human. It is seen that Okri's narratives portray a mosaic of realities juxtaposed with each other, "there are two shadow worlds to every reality…every possibility is a reality existing simultaneously with the real" (*IR* 222). As Quayson says of *TFR* in "Protocols of Representation", "The spirit world is neither a primary nor a secondary value in relation to the real world; it is equivalent to it" (Quayson 1997b: 147). The spatial embeddings increase the chances of esoteric experience of the characters (as they are found to shift between two realms) leading to an understanding and recognition of their respective worldly circumstances in which they are placed. Tutuola and Okri locate the journey of their characters within the ambit of the mythopoeic, 'that same mythopoeic consciousness that governs orality in the traditional realm' (Quayson 1997a: 148). In doing so, their written narratives move closer to the features of dominant indigenous narrative genres (as seen in **Chapter 2**) viz. myths and folktales.

4.5 Summing Up:

This chapter shows that journey as a leitmotif in the selected novels serves the specific structural organisation of narration by binding together the different episodes of the narratives. Journey is a recurrent thematic element used in the development of the narrative in the chosen novels. It is also seen that the journey motif serves to portray the workings of an ontological system that is inconspicuous to the colonial sensibility and throws up different challenges for the analysis of an African form of knowledge. The journey motif in the selected novels thus becomes a device to present a plethora of unique aspects of African life, culture, beliefs and world view.

It is also seen that the journeys are not fashioned after European travel literature which are rendered with the aesthetics of spatial and cultural politics. The ontological conditions that the journeys in the selected novels depict comprising of worldly and otherworldly factors are beyond the comprehension of the colonisers' epistemology.

It is found that in the journeys time operates in a cyclical or repetitive and elliptical manner rather than following a linear pattern.This chapter shows that the spatio-temporal configurations within which the journeys are undertaken debunk the colonial penchant for fixity in representing indigenous African cultures. A fitting instance is found in *IR* when the European tree choppers are tormented by the wood sprites making them 'feel sick'. "Superstitious Africans" is what they say; for them it is the conquest of "nonsense" by science (*IR* 99). The sensibility to grasp the African world is found lacking in them.

Charles Larson points out that Tutuola's works have been related to various medieval quest or voyage narratives like "Bunyan's *Pilgrim's Progress*, Swift's *Gulliver's Travels*, or, to more recent works like Celine's *Journey to the End of the Night*, Kafka's *The Castle*" (Larson 1980: 138). However, taking a cue from Quayson and Drewal repectively, this chapter shows that more than European influences, Tutuola draws from an indigenous cultural resource base and that journey is embedded in the very fabric of Yoruba life as an indispensable part of community values/ethos. As Andrew Apter says, "in Tutuola, the journey from home to the bush is symbolic of the rites of passage through which the protagonists pass. The experience incurred is both physical and metaphysical as the protagonists cross the most fundamental boundaries of space, life, and experience" (Apter 98).

More than individual achievement, journey underscores man's understanding of the universe and his relation to it. After every journey, the protagonist changes as an individual because s/he returns to the society as a new person and has something new to reflect upon.

The study of the journey motif shows that based on their respective quests, experiences and attainment of self knowledge, the characters of the selected novels could be studied in four classes—enterprising, visionary, intimidating and timid or diffident. It is found that in both the writers, the protagonists who undertake journey are young people. This status leaves them with ample opportunities for maturity and growth. Whereas in Tutuola, there is a return to the hearth in the manner of a folktale, Okri's protagonists are caught up in confusion and turmoil of the changing world. As Felicia Oka Moh says, "the hero could no longer be a representative of group values, but an alienated individual who is in a quest for lost meaning through the waste land of crass materialism" (Moh 7).

The world of Tutuola's novels differs from that of Okri in ways more than one. The rapid transformations brought about by colonialism and its aftermath makes it difficult for Okri's protagonists to establish harmony and integration with a politically turbulent world. As such, return to the hearth is often not possible for these characters. Nevertheless, journey is a device to reveal the state of affairs in a new world and make the characters confront their worldly circumstances while the narrative persistently remains within the realm of the mythopoeic.

It is found that in the journeys, the real world is re-placed, its axis dissolved and distorted so that temporal and spatial structures collapse. This collapsing of spatio-temporal order makes space for entry of a different world order where disorder is the norm. The next chapter "Features and Functions of the Grotesque" studies the norms underlying the collapse of structures and the operation of the otherworldly and the grotesque.

NOTES:

1. Ato Quayson identifies a loose episodic format in the works of Tutuola and argues that in his novels the whole narrative is composed of framing episodes. He also observes how the

structure of the works of more sophisticated novelists such as Chinua Achebe, Ben Okri, Raja Rao and Salman Rushdie are highly episodic and accrues this feature to the writers' varying degrees of dependence on oral resources (*Quayson in Strategic Transformations in Nigerian Writings*, p. 58 & 63). David Whittaker in "Realms of Liminality" observes that in the writings of Tutuola and Okri, traces of indigenous cultural resource base are evident in the way both the writers employ episodic narrative structures and mythic landscapes populated with animist deities, supernatural beings and the ghosts of the ancestors (p. 2-3). Practitioners of fiction at all time have gone ahead with their loose episodic constructions. But neither the loose journey plot of Fielding and Defoe, nor the fragmented, disjointed organisation of Woolf or Joyce explains the episodic nature of the Nigerian novel. The sources of the episodic in the Nigerian novel lie in the oral narrative traditions of Africa (Gera 81). Tutuola's works exemplify the most direct manifestation of the episodic; which distinguishes oral narratives. The novels are constructed by the juxtaposition of discrete segments. The protagonist, in each work goes through a series of adventures, each of which can be read as a separate tale (Gera 83).

2. *Robinson Crusoe* and *Tom Jones*, considered to be among the first English novels, are found to employ journey plots. *TPWD* which marks the beginnings of the African novel in English also uses journey as a motif that serves to portray the development and maturity of the protagonists. However, the transformations in the characters are aimed at bringing them under the fold of the community. But, in novels like *Robinson Crusoe*, the journey is used as a device to celebrate individual achievement. This difference is markedly palpable in the first novels of the respective cultures.
3. This definition of motif is taken from *The Greenwood Encyclopedia of World Folklore and Folklife* (ed. William M. Clements), Vol. I, p. 54. There are several other definitions of motif, viz. those given by Stith Thompson, Luthi and Dundes, among others.
4. Percy Adams in *Travel Literature and the Evolution of the Novel* (p. 38-80) gives an account of such literary types.
5. Critics like Whittaker, Quayson, Palmer, Dseagu point to Tutuola's use of the folktale pattern in his novels.
6. Critics like Eustace Palmer, Obiechina, Collins, Ato Quayson and others have confirmed that he does indeed owe a great deal to native oral tradition and folktales. It is also found that in *TPWD*, Tutuola interweaves folk belief with the Drinkard's quest. The motive for the journey or the quest is very explicitly stated in *TPWD* as, "I would find out where my palm-wine tapster who had died was" (*TPWD* 193).While the Drinkard wanted to find out his

tapster and did not know where to look for him, he resorts to the traditional belief that "the old people were saying that the whole people who had died in this world, did not go to heaven directly. But they were living in one place somewhere in this world" (*TPWD* 193). This place is later found out to be the Deads' Town and the story recounts the journey undertaken.

7. In the course of its journey, as the narrator says in *TFR*, the river changes to a road and further branches out to the entire world. This is what is meant by change of form.
8. The quest is voiced by Simbi in p. 49 of the text, "Of course, my wish before I left our village was to seek for the 'Poverty' and the 'Punishment'."
9. This condition is illustrated with fitting examples in *IR* where the Governor-General in a frenzied bid to record all the nuances of African life distorts their beauty; freezes and squeezes them into a constricted space in history forever. A completely inverted picture is found in *AG* where the nameless protagonist has an unrecorded history, "Their lives stretched back to invisible centuries…" (*AG* 3).
10. In several instances in the text Azaro talks about his feet itching to quench his wanderlust in spite of severe reprimands from Mum and Dad to stay indoors. Some such instances could be found in pg. 44, 169, 399 of *TFR*.
11. Peter Childs in *Modernism* and Stevenson in *Modernist Fiction* elaborates on this point.
12. Virginia Woolf in "Modern Fiction" expresses her views on the priorities of a modernist fiction.
13. Quoted in Sue Vice, *Introducing Bakhtin*, Manchester: Manchester UP, p. 201. By chronotope Bakhtin refers to the intersected representation of time and space.
14. Bertrand Russell in *The History of Western Philosophy* studies these categories with respect to the Western thinkers.
15. As the terra incognita, the forest in Okri's trilogy manifests itself in many shapes, many forms that the characters often fail to comprehend. The forest keeps on changing itself as a retort to the sacrilegious human encroachments within its periphery. It is a space where much of the bizarre uncanny incidents take place; even Azaro, whose feet-itch takes him to the forest umpteen number of times, is frightened of its unfamiliar manifestations and undecipherable spaces, "The forest became dangerous. It became another country, a place of spectral heavings…a bazaar of the dead…the forest gradually became alien to us…we feared the bristling potency of its new empty spaces" (*SE* 68). In *SB*, the forest is a place of adventure and danger. While the prince frequents the forest, the villagers stay away from it: people rarely went into the forest because it was so powerful, so unpredictable, like the

immeasurable mythology of an unknown god (*SB* 3-4). But as in the trilogy, the forest in *SB* is also intruded by spies that attempt to undo its mystery and mythology (*SB* 14).

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