A Comparative Psycho-Stylistics' Critique of Le Clezio's *Onitsha* and Amaka's *Rose and the Burma Sky*

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ABSTRACT

Two novels produced in a retrogressive narrative, and the impact of such retrogressive view on the narrators cum the writers – in a posteriori stance – make the writers' identity and concern for their identity one of the themes of the novels. Their expressive patterns give room to relate the theme to identity assertion in a world in which the powerful nations make abstraction of identities that are not subservient to theirs – English, French and Italian, navigating African identity or being haunted by it refers. *Onitsha* - written by a male, J.M.G. Le Clézio, Mauritius French, is narrated by a female, the wife of the main character Geoffroy an Englishman; herself Italian French. *Rose* and the *Burma Sky* henceforth *Rose*, written by Rosanna Amaka, is narrated by a male from the perspective of grandmother's experience. So, both novels are travesty of identities and characters, and to an extent anachronistic. However, the expressions or ego-laden thought patterns in them are shrouded in paradox and innuendo which prompt psycholinguistics and stylistics survey of the two writers. Their oblique style of writing is either to relate an identity of theirs that is not getting attention as it deserves in the troubles of the world imposed on them by the powerful nations who are in 'hallucination' of supposed glorious identity or civilisation quest riddled with war mongering – First and Second World Wars, moving to Third World War. Our psycholinguistic and stylistics analysis of the contents of the two novels reveals that their imaginary projection, covered in paradox and innuendo, is to reprobate the so called civilisation of the so called powerful nations as extremely naïve of what it takes to live a purposeful life; nay a civilisation that is more humane than theirs; that leads to the unity of the sub-races; working for centripetal culture that is panhuman.

Keywords: Travesty of identities, Psycholinguistics, Centripetal, Panhuman, Psychopathy.

Introduction

> If you want to live a happy life, tie it to a goal, not to people or things (though a goal beneficial to people and materiality)… One should not pursue goals that are easily achieved. One must develop an instinct for what one can just barely achieve through one's greatest efforts (Work hard or work smart become contrastive in evaluating purposeful goals)… Albert Einstein quotes (those in brackets, integrated by me).

Onitsha is a novel written by J.M.G. Le Clézio; born in Nice, 13th of April, 1940 during the Second World War when France was under NAZI occupation. He is the Noble Laureate for Literature 2008. The novel was published by Gallimard in 1991. The fact is that he started writing between the ages of 7 and 8. The paradox is that he stretches his imaginary lenses to narrate what a plausible wife, the narrator, plausibly his mother, explores as Onitsha in which the protagonist battles to ridicule Western civilisation and stands on that Onitsha as a platform to unfold the origin of a lost tribe or Western-destroyed tribe that originated in the Nile region of Africa. Dotting his narrative with anecdotes that relate to other tribes - as if those tribes are mere appendices of the real lost tribe - is another innuendo that craves for probing. In contrast with *Onitsha, Rose and the Burma Sky* written by Rosanna Amaka paints a fact recounted by a grandmother who lived the era of Burma war, stretching intermittently First World War in between 1914 and 1945 – a war, as well as life in between world wars in which the British asserted themselves in Burma, now Myanmar; fighting the Japanese to own the place as the Japanese allied with Nazi to overcome the British and their allies. Rosanna Amaka stretches her imagination by creating a male narrator and a combatant of the time, matching it with her own contemporary experience of search of identity, including sacrifices expected to be made so as not to be drowned in an uneventful life, and a need to create a happy life. Tying it to a goal as Einstein quote directs, knowing that humanity is in "the middle of nowhere", hence such sacrifices to give meaning to life. Rosanna Amaka answers both first and last name female as if life is better lived in female mode – no trait of identical patriarchal family name that could be related to the grandmother's Igbo origin. Certainly, the grandmother is a paternal grandmother; and like witnessed among some Afro Caribbeans (as not all Caribbeans are of slave descent), she prefers to make her Igbo middle name her adopted family name; full of innuendos as the unfolding plot reveals. Her novel published in 2023 by Masobe in Nigeria and by Penguin Random House, the same year, stands two generation apart from that of Le Clézio. They are not contemporary but they are narrating events that are a priori to their existence; great imagination that leads to unravel mysteries yet unknown till this 21st century.

In this Psycho-Stylistics' critique of the two writers, the working hypothesis relate to: use of words and elements of paradox and innuendo make fact isolation, out of imaginary contexts, conjure some great values for integration of different tribes or sub-races. Le Clézio and Amaka paint and plot scenes that make for "give and take" of cultures and why human race must transcend tribes and sub-races. Some literature review adducing to some precedents in line with the hypothesis, and analysis from the contents of the novels, adopting psycholinguistic approach and comparative stylistic views, is carried out. Note that *Onitsha* is written in French while *Rose and*

the Burma Sky, henceforth "Rose…", is written in English. Sub-races used here infers to one and only one human race notwithstanding the differences in colour or complexion that give room to think of races.

2. Literature Review

Stylistics as a discipline has enabled the birthing of new disciplines like Discourse Analysis, Pragmatics, Terminology, Localisation etc. They are all functions of targeted communication – for who and for what purpose are written words and texts directed. Somehow, psycholinguistics seems to be the driven force. That is, the scientific study of verbal behaviour as well as written expressions from where patterns are minable to discern an individual's character as well as that of a collectivity, either as cultural entities or as people belonging to a given discipline (see Barus – Michel et al. 2003 and Larousse 2012). It facilitates also how people understand conversation so as to respect contexts; and, in translation, it refers to the need for localisation. As a new discipline, localisation is interested in adapting to local culture, going beyond simple translation to encompass cultural nuances, linguistic specifics and specific audience expectation. When written words hide fear, anger, sadness, joy, dislike or surprise, six principal emotions, their presentation could be psychological in conformity with the style of the writer; either to mitigate, modulate, satirise tensions or rebuff them. (See Mercier, 2020). Hence, the critique is both psycholinguistics and stylistics; so psycho-stylistics. It is an examination of psycholinguistic disposition of the author that enables their stylistic approach which runs into subjectivity and passion towards new discovery.

> Alors que la pensée rationnelle vise à établir un modèle du monde ; l'art vise à une projection de l'individu dans une œuvre valable en elle-même. Il désigne toute activité, consciente ou inconsciente, susceptible de donner corps dans le monde des choses sensibles à une réalité personnelle intérieure. …L'acte de l'artiste est la projection d'une œuvre qui n'est jamais simple modèle des choses ou de lui-même…C'est le caractère du comportement passionné opposé à l'attitude rationnelle qui résulte à la perte de la maitrise de soi… (see Granger, 1965, pp.112-115)

(Whereas rational thinking aims at establishing what could be seen as model in understanding the world, art (the work of art, novel inclusive) aims at projecting the individual (writer or character created) in a given art work that is worths its creation. It is a reflection of conscious or unconscious activity capable of giving new life or reality to sensitive or material things as a result of a personal experience or internal feeling… What the artist is doing is the projection of a work not so simple a thought-out model of things or their selves… It is the passionate attitude distinct from rational attitude which leads often to loss of self-control)

In all, the psychological disposition and style of the author matter; direct or indirect presentation, indicative, literal or metaphoric. In metaphoric style, innuendo and paradox are part of the written format (See Ricalens-Purchot, 2005). For innuendo – a hint, insinuation, allusive or oblique references are made. For paradox – statements that are contradictory or are doubtful are made. Both of them could be inciting or rebuffing for the intended or targeted audience. They

invite, to an extent, psychoanalysis examination of both authors and their targeted audiences in order to place in the right perspectives what the text or writing intend to achieve; imaginary hints to incite further probing, or inform humanity about impending fear, joy, surprise, disruption, etc, that affect individuals or a collectivity in their lives.

Waugh (2006:189) explains it thus:

> According to psychoanalysis there is a continuity between pathological and normal occurrences… therapeutic technique gradually developed into a theory of the human psyche and human culture whereby everything – from the most anodyne to the most important occurrences is meaningful and calls for interpretation.

Interpretation requires understanding the neuronal disposition of the writer and how it relates to the morales or the culture of the audiences targeted in the current globalisation and its localisation identifications. Style of the author, as well as the collective neuronal disposition of a targeted people seen as their audience, must matter. Use of words and their impact in a localisation context should also be of interest to a critique dissecting the content of a novel.

According to Jung cited in Lodge (1972), "literary products of highly dubious merit are often of the greatest interest to the psychologist". The two authors of interest to this presentation are very far in their ages from the events being plotted in their novels and the imaginary contents are quite worth investigating and critiquing. "The obscurity as to the sources of the material in visionary creation is very strange… we are led to suspect that this obscurity is unintentional" (Jung, 179). Furthermore, Jung states that psychology can do nothing towards the elucidation of colourful imagery of literary works except bring together materials for comparison and offer terminology in relation to the works and give purpose to them. The two works of the two authors being critiqued in this presentation have quite stylistic values worth of relating them to each author's neuronal disposition either as an author seeking a better world for humanity or an author in a hopeless environment without being hopeless of the future. Hence the emphasis on innuendo and paradox.

Reig (2017), in narrating what fiction means to a writer like Regis Jauffret, posits that intrigues expressed in paradox as a function of pluralistic human behaviour allow humans to identify who truly they are as they choose to interpret actions the way they feel and intend them to be; somehow pulling out of the norm and creating phenomena that have the cathartic dimension that lead to how Hitler sees himself as doing a paradisaic work, or alternatively reordering humanity's destiny.

Paradoxically, even the current 4th Revolution that is thriving on nanotechnology finds its origin in literary work that look psychopathic as explained by Fries (2016, 17).

> L'analyse des métaphores est traditionnellement le fait de la critique littéraire ou de rhétorique. La critique littéraire s'intéresse surtout aux métaphores d'invention et, pour elle, le discours des sciences

> expérimentales et des mathématiques incarne souvent le « degré zéro de l'écriture » de Barthes.

(Analysis of metaphors is traditionally carried out by literary critics or rhetorics' critics. Literary critique is interested in metaphors relating to invention and it follows discourse analysis in the domain of experimental sciences and mathematics seen often in the work of Barthes – "Zero-degree expression in Written Words".)

When Roland Barthes inferred to "Dégre-zéro de l'écriture", 3-Dimensional view of image expression was not yet developed otherwise it would have been "L'écriture à 3-dimension". That is, writing to present a clear view, or 360-degree view, or high-definition image sentences, clauses, texts, locutions as inherent in the audience psyche or location targeted. It means: letters, localized, licensed; 3L. When a pattern of discourse is licenced, it constrains polysemy. Paradox could lead to polysemic interpretation for pluralistic behaviour intents for egoistic people, seen in psychopathic attitude.

The analysis that related to stylistics in this presentation intends to identify such expressions that lead to the imaginary and to incite further probing; and as well expose some degree of psychopathic dimension of the characters that incite creation of great values in a world that craves for integration of sub-races for oneness, constraining wider gaps of understanding among humans. Egoistic behaviour that leads to conflagration of emotions like mentioned about Hitler could find different and specific positive meaning if well localised. Like it is known about Hitler and Second World War, like it is known about individuals who are creating wars after second World War.

Fournier (2013, 27) gives a clue of what is expected in a literary work that could attract psychological cum psychotic interest and innovation.

> A literary work lead to a new world, opening up new horizon, providing a bridge to reach out to that imaginary revelation that seems unattainable… In all, literary work must show a new vista of learning or an imaginary revelation letting out the gap in between what is known or has been attained and must be bridged, for further integration of knowledge at greater value purposes.

It is driven by very great creative mind, and a mind that has been exposed to even traumatic point but still steadied. The two authors being treated here, as their different exposures admit, give clues of "steadied trauma patients." They intend positive reordering of humanity's destiny.

3. Some Imaginary Dimension of *Onitsha* in Paradox and Innuendo

Onitsha is a novel cast with an exploration mindset, having the city of Onitsha and its Delta surroundings of Nigeria as a décor. Geoffroy Allen is seemingly the "puppet" protagonist in *Onitsha*. His distant wife Maria Luisa, aka Maou, and his son Fintan he never knew, as pregnancy

occurred at a time he has to move to Africa, are to board a ship, Sarabaya, to meet him in Onitsha from Marseille, France. Maou writes to him:

> Je me souviens, la dernière fois que nous nous sommes parlé, à San Remo, tu me racontais le silence de désert, comme si tu allais remonter le cour du temps, jusqu'à Méroé, pour trouver la vérité, et moi maintenant dans le silence et le désert de la mer, il me semble que je remonte aussi le temps pour trouver la raison de ma vie, là-bas, à Onitsha (p. 31)

(1 remember the last time we spoke to each other at San Remo. You recounted the silence of the desert as if you were heading to time unknown, leading to Meroë, to unravel the truth; and now in between the silence and the desert of the sea I found myself, it seems also, on my way reflecting time past to meet the purpose of my life, there, in Onitsha).

Crafted in imagery: paradox and innuendo are laid bare as Geoffroy an Englishman and his wife, a French lady of Italian origin relate "desert" as the gate to unravelling the purpose of life and the truth; and it has to be through Onitsha, and at a time Second World War is being lived, affecting the whole world, with origin in Europe where both the English, French and Italians are experiencing the desert of their lives. That Onitsha is a platform to unravel the truth persist, as the family reunion takes place in Onitsha.

> L'Afrique brule comme un secret, comme une fièvre. Geoffroy Allen ne peut pas détacher son regard, un seul instant, il ne peut pas rêver d'autre rêve. C'est le visage sculpté des marques « itsi », le visage masqué des « Umundri ». Sur les quais d'Onitsha, le matin, ils attendent, immobiles, en equilibre sur une jambe, pareils à des statues brulées, les envoyés de Chuku sur la terre (p. 99).

(Africa burns like a secret, like a fever. Geoffroy Allen is unable to shift his attention from it, not even a while; his dream sees only that. The sculpted images of itsi facial marks, masked faces of Umundri, at the Onitsha Wharf. Every morning, they are there, stationed and well distributed in equal measure standing on one leg like burnt statues; Chuku's envoys to planet Earth).

That Onitsha once docked ships is a fact and that UAC workers operated there is also a fact. However, the symbols or statues arranged to give impression of the presence of Chuku (or Chukwu) in the novel, and that they haunted Geoffroy who is in charge of the Wharf as a UAC staff but is intimately responding to unseen hands of Chuku, the covenant keeper of Umundri of Onitsha via their sign, facial itsi mark, are innuendo laden. That Onitsha cannot sustain Wharf activity is insinuated; and that Wharf activities just disappeared from Onitsha after UAC's departure are probable; that Onitsha is a sacred place that constrains desecration is also probable.

That is not the only features haunting Geoffroy, there is also the goddess – Oya – haunting him; and his wife is brought in to witness it.

> Oya, elle est le corps même du fleuve (p. 192)… Regardez-la, Signorina Allen (Geoffroy's wife), c'est elle qui hante votre mari, c'est la déesse du fleuve, la dernière reine de Meroë… Elle est arrivée ici un jour, on ne sait pas d'où… (p. 198).

(Oya, she is the body of the river (Niger) , see her, Signorina, she is the one haunting your husband, she is the goddess of the River, the last queen of Meroë…)

Oya is described in the novel as the river itself; somehow giving a hint of how the people in Onitsha or even the tribe with itsi marks on their face reached the river, all the way from supposedly "Oye river" in the Nile space. Mmiri Oye is Red Sea. Oye is the colour red in Igbo. Furthermore, the goddess is referred to as the wife of Shango, Yemoja, the daughter of Obatala Sibu and Oduduwa Osiris; that Oya got the people of Osimiri to ally with the people of Meroë. It is as if all the gods in Africa are pushed in their migration to unite in Onitsha for a new habitation – New Meroë, where the truth is found. Meroë seems also to be a lost dwelling place of the people seen in Onitsha; dwelling place across the desert; whether the desert is the current Sahara Desert or the one close to Red Sea or a metaphoric desert of the entire humanity, is innuendo replete. Newness and revival of Africa are also insinuated to be a divine directed movement. Africa is referred to as a burning land, like the burning bush of Moses' era; a holy land being desecrated and causing fever for humanity

Le Clézio portrays the people as prone to attack from those who intend to stop them from getting to the truth. He paints the event that brought down Arochukwu on 28th November 1902; furthermore, he paints the fall of Onitsha by another war in the winter of 1968.

Geoffroy believes that there is a mystery about Onitsha and its people bearing the itsi marks are meant to unravel.

> Geoffroy regarde le fleuve, jusqu'au vertige… Uni au fleuve et au ciel, uni à Anyanu, à Inu, à Igwe, uni au père d'Ale, à la terre, au père d'Amodi Oha, l'éclair être un seul visage… le signe de l'éternité : Ongwa, la lune, Anyanu, le soleil, et s'écartant sur les joues Odudu egbe, les plumes des ailes et de la queue du faucon. (pp. 140 – 141).

(Geoffroy gazes at the river to an extent of drowsiness… combined images of the river and the sky, combined images of Anyanu – Inu (enu) – and Igwe, combined images of father of Ale (ani/ala) and earth and father of Amodi Oha, lightening give impression of one image… the sign of eternity: Ongwa, the moon, Anyanu, the sun, blossoming on the jaws are odu egbe, feathers of the wings and the tails of falcon.)

The kaleidoscopic image of Onitsha's environment is quite hounding. The signs and material presented in the above quotes are magical. What seems a myth, crafted in paradox and innuendo, is the world view of the people in Onitsha transported from either the Niles or the deserts to Onitsha, where they notice an environment that works like the alchemy of where they are

coming from. Geoffroy, with the map at his disposal from his research in London museum, seems greatly hounded by that environment and intends to persist to unravel the truth – the origin of life. Like Geoffroy like Obi in *Rose,* entranced in Onitsha and Burma – from Onitsha to the unknown Burma, with great dose of eagerness to be of duty to humanity, fighting a war of so called civilisation for the British. (Note: the spelling of some Igbo landmarks like Nri, Onwa, Ani/Ala, Amadi oha, Anwu, Odu, etc are phonetically constrained here)

4. Some Facts, Paradox and Innuendo of Love and Duty in *Rose*

Rosanna, from the inspiration of grandmother's tale paints an Onitsha that is a meeting point of many distinct peoples from different background and places. It is a fact painted also by Le Clézio. Obi, the main character, states in *Rose*:

> … I was born in the hinterland, in a small village surrounded by African rainforest, not far from Onitsha and the Niger River (p.5) … My mother called the Niger Orimili, great water. But she was born into the old world, with the old ways, when the Umuada … reigned… when the Umuada spoke, the men trembled… I was born to and nurtured by such women. (pp. 6-7).

Just like Geoffroy in *Onitsha* is hounded by Oya – the goddess, Obi is also hounded by Rose, Nwaada, who is representing all he knows about great Umuada. Like Geoffroy is inspired by Oya to get to the destination of the truth, like Obi is inspired by Rose to unravel what love is all about.

> As for Rose, my dear sweet Rose – who I knew as Nkem in those days – being neighbours, we played together the most. (p. 15)

Rose came from Lagos for her mother's burial and as it happens with Umuada – policing themselves, especially the spinsters – Rose is discovered to be pregnant; unwanted pregnancy, as no one knows the husband-to-be. Mama Nkoli is the head of Umuada who exposed it.

> I could make out Rose, Uche and Mama Nkoli from the edge of the bush. The light from the outside fire illuminated them … Mama Nkoli was notorious for sorting women's problem (p. 56).

After noticing the mood of Rose and inquiring about the pregnancy from her and wanting to cover the shame, Obi who has never slept with Rose decided to assume the responsibility of fatherhood.

> I wanted to see her smile for there was too much sadness in the air. "You will always look beautiful to me"… in those words a part of me was letting go, that in that moment I realized that even if I didn't know or understand this Rose, I knew that at the core of her was still my Nkem, and whatever happened, the little girl I fell in love with up in our mango tree would always be beautiful to me. (p. 63).

Even after being declared husband and wife, and being in the same room, they had no sexual relationship; either out of compassion or out of seriously believing that they are not a marriage match if not for the shame to be covered. They are neighbours, not relations but they are living in the same compound like it is known of kindreds in Igbo land; an aspect that make Onitsha an enigma, a place where strangers could meet, live in kindred-like set-up without being relations.

> In all the years we had played together I had never thought of our differences, but there in that room, on our wedding night, I looked around and saw the room as she did… Then I turned on my back, looked up at the thatched roof and wondered how this was going to work… I sat at the edge of the bed, not looking at her… "You have the bed" I said to her, and made a place for myself on the mat on the floor… (p. 83).

In *Onitsha* Le Clézio painted Oya's pregnancy as a pregnancy of a queen, goddess, quite seen as shameful by the wife of Geoffroy who could not make sense of a queen in Oya's behaviour and easy virtue life with no one claiming the fatherhood. Until Rose gave birth to her white-looking daughter, Obi's fatherhood was not in question. So, like Oya's son like Rose's daughter – children of the gods. Love for Oya and love for Rose did not stop. Can Human beings rely on love of humanity and blur sub-racial identities?

> Each time I returned home (to meet Rose) I left in even more of a muddle, and it always took time to untangle the confusion of emotions inside me … each home visit I fell in love a little more, and a little more… Naivety can lead you deeper and deeper into places a wise man would avoid. (p. 89)

For Obi, the duty he has over Rose is naivety expressed as duty to love, when in reality they have never had sexual intercourse as a married couple with a baby whose father is not known.

Like Oya who giggles at reality around her as if humans are naïve in not seeing beyond her own reality or the gods she relates with, Rose also sees in Obi and their marriage as reality of the gods not that of humans. Here , again , rational thinking and passion are at crossroads.

> … sometimes I wish I could be more like you (Obi), see the world as you do… It is not that I don't want the things that you offer, for I love my child and you are a good man, as well as a dear friend (p. 100)… Obi, you're not in love with me. You're in love with the type of love you have seen in the movies… (p. 87)

Rosanna paints a scene that is quite anachronistic – movies and love in Onitsha during the Second World War, a paradox. Even if it is possible, it is not within the reach of Obi. The same way Le Clézio paints scene that makes the British District Officer in Onitsha, during the Second World War, a man greatly indulging in luxury and instigating internal uprising so as to kill people

when in deed he needed to recruit them for the war needs of the British; creating an impression of British vanity, even as the representative of the Crown.

The same war needs of the British made Obi a recruit with others in Onitsha for a warfront in Burma to serve British King's war.

> In January we got news that the Japanese had invaded Burma (p. 119) … Captain Nwogo (Obi) we need someone to courier some documents to the 4th Battalion in Lagos… Go and collect a few of your personal belongings and be back in five minutes… train leaving in an hour to Kaduna… connection to Lagos there… (p. 120).

Obi is already in the service of the British for the Second World War and he has been asked to go to Lagos by a British officer – Captain Miller from Onitsha base. He is excited because he is going to meet Rose in Lagos who is now auxiliary nurse in the service of British Crown. Rose is also working with other British certified nurses in the service of the Crown in Lagos. It is also from where Rose's unknown pregnancy originated; contrary to the blind eyes Obi and people in Onitsha feigned to the complexion of Little Rose – the daughter of Rose – she is not albino but the offspring of a white lover of Rose, who later murdered Rose and made it look as if Rose took her own life. Rose writes love letter to the man and always starts it: "To my darling C-"

> To my darling C-
> I gave birth to our daughter
> Yesterday… Looks like you…
> Sometimes, I wish that I had never met you… (p. 138)

When Obi came to Lagos to recover the body of Rose for burial at Onitsha, he discovered such letters and could not make out who the C – is, really.

It was in Burma, at the war front that Obi reconnected the C – to mean Casper Richard, and he reminisced on his conversations in the dream with Late Rose.

> Obi, what is it about men that they insist on killing the beauty in this world? (p. 190) Obi, I pray you make it out of here alive (p. 191).

Suddenly, his platoon officer Lieutenant Casper Richards appears to him and wonders who Obi is talking to in the night.

> Corporal (Obi), who are you talking to? … stop mumbling and go back to sleep… (p. 192).

The same man that supposedly killed Rose is here, again, at the war front in Burma, giving direction that would have killed also Obi if not that Obi listened to Rose in dream.

> I saw him, Lieutenant Casper Richards, cowering from the gunfire raining down on us, sparks flying. I felt for the trigger with my index finger… I saw him put out a hand and signal to other troops. I held my gun and pointed it at Lieutenant Richards. (p. 198).

Even at the warfront fighting for the sake of the British glory – the colonial master - a duty he is sharing slavishly with Casper, his love for Rose still intervenes and he needs to press the trigger to terminate Casper's life so as to reflect on Rose's warning in the dream – Obi I pray you make it out of here alive. It is almost like the case of Geoffroy in *Onitsha* as painted by le Clézio. Geoffroy needed to see how the District Officer is treating Africans and how Oya as a queen is treated to know that association with the British is tantamount to listening to Rose in *Rose* – "What is it about men that they insist on killing the beauty in this world". A statement of paradox and innuendo, that the civilisation race and war is a hoax, demeaning. Like Rose questions: What is wrong with men that they indulge in killing the beauty of life?

5. Implication of *Onitsha* and *Rose* for Wars of Civilisation as Paradox and Innuendo.

The two authors compared, here, seem to be reflections on regressive occurrences to imagine and alert humans on ugly and beauty of the past to be repeated or recanted or even blended for greater humanistic values. Their psychological and linguistic backgrounds inform how the use of language patterns that insinuate their pathological dispositions for a better humanity, and how they prognosticate danger or safety for humanity, like Waugh already cited explains. Fortunately, testing human behaviours in a worst case scenario – World wars of killing, and aligning interests to justify love of humanity serve as their décor. Some expressions in the two novels give clues of humanity in dubious civilisational march and why Jung already cited expects a psychological examination of the two authors, and why the lady figures as inspirers/muse of their protagonists serve well for yesterday and today's world – Oya a selfless queen, and Rose, a matyre in between Casper, a White, and Obi, an African. Little Rose, the daughter of Rose with unknown father, is reminiscence of the claim of some White Anthropologists that contact with Africans killed or led to the demise of the earliest mother of the Caucasian sub-race, The Neanderthal. Little Rose is like a neo-Neanderthal creation.

Geoffroy, leaving behind Europe to be in Onitsha – both not spared by the world war going on – still believes that the truth that makes life worth living is not by war mongering but by roaming like Oya till stability eventually comes. It is still like a roaming Neanderthal till a fission or fusion happens. Note that the belief in fission or fusion of atoms for the creation of the world is not so welcome for the creation of panhuman culture; a paradox.

> Les Anglais ne savent rien… Les enfants de Ndri commencent leur errance, mendiant leur nourriture sur les marchés, de ville en ville, voyageant sur les longues pirogues de pèche. Ainsi a grandi Okwho, jusqu' à ce qu'il rencontre Oya, qui porte enfermée en elle le dernier message de l'oracle, en attendant le jour ou tout pourra renaitre. (p. 247).

(English people know nothing… The children of Ndri, roaming, begging for food from market to market, from town to town, as they travel on fishing boat. That is how Okawho grew up till he found Oya – the one who embodies the last message of the oracle while waiting for the day when renewal comes.)

The statement above remains a puzzle. The warring and powerful nations of the world represented by the English people seem to be on a naïve venture; and that the children of Ndri, even as wretched as they seem, know that nothing could work in the state humans are currently are. The environment of River Niger insinuates that - Geoffroy who is completely enmeshed in the mystery of the River and the presence of Oya. The same feeling is painted by Amaka in *Rose.*

> On 6 August 1945… Americans had dropped an atomic bomb on the Japanese city of Hiroshima … Three days later… on Nagasaki… Why? Said one of the African soldiers to my back… Are they not civilians? Human beings killed? Why is there so much wickedness in this world? My face in shame on behalf of the human race… And so I went outside to look up toward the sky, to look for Rose, but she was not there. (pp. 209 – 211)

Wars are claimed by a given power or/and its allies for a better world, for a civilisation that obliterates the animal instinct of humans – man as a wolf to fellow man. Impending Third World War is following the trends that birthed both First and Second World Wars – human beings still not knowing what matters to live a life worth of human. Le Clézio and Amaka whose identities are fluid, intersecting multiple sub-races and cultures, are giving hints of how best to live, and are painting characters that expect humanity to ponder on, and pause a bit their folly, for a better stable human race in which sub-races are blurred. In them, we are witnessing a paradox and innuendo replete novels that seem psychosis driven!

6. Conclusion

Like in Soyinka (2014,37),

> … Times are changing. The white man is here and he pokes his nose into everything. So it is a good thing that we also have those who understand his way of thinking and can pass on to him our thoughts on matters which concerns us…

The world in its "hydropus" state—tentacular predator state—engineered by the powerful five countries – USA, Russia, China, UK, and to some extent France that is European Union personified – how to silence the guns is very crucial for obviating disaster.

Purposeful life is being orchestrated in these novels, albeit, dressed in paradox and innuendo style. Like stated in working hypothesis, analysis shows that, truly, facts and imaginary are at work to propose a better way of revival for the expected human living that is worth adopting, and that wars and the English civilisation need rethinking – feigning naïve is expected of all human sub-races so as to birth love-driven civilisation. Oya has the message. Rose's message, even as deceitful as it sounds, creates a better alternative in procreating Little Rose, a white girl taken as albino but very well cared for and nurtured in Onitsha environment. So, why not a world in which not only resources of Africa are carted away to other continents but also to match such carting away of resources with caring and nurturing Africans there, against calling them illegal immigrants. Le Clézio, originally from Mauritius in Africa, is raised and brought up in France and Italy; Amaka from African origin, is brought up and raised in England and the Caribbean. Great values follow for humanity in such "supposed psychotic" veiled approach—proposing a new approach to civilization birthed by naivety, or behaving as a novice to human relationship issues and avoiding raising standards that leave most humans alienated; and creating wars that conscript them into buying into such nocive standards like Russia and USA are doing to Ukraine and Middle East respectively.

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