

## **I. Notion of Modernity in Wole Soyinka's *Season of Anomy***

The research examines how the imported modernity of the west sows the seed of conflict and chaos in the postcolonial Nigeria. Economic liberalization, political liberalism and western norms and values like individual freedom tear the fabric of Nigerian society asunder. Wole Soyinka in *Seasons of Anomy* condemns not only the westerners but also those who exploit rapaciously the vogue of self-centrism and extreme materialistic well-being. The novel explains the postcolonial Nigerian society fall into disarray due to the weakening of state mechanism and the unrestrained onrush of western ideals and norms.

The inferior mentality is found in those native Nigerian people who are fond of following on the footstep of western modernity. Western modernity which is borrowed in Nigeria tends to be the vehicle through which deceptive and treacherous strategies of western countries flow. Western importation becomes the organized tool to practice new forms of exploitation and domination. Postcolonial age refers to the domination of colonial people although the situation is changed into the independence from colonial legacy. In the novel, native refers to the people of Aiyero community where they themselves welcome the westerners who have a plan to exploit them. Differentiating the habitual concept the researcher criticizes the African people as well as the European people.

To prove this idea, the theory of nonwestern modernity is used extensively in this research. The focus of this study lies on the impact of western modernity that is borrowed in the postcolonial Nigeria. When the impact of western ideals and values percolate in the social of postcolonial Nigeria, native people have dualistic attitude towards European people. European representatives, the Cartel, the Chairman and Brigadier are hard-hearted men who still want to exploit African people with the

intense desire to expand their culture. Indirectly, they want to expand their culture and rule them to which Cocoa-corporation played a vital role which represents a capitalistic thought.

Western modernity paves the way for the mushrooming of vicious practices like cartel, unfair competition, erosion of Yoruba culture and social unrest. Hence, it is relevant and sensible to argue that the issue of the critique of western modernity is the fresh and distinctly original issue over which research can be conducted. The hegemonic repression of African people and the colonial mentality of white often collude and conspire. In post-independent era, the native behavior shows that they are not in the post-independent age rather they are in the colonial period of European hegemony.

Capitalistic thought belongs to westerners' use of capital to dominate the Africans. These lines "We no longer had to rely on foreign markets to dictate their own price to us. We have now built up a remarkable internal market for the first time in our Coca-growing history" (288) express how internal domestic persons induce external domination. To rule the Africans in postcolonial era, they initially have a plan to capture the economy of the country. After being economically paralyzed the country will rule with the help of the foreigners with this critical diplomatic idea westerner are revolving in Nigeria.

Nigerian natives are divided as to if western trends, customs and norms are to be used or dismissed. Instead of resisting to the Europeans, they have a fake picture that westerners are attracted with the cultural behaviors. This line "It was good to know that our ways have always been the dream of mankind all through the ages and among people so far apart" (246) is illustrative of how much passive they are in the wake of the instant need to resist to rapacious plunderers of Europe. Thinking as a real

picture to the fake, they have dualistic attitude on the one hand and on the other hand, they have extreme domination through white. Their life is in the hand of white which is clear through the female protagonist Iriyise. Being a native Iriyise got abducted; for which the Cartel is the plan master; the European agent.

In the statement “They had Iri with them and she was scratching and cursing and kicking like you know how she can” (387) hints at the reality regarding to the condition of Iriyise. Not only is the abduction whole life of Iriyise collected in a core of the medical term, ‘Comma’. Iriyise is a representative character where many natives’ lives are snatched in the independent era where life, liberty and pursuit of happiness are in the land of individual whether they are native or blacks. In the one side they live in illusion that westerners are only for business where they are attracted to us and our culture. On the other side, they are highly exploited by them through which they have confused mentality which is the major issue of the novel.

Ofeyi stands for the independent and rebellious voice that well up in the troubled soil of Nigeria following the end of colonialism. This line “How shall we defend ourselves if the slave-raiders come again” (247) illustrates how colonial hang vanishes. Through the leading character of the novel from the native side of the extract clarifies the weak thought in native in postcolonial period where slave and slave-raiders are logically dismissed. Although the era of colonization is vanished, the new practices of exploitation are still found in Nigerian society. Western modernity is mainly a hangover of colonial cultural, religion, behavior and so on. Mental hangover makes them inferior and superior to others. Being weak and dominated, the natives themselves compare with a dog which symbolically depicts their status and ideology.

The lingering vestiges of colonialism damage the whole life of natives. At the heart of this novel lies how Europeans are guided by capitalist mind outwardly and by

colonial greed inwardly. This novel calls into question irregular performance of state protector. The agents of state apparatuses are themselves involved in rape and abduction. The native rulers are fully guided by European bourgeois. Westerners took the remote of the native country in their hand where native rulers function in the favor of westerners instead to function in support of their own group. Though the country is free from foreign occupation, people of the country are still prone to symptoms of war, erosion of the principle like life, liberty and pursuit of happiness.

Aiyero is an imaginary village township that Soyinka idealizes in the novel. It is his utopia. The Aiyero community leads a life of Spartan simplicity. Dwellers of this community are not attracted by the veneer of modern civilization. They live a life of peace and truthfulness. They are all close-knit and well bound together by common interests. It is modeled on an ideal communistic society where the motto is: from each according to his ability and to each according to his needs. Of course, utopias have been the dream of mankind from time immemorial. Man's desire for a perfect state has remained a dream, a noble dream at that. It has never had any real existence outside of his fond imagination. This ideal of the Aiyero community is not without its critics.

The unique factors that go into the making of its structure are based on firm foundation. They speak eloquently of its viability. These members of this community are lovers of truth and have firm faith in social justice. Their thinking has been guided by unerring reason. Soyinka does nowhere expatiate on his philosophy of social reconstruction or regeneration. He expresses his concrete views on this subject of social amelioration through some of the characters. He makes the Dentist, who is no less patriotic, express his own views. He believes that the snake must be scorched to death before it has time to bite. The policy of the Dentist may give short term results.

They are of little avail in the long run. But Ofeyi believes that a change for good must be brought about by a radical change in the spirit of the people. Soyinka is a pacifist and a lover of non-violence. He makes Ofeyi his mouth piece to envisage his political philosophy for the upliftment of the Nigerian society.

Soyinka's *Season of Anomy* has been interpreted and analyzed from different perspective by many critics. Soyinka's *Season of Anomy* dramatizes the breakdown of Aiyero community under the pressure of two different groups represented by Aiyero community and Western colonial group in the postcolonial Nigeria. In such circumstances, there is the possibility of the emergence of hegemonic mentality, which is stated in this research. But in the different perspective, Obi Maduakor takes it as a religious book. Commenting on the novel, he asserts:

Wole Soyinka's *Season of Anomy* is an intensely religious book, both in its preoccupation with moral issues and the strong impact of its ritual undertone. The imagination that conceived it is nurtured by the same moral outrage that occasioned the October Poems of Idanre and Other Poems and most of the elegies in *A Shuttle in the Crypt*. (85)

Maduakor's perspective gives a religious picture along with the moral values and norms in the post-independent Nigeria. The genius of Soyinka is matchless. His creative talent knows no dimension. Versatility is the hallmark of Soyinka.

Aisha Karim is the leading critic of Wole Soyinka. He is of the opinion that the mythological god of Nigeria is portrayed as the tormented deity in the novel, *Season of Anomy*. The torture and tormented plight of deity of Nigerian god refers to the tormented plight of the native people of Nigeria. The following lines convey Karim's viewpoint on the core content of *Season of Anomy*:

Speaking of Wole Soyinka's deployment of Ogun as a central trope in his work, the preeminent critic of Soyinka, BiodunJeyifo, observes that "the 'tormented figure' of the god seems appropriate to the 'trouble-torn' personality of the writer," and that it is also "eminently apposite to a trouble-wracked, post-independence Africa." Whether the analogy between Ogun and the writer works, it is extremely suggestive for our reading of Soyinka's *Season of Anomy*, the very novel that Jeyifo singles out for harsh criticism. (11)

Karim reiterates that Ogun is the god of creativity. But Soyinka presents this god in a somewhat odd and eccentric way. Ogun is also the individualist, acting on behalf of the community. Thus, it would be fair to say that to revive the myth of Ogun is to assert the implication of the role of individuality via communal practice and plan. In terms of the mythic presentation, this novel is drastically different from Soyinka's earlier novel, *The Interpreters*. It should go without saying that the novel is certainly uncharacteristic of Soyinka's oeuvre.

Another prominent critic of Wole Soyinka, Jane Tammy, says that individual will is celebrated by the author as the agent of social transformation. Soyinka writes for the sake of affecting certain stroke of transformation in society. Both *Season of Anomy* and *The Interpreters* aim at highlighting individual forces. Tammy makes the following view regarding to Soyinka's nuance and tact as an author:

Indeed, both of Soyinka's novels, *The Interpreters* and the later *Season of Anomy*, tend toward questioning of this role of individual will as the agent of social transformation — a role that is generally affirmed in Soyinka's prolific dramatic output. In following the lives of a group of friends, their drunken bouts, their individual love affairs, and their

idiosyncrasies, *The Interpreters* launches a supremely witty critique of Nigerian society, steered by corrupt, laughable, and self-hating elite.

On one hand, the novel preempts any possibility of social transformation as coming from these elite. (27)

Tammy maintains that novel deliberately avoids the need to reflect on the problems of society. Soyinka is more interested in the probable methods of social transformation.

Whatever methods he discusses are no longer efficacious and viable. Soyinka mistrusts collective activity. His work, *The Interpreters* is a case in point. As advised by the novelist, it is tough and challenging to reform society via philosophical model. No viable solution is propounded by the author.

The values propagated and embodied by the protagonist of the *Season of Anomy* are worth considering. Ofeyi's model of social reform and his vehement sense of resistance is two facet of the same coin. His unwavering trust in the power of unity is forced to disintegrate as his plan fails. The following lines clarify Nicholas Smithson's view:

Ofeyi's induction into the community highlights the novel's preoccupation with the idea of a workers' vanguard. Although Ahime sees Ofeyi as an answer in the sense that he expects Ofeyi to move to the community, Ofeyi has other plans. The healing essence which soothes one individual or some stray dog that happens to wander into Aiyero is not enough for the bruises of others I know of. They require a different form of healing. This different form of healing that Ofeyi envisions requires the emigrant men of Aiyero to infiltrate the land beyond Aiyero, across the river, in order to proselytize others outside of this community. (54)

Ofeyi wants the rest of the world to partake of that mysterious substance. He has the vision of reforming society. According to Ofeyi, the men of Aiyero, when they go to their new communities, would entail sowing a new idea. This project is described as sowing a new concept of laboring hands across artificial frontiers. While Ahime thinks of this sowing with a bit of alarm, it does not take Ofeyi much persuasion to get Ahime to concede to his request. Henceforth, Ofeyi must persuade these men, who have never joined a political party even out of curiosity. At first, it appears as if Ofeyi's project is succeeding. The working class is beginning to forge the unity to transform social conditions.

Brend Cooper studies in the form of play drama of myth. She offers the following view with respect to the literary versatility of Soyinka:

His lifework intends to fashion and re-fashion the myth. As the representative author of Nigeria, he wants to succeed in forging social harmony. His works subtly seek to offer the hope of individual regeneration through the enactment of ancient ritual. *Seasons of Anomy* are a prime example in this context. The theme of regeneration is noticeably present in the subtext of the novel. (57)

Cooper views that Soyinka's work revolves around myth. But Soyinka is not able to use mythic model as the successful model for ending burgeoning socio-cultural problems.

AbdulrazkGurnah comments on this fiction in somehow similar way and analyzes the mythical aspect. He says:

*Season of Anomy* valorizes myth over the demands of language and voice. Political dispositions are presented without irony and are often overtaken by a tough-talking radical voice, and the fiction of

competing languages and metaphors in which *The Interpreters* is written deteriorates, at worst, to the cartoon language of student politics. Despite the great power of the set-piece scenes of the killings, *Season of Anomy* is undercut by the very passion which is at the heart of its argument. (79)

Gurnah discusses about horror scene that touches the hearty passion. Shooting of the captain Magari and the murder of the nurse, which is discovered after eight days, are the pathetic scenes that arouses passions. Soyinka having mastery over art clarifies his views without using irony and tough-taking radical voice where she uses competing languages and metaphors in another fiction. He charges Soyinka while the scenes of the killings and terrific are setting Soyinka valorizes myth over the demands of language and voice. Using myth, Soyinka gives the touchy figure of the killings.

Emily Cappo has looked into the very title of this novel, *Season of Anomy*. She is determined to demystify the conscious choice of title for this science fiction novel. Her view is expressed in the following excerpt:

Wole Soyinka mentioned that he was not interested in the possibility of escaping and rebuilding lives. He was after exactly what he wrote, an exploration of a life doomed to disintegrate. That one may only have scraps for a life, and to want more will just break a person apart.

There's something endearing about the title of this novel. It sounds like the ultimate request of someone who is deeply in love, which when not granted, would render the person incapable of going on. (15)

Bleak vision of life is reflected in this novel. This vision is provocative of fear of life. Actually, clones are always supposed to live with the least hope of survival. The very title of this novel evokes the sense of the utter helplessness of life which is

circumscribed by the limited options given by the subhuman life. A kind of lingering anthropomorphic pride is entirely accountable for the inception of negative vision almost verging on despair and fatalism.

Annie Gagiano traces autobiographical elements in the novel, *Seasons of Anomy*. Thoughts are not properly presented in the novel. Gagiano makes the following remarks:

Soyinka's many plays, his autobiographies; essays, direct political statements and his other novel are probably all better known for their lucid presentation. Though lucidity is obviously present in these works, certain degree of obscurity is present. Relative obscurity is an index of absence of admiration-more highly rated than his second novel, *Season of Anomy*. The richness of this 1973 text is nevertheless in one way measurable by the fact that it is one of the few African Anglophone novels brought irresistibly to mind when so disparate and wide-ranging a list of topics as bodies' identities, subcultures and repression is mentioned. (76)

As claimed by Gagiano, it is a sustained, complex and intensely dramatic evocation of the ancient and urgent question of how violent political and social repression is to be opposed. The entire novel is replete with disparate social and political identities as well as the presentation of one main subculture. Sometimes, it aims at projecting insistent power of ruthless repression.

Soyinka's *Season of Anomy* has been criticized from different perspectives. Some of the critics point out the issue of religious and moral values, myth and re-fashion of myth, depiction of horror scene, war picture, and callous repression. None of the aforementioned critic has presented the issue of colonial and colonized groups.

Soyinka captures this theme by presenting the different scenery where native is still in repression and suffocation in the post-independence scenario of Nigeria.

Although all these critics have raised different issues in *Seasons of Anomy*, the critique of western modernity is totally absent in their reviews and consistent commentaries. Cartel corporation and patent right corporate house continue to expand their strategies of exploitation. The way plutocrats, tycoons, cartel entrepreneurs and various other owners of corporate houses used their plans and strategies to exploit Nigeria. Even the government acts on their behalf. Government policies do not stand in favor of the ensuring the basic rights of native people. No norm of native people is fostered. Only the cut throat competition is fostered. As a result, innocent and poor people are deprived of opportunities.

Those native youths of Nigeria, who want to bring good change in the society are blamed, discouraged, dismissed and deported to foreign land. That reformist like Ofeyi has to fall victims to surprise attack. Even the people of Nigeria do not bother to find out reality. They follow on the footsteps of the crowd. No common citizen is free in the real sense of the word. The bulk of exploitation on the part of cartel tycoon is no less than the range of exploitation during the colonial rule.

The researcher makes use of the theory of alternative modernity. The thoughts and ideas of ArjunAppadurai, ParthaChatteree and DipankarGutpa are cited as the basis for the theoretical framework. According to Dipankar Gupta “The model of modernity accepted by India at the time of liberation from colonial rule still persists, although it is beset with contradictions” (141). These contradictions are becoming more manifest with the advent of structural reforms. These structural forms are giving free reign to market forces. The crisis is deepening for the people in both rural as well

as urban areas. The resolution has to come from the working people as they struggle to creatively survive under hostile circumstances.

Depankar Gupta holds effective and sustainable political structure as the sound basis for the inception of alternative modernity. He says that “effective political structure that promotes modernization must fall eventually before its own creation. Thus the political system itself becomes an enterprise, a business out of which profits can be made” (75). It begins to follow the rules of any business enterprise in terms of the capital to be invested and the rate of return. Such a system can, therefore, remain neither secular nor democratic.

To resolve these contradictions the most commonly held argument is that of further modernization. In other words, if the economic base is made secure, then the possibility of a modern secular democracy emerging is also easier. To quote Dipankar, “If there is enough produced and enough distributed then both profits as well as some form of social and political equality may be ensured” (82). However, this is an argument that has no answer to the problem of how to move rapidly from a backward to a modern economy. There may, therefore, be much to argue in favor of an alternative viewpoint for resolving the contradictions. The objective is, according to Dipankar, “to construct a modern society, which has both a different economic base as well as a secular, democratic structure built on that base. It may not be very clear what this alternative notion is. But that is precisely where the challenge lies” (63). However, scholars critical of Eurocentrism have shown that that the diffusion of capitalism throughout the globe has produced heterogeneous political, social, and cultural effects. These effects bring other parts of the world into being. Such a transformation is oriented towards modernity.

ArjunAppadurai has called the forms of social organization he had observed in contemporary Latin American, India, and East Asia as “alternative modernities” (265). ArifDirlik argues that “modernity may no longer be approached as a dialogue internal to Europe or Euro-America but as a global discourse in which many participate” (Modernity 17). It produces different formulations of the modern as lived and envisaged within their local social environments. A post-Eurocentric paradigm demands a rethinking of a conception of history. Such a rethinking leads to the production of a Eurocentric modernity.

Chakrabarty terms this conception of history “historicism, a linear conception of history as secular, homogeneous, empty time progressing relentlessly towards the present that encompasses all human experience. Instead of allowing for simultaneous incommensurability” (131). This conception of history conceives difference as time lag. More provocatively still, Chakrabarty sometimes suggests “that a post-Eurocentric interrogation of dominant paradigms may go so far as to put in question the utility of historical and social-scientific frameworks themselves” (79). Chakrabarty proposes instead that “post-Eurocentric scholars conceive of different historical realities instead in a relationship of translation that does not forfeit the singularity or difference of either” (154).

Modernity for us is like a supermarket of foreign goods, displayed on the shelves. No one there believes that nonwestern people could be producers of modernity. The bitter truth about Asian-African present is the main subjection. According to ParthaChatterjee, “It is because non white want to be modern that desire of the third world people to be independent and creative is transposed on to their past. It is superfluous to call this an imagined past. Third world people construct it only to mark the difference posed by the present. The very modality of our coping with

modernity is radically different from the historically evolved modes of Western modernity. The third world people's social change is the modernity of the once-colonized. The same historical process that has taught the people of nonwestern countries the value of modernity has also made us the victims of modernity. The shifting attitude to modernity cannot but deeply be ambiguous.

The proposed thesis will follow the extensive planning. The first chapter of this research deals with the introduction of the topic. Topic is discussed and the essential tool will get brief coverage. Different views of the critics will be examined and the proposed topic will be contrasted. The design of the proposed thesis gets mention in the first part of the thesis. In addition, the departure of the issue is also mentioned arguing for the distinctness and originality of the proposed issue. In the second chapter, the researcher analyzes the text thoroughly by bringing the theoretical insights of different theorists of alternative modernity. With the theoretical basis of alternative modernity, the present task of textual analysis has to be completed. In the last chapter, the researcher projects the conclusive finding of the research.

## **II. Critique of Western Modernity in *Seasons of Anomy* by Wole Soyinka**

This research examines and explores how the imported version and vision of western modernity generates social chaos, rampant exploitation, erosion of native culture and political unrest in Soyinka's *Seasons of Anomy*. *Season of Anomy* depicts how the western mentality of exploitation and conquest continues to pervade even in the post-independent Nigeria, many entrepreneurs, tycoons, corporate heads and pioneers of cartels, who are backed and funded by rapacious westerners, try to put the resources of Nigeria under their grip. Mining trust and cartel have extended their tentacle to such an extent that no genuine reformist of Nigeria can check them. The deceptive and treacherous strategies adopted by the followers of western modernity operate in a subtle and indirect way. In addition, in Nigeria too, there are many persons who support the programs of those who want to exploit Nigeria.

The most shocking thing is that even the native Nigerians are not aware of the vicious way in which they are exploiting the productive resources of Nigeria rapaciously. Gullible Nigerians, those natives who seek short-term benefits and those inhabitants of Nigeria who are heedless of the future of their country are in complicity with representatives of cartel and mining trust. There are two important persons named Ofeyi and a dentist. They are aware of how much Nigeria is plundered and exploited by westerners, their Nigerian allies and corrupted natives.

There are some people who do not bother to find out the right or wrong. Due to small chunk of benefit given by agents of cartel and mining trust, those native people of Nigeria give their support to them. It is obviously clear that "the agents of corporate houses, cartel members and figureheads of mining trust including tycoons have been backed by westerners. In these entrepreneurial ventures, there are

westerners” (78). There is a majority of westerners in the groups who lead cartel and mining trust.

Ofeyi knows about how cartel is exploiting Nigerian people. The dentist also knows that strong initiative should be taken to curb the vicious practice of exploitation perpetrated by westerners, members of cartel and other organizations that came into establishment via the grace and mercy of western tycoons, entrepreneurs and corporate members. Like Ofeyi and the dentist, there are other persons like “Zaccheus and a woman who support Ofeyi’s vision of liberation of Nigeria from the callous practice of atrocity and exploitation. Ofeyi is so much upset by the bulk of rapacious plundering made by cartel monopoly” (76). He wants to protest the growing exploitation of Aiyero. He puts forward two ways to save Nigeria from the ruthless plundering of resources by cartel monopoly.

One way is to inculcate the vision of workers’ vanguard. He wants to unite all the workers so that their collective work, collective sense of sacrifice and altruistic sense of cooperation save themselves from the ruthless monopoly of cartel and mining trust. To show how the unity amidst workers and collaboration can initiate a new program, Ofeyi begins to set up a new program. He asks workers to seek “a site where shale dam project can be constructed. As an example of how the unity of native workers’ power can create” (54), Ofeyi requests them to construct dam project and install power plant.

The researcher makes use of the theory of alternative modernity. The theories of alternative modernity propounded by ParthaChatterje, ArifDirlik and Dipankar Gupta are mobilized to conduct the thorough analysis of the text, *Change*. Alternative modernity counters the all-encompassing, universalizing hegemonic essence of

westernized modernity. The thoughts of ParthaChatterjee, Dirlik, Lennox and many other theorists appear to be relevant for this work.

The term “alternative modernities” is used most prominently with reference to nations and civilizations. It inherently embodies the implied suggestion of cultural homogeneity within their boundaries. It is at odds with simultaneous claims to the cultural complexity of the contexts of modernity. The idea of alternative modernity is anything but self-evident. Modernization has not led to the cloning of societies after a Western model. Claims to alternative modernity are highly problematic to the extent that they fail to address fundamental structural questions of modernity. In his book, *Reconfiguring Modernity*, Dirlik comments:

It is not clear whether globalization is the final chapter in the history of capitalist modernity as globalized by European power, or the beginning of something else that is yet to appear with any kind of concreteness. What is clear, however, is that globalization discourse is a response both to changing configurations in global relations—new unities as well as new fractures—and the need for a new epistemology to grasp those changes. (6)

Dirlik argues that coming years will demand new ways of thinking our way out of the burdens of not only the past, but, more importantly, of the present. While significant in challenging Euro/American-centered conceptualizations of modernity, the idea of alternative modernities is open to criticism. It is open to criticism because it has acquired currency in academic and political circles. The historical experience of Asian societies suggests that the search for alternatives long has been a feature of responses to the challenges of Euro-modernity. Alternative was conceived earlier in systemic

terms. In its most recent version since the 1980s, cultural difference has become its most important marker.

Towards this plan and program of Ofeyi, cartel monopoly and mining trust are already angry. Agents of cartel monopoly are already willing to teach Ofeyi a bitter lesson. The spies, entourages and allies of cartel monopoly are already determined to show to the public that Ofeyi is a failure. In these conspiratorial strategies of cartel monopoly, there are “some natives who are involved. These natives do not bother to know that what Ofeyi and his followers have been doing is good for them, their country and for the coming generation too” (43). But persuaded by the cartel members, these natives, spies and allies set traps for Ofeyi.

When Ofeyi is going to watch the construction of dam project, he has to face a huge assault from the native hunting tribes of Nigeria. Considerable number of people is lost in this lethal encounter. This encounter is intentionally designed by some of the government employees also. Even the police administration and army regiment are implicated in orchestrating this encounter. When Ofeyi along with his colleagues was heading towards the dam site for observation, he is attacked by native hunters who are assisted by some of the police and army personnel.

Government bodies and apparatuses do not bother to promote those who act genuinely for the sake of nation and the future progenies. Even the native Nigerian people who are working as “government employees indirectly support the plans and programs of cartel monopoly. They are no less aggressive and colonizing than the western colonizers” (63). The following extract recounts how cartel launches surprise attack on the group of youths involved sincerely for the redemption of Nigeria from the cartel monopoly:

And the plague had been welcomed into the bloodstream of some who shared neither land nor cause with the cross-river clans, but who, anxious not to be outdone in the predator game, preyed upon the victims as they passed. But Labbe Bridge marked the boundary of organized carnage. A few days before, the bridge itself had been a death-trap for many. The executioners had waited at such obvious points of escape and picked their victims at will. Thinking of this Ofeyi walked further upriver, making for a tributary whose white sandbanks stood out sharply in his mind from a journey some years before. (427)

The death-trap is set on the way to cross-river. Had Ofeyi succeeded in reaching dam site, he might have encouraged workers in the completion of dam project. The successful completion of dam project might have enabled Ofeyi to establish workers' vanguard. If workers' vanguard were formed, Ofeyi's power might have increased. Such a power would have been able to check the rapacious programs of cartel monopoly. That is why, it is necessary to check the passage of Ofeyi to dam site. When he is passing through cross-river, a group of partly identifiable and unidentifiable groups of natives including spies of cartel and armies of government assaulted on the group of Ofeyi.

Countless numbers of children, their fathers, and others youths lost their lives. In addition, dam site is also demolished. After committing this sort of murderous and gruesome acts, the assailants disappeared. When Ofeyi and Zaccheus went to the army regiment and police headquarters for help, they are chided by police and army personnel. Only in this situation, Ofeyi comes to know how "extensive the network of cartel alliance and conspiratorial strategies is.

Adding the adjective alternative to modernity has important counter-hegemonic cultural implications” (21). It also obscures the entrapment of most of the alternatives claimed--products of the reconfigurations of global power. Culturally conceived notions of alternatives ignore the common structural context of a globalized capitalism. Cultural change is held as the prime locomotive behind the emergence of alternative modernity. With this respect, Dirlik makes the following responses:

The seeming obsession with cultural difference, a defining feature of contemporary global modernity, distracts attention from urgent structural questions of social inequality and political injustice that have been globalized with the globalization of the regime of neoliberal capitalism. Interestingly, the cultural turn in the problematic of modernity since the 1980s has accompanied this turn in the global political economy during the same period. (78)

As claimed by Dirlik, arguments for alternative modernities need to re-articulate issues of cultural difference. While significant in challenging Euro/American-centered conceptualizations of modernity, the idea of alternative modernity is open to criticism. It has acquired currency in recent years in academic and political circles. Adding the adjective alternative to it has significant counter-hegemonic intentions. But it ignores that these new alternatives remain entrapped within the hegemonic assumptions of an earlier modernity.

For avoiding any threat to cartel monopoly, cartel agents have employed a horde of ruffians and thugs. These thugs make surprise attack; disappear so that cartel-friendly government employees could easily blame Ofeyi for “the murder of innocent people. Cartel thugs and ruffians backed up by corrupted armies and polices

damaged Ofeyi's plan. After that, they reversely blamed Ofeyi for the murder" (121). To discourage Ofeyi and to nip the protest against cartel in the bud, such a gruesome murder is committed. The dead bodies are kept in the refugees train and brought to the deep gorge and then thrown out to erase the proof.

In a vicious plan and conspiracy, lots of government employees and even the native people who are exploited by cartel are involved. It is a sad and tragic matter that those who fight for freedom and justice are trapped in such a way. Even after the so-called independence of Nigeria, the colonial mentality is found even amidst "those natives of Nigeria who are working in different sections of the government of post-independent Nigeria" (61). The following lines are cited to show how cartel ruffians and thugs mercilessly throw the dead bodies of people killed in the assault in cross-river:

A train bearing refugees to safety had stopped over a bridge, emptied one wagon full of corpses into the gorge below. When the bolts were first removed the bodies simply fell out, tumbled towards the thin ribbon of water far below the narrow bridge. Then the sanitation men in their brown uniforms, handkerchiefs tied to their lower faces began to haul out the others one by one, prodding through the metal gaps to push into the void those which were caught between the girders of the bridge. Faces of survivors crowded the windows on that side, set faces followed the motions of this parody of acrobats through space and sunshine. (428)

Some of the selfish and thoughtless natives are in complicity with westerners and agents of cartel monopoly. They do not have a sense of responsibility towards their country. It appears that not only the westerners and cartel monopoly agents but even

one group of Nigerians seeking a moment to exploit the other. Rather British colonizers were not as murderous as cartel ruffians and thugs who are all Nigerians.

Even the government is aligning with cartel gang and ruffians of mining trust. In a sense, it can be said that Nigeria is not free in the real sense of the word. The independence from the colonial rule of Britain is just the nominal freedom only. In the real sense, Nigeria is not free and independent. The so-called apparatuses and mechanisms of domination and exploitation are still “operating from different centers of power. The so-called sense of independence does not guarantee people justice, freedom, opportunity and equity” (62)

The passage of societies from the experience of the colonial past is the only concern of the society. That is why the postcolonial Marxists are opposed to the postcolonial valorization of escape from the colonial experience. Benita Parry exhorts that frequent attachment to the colonial history and experience should be avoided. In its place, a fresh viewpoint on the social problems of the present time has to be adopted. The following excerpt projects Perry’s clear emphasis on the Marxist viewpoint in analyzing the collective socio-economic problems of the time:

Rather than indicating contemporary social circumstances, does it signify a state of mind preoccupied with effecting a disengagement from the previous condition? And since, despite formal decolonization, this experience remains a potent factor in the formation of its practitioners, North and South, East and West, does the gesture to an existentially 'beyond' intimate a therapeutic discourse composed by critics, scholars, and writers in pursuit of intellectual self-fashioning? (19)

Parry concludes that postcolonial studies cannot be left to the meta-commentaries of literary and cultural critics. Furthermore, he argues that it requires the analytical skills of political and social theorists, economists, historians, geographers, anthropologists, and sociologists. Only then will it be possible to study the state apparatus, economic organization, social relationships, and cultural forms of actual and differential post-independence regimes. Parry finds that dominations and exploitations have taken new forms. Hence, the relevance of Marxism has to be sought from new level.

The postcolonial Nigeria has fallen into the hands of corrupt politicians, cartel monsters and selfish gangs of native people. The level of bribery, nepotism, conspiracy, atrocity and exploitation is rather on the increase during the postcolonial period of Nigeria. Humanity is on the wane. Brutality and barbarism are waxing. The responsible body that has to check such a callous practice is colluding with selfish westerners and cartel ruffians. The following lines exemplify how cheaply human bodies are taken in the postcolonial Nigeria:

A child corpse flew right over the steel arch and plummeted down like a plump wild duck. The distant barely recognizable splashes grew even more beggarly as the bodies dammed the trickle. Then the wagon door was raised, the bolts rammed place and the train moved on. Zaccheus, fleeing back on that train had withdrawn his head after the first cascade of bodies, contenting himself with observing the changes that were rung in the faces of the hardier watchers. He felt that with most, with the few who stuck it till the end there was an element of compulsion, a resolve to brand the scene on their minds forever. (428)

Zaccheus is silenced by the unspeakable violence that he happens to witness. Having seen the scene in which cartel ruffians throw the dead bodies of children, Zaccheus is

profoundly shocked. He has never imagined that Ofeyi's good plan to construct shage dam project and workers' vanguard would incur such a hefty price. The most cruel and heart-rending activity is done by cartel ruffians. Seeing the reverse outcome of their reformist plan, both Zaccheus and Ofeyi are dumbfounded. They are too confounded to know how their plans proceed ahead.

Qualifying modern with an adjective distracts attention from fundamental questions of modern history. Furthermore Dirlik adds that "What is needed instead is confronting modernity as historical concept, not necessarily to abandon it, but to rethink it so as to accommodate our changing understanding of its present and its past"(97). The fundamental problem with the notion of alternative modernities is that it is not quite clear what modernity they are alternatives to. In recent usage, the idea of alternative modernities appears more often than not in a cultural guise. The particular cultural legacies of these societies call for different trajectories of modernity than those of Europe and North America. Sara Lennox puts forward the following view in this regard:

Cultural turn in the understanding of modernity demands closer critical scrutiny than it is usually given either by its advocates, who partake of a tendency in contemporary culture to fetishize difference, or by its critics who simply dismiss it for its evacuation of modernity of any substantial content. Like the kindred term, multiple modernities, alternative modernities as concept is symptomatic of another crisis in modernity, this time occasioned by its globalization. Whether these terms help account for this crisis, or render it more elusive and obscure is an important question. (159)

The search for an alternative modernity is of the utmost urgency. The fundamental question is whether this search responds to the demands of identity politics or problems thrown up by a global capitalism. Foremost among these problems are ecological destruction and the concentration of wealth in ever fewer hands across the globe.

Cartel monopoly, patent right, mining trust, and corporate culture are some of the successors of European colonialism. These are the means and mediums to spread “the vestiges and remnants of European colonialism. These institutions are ways to make a comeback of western colonizing power” (131). But the most pathetic and startling truth is that government employees like lieutenant, sergeant and various other bureaucratic personnel are embroiled in this mission of colonizing agents.

Having seen the involvement of police employees in Cartel backed surprise attack in the cross-river, both Zaccheus and Ofeyi go to the police administration. They complain that they have witnessed the involvement of some police officers in the gang of ruffians who attacked people going to dam site. The sergeant turns his deaf ear to their complaints. He rather twists the matter. From the way he talks to Ofeyi and Zaccheus, it becomes manifestly clear that “he is already bought by cartel agents. Like him, there are many government bodies which function as the puppet of cartel and westerners” (141). The following lines illustrate this point:

The desk-sergeant’s face did not pretend to interest, much less concern.  
 You have reason to believe. You have reason to believe. My friend, we  
 need more than that to take action. Ofeyi damped his rising temper.  
 Someone actually saw her carried in forcibly. His expression did not  
 change nor did he stop the entries he had been making in a large  
 register when they arrived. Ofeyi was not even sure that he had looked

up once since they entered the station. Someone actually saw her. You have reason to believe. We all have reason to believe. Someone actually saw her. Where is that someone? (436)

The sergeant uses the cliché ‘we all have reason to believe’ repeatedly. He does not talk in a precise language. He is dubious and ambivalent. From the way he talks it is clear that he is not ready to fulfill his duty. As a responsible government employee, he has to address the victims. He should take initiative to form a body of investigation. But he does not do this. He hesitates to give any kind of crystal clear way. His dubious response itself is the evidence of the fact that he is in complicity with the cartel conspiracy.

Instead of sending a group of polices for investigation or sending police circular to headquarter, he simply talks about other trivial things. He raises questions like who is the witness of the murder case. He aims at knowing about witness so that “he can bully and threaten the witness in case he or she reveals the truth. Instead of exploring the reality regarding murder, he simply tries to hide the truth” (55). Due to the behavior of such native employees in government position, innocent people are deprived of basic access to justice, equity and the possibility of redemption.

The most characteristic alternative modernities are those that are called hybridized forms. It appropriates and transforms global cultural forms to local needs, beliefs and conditions. This does not make them extensions of modernity, but “new culturally-situated forms of modernization. Modernity is not so much adopted as adapted and re-created, and increasingly, modernities may adapt other alternative modernities” (Gaonkar 72). Alternative modernities introduce the plurality of modernity, and the agency multiplying its forms. According to Sebastian Conrad, alternative modernity follows the following locus of evolution:

Alternative modernities emerge firstly through the redeployment of modern Western cultural forms: material, discursive, social and even ethical. Yet political modernity has been appropriated and enculturated by post-colonies. Nowhere is this more dramatic than in India.

Modernity is not simply a function of historical development but of cultural differences. (65)

Cultures are not necessarily engulfed by modernity, but creatively adapt it to local needs. It always unfolds within a specific cultural or civilizational context and different starting points for the transition to modernity lead to different outcome.

To file an application for missing person inquiry, the sergeant takes the bribe of ten dollars. Ofeyi has to pay ten dollars to the sergeant for just filing an inquiry. Even a government employee like sergeant takes ten dollars as a bribe. From police administration to army regiments, the cases of bribery, nepotism, corruption and degradation are mushrooming. The following lines throw light on this aspect of the text:

Zaccheus hemmed, took Ofeyi aside and rubbed the fingers of one hand together in a standard gesture. Do you think that might help you? Ofeyi understood, nodded and dug into his pocket. Taking out five pounds he queried Zaccheus. He suggested he double it. With the ten pounds folded in his hand he returned to the desk, raised a corner of the register and slipped the wad of notes under it. The sergeant stopped writing, sighed as if in boredom and pushed aside the huge volume. He took out a smaller note-book from under his desk, then with an impatient grunt as if searching for his pen. (436)

The sergeant becomes ready to take bribe to accept the case of missing person inquiry. Far from taking instant action against those who openly assailed and murdered innocent persons, he turns to hide the matter. He lingers a lot to accept the application letter. Sergeant's gestures, moods, dubiety and evasiveness of the sergeant show that he is not working as the representative and responsible government employee. Rather he is enthusiastic enough to work as a puppet of cartel monopoly.

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When Ofeyi and Zaccheus do not get satisfying responses from police employees, they go to the army regiment. They complain to the lieutenant that some

of the armies are involved in the assault launched by hunting tribes of the area of cross-river, lieutenant gets belligerent. The lieutenant overreacts belligerently that Ofeyi and Zaccheus are blaming army personnel. But when Ofeyi says that it is Zaccheus who “witnesses the involvement in the gang of hunting tribe who murdered innocent people who followed Ofeyi, the lieutenant flinches back. He asks them to show other essential evidences”(133). He also warns them not to file a case without collecting authentic evidences. The following lines prove the fact that even the lieutenant is in complicity with cartel agents. For the fulfillment of cartel’s interest, even the government employees can go to an embarrassing extent:

My name is Lieutenant Sayi. Ofeyi began to explain what he thought was a misunderstanding but the man smiled sadly. Yes, I know you asked for Captain Magari. I am afraid he is dead. He was shot at the Airport three days ago, trying to stop some of the army boys from shooting down civilians. I understand from the guard that you are friends of his. I am sorry. I wondered if there was anything I could do. He was both a colleague and friend. If I could be of service to you in any way, Ofeyi was only slowly taking in the message. So Magari is dead? The officer remained silent. (441)

Lieutenant is silent most of the time. He is evasive. He does not like to give straightforward answer. On the one hand, he has to save those cartel ruffians who caused such a murder of massive proportion. So when Ofeyi complains that some army members are involved in the assault at the cross-river site, he has neither power to avoid Ofeyi’s complaints nor the tact to deal with the case sensitively. The hesitation to help the innocent public in dire situation itself is one of the strong evidence of how government works in favor of agents of colonizing forces and trends.

Although greatly exceeding its brief, a post-colonial-inspired language became the language of globalization studies in the 1990s. Varied as the discourses of postcolonialism and globalization might be, according to Simon Gikandi:

They have at least two important things in common: they are concerned with explaining forms of social and cultural organization whose ambition is to transcend the boundaries of the nation-state, and they seek to provide new vistas for understanding cultural flows that can no longer be explained by a homogenous Eurocentric narrative of development and social change. (627)

What made post-colonial theory so useful was its ability to comprehend the postmodern movement of culture beyond the nation state at the same time as it addresses the particularity of the (largely non- Western) local. This represented not just an appropriation of the language of the post-colonial but also an unprecedented dominance of the Humanities in the descriptions of global culture. Modernities are a theme of contemporary time.

There are some natives who are betraying their own brethren. Ofeyi, Zaccheus, Dentist and various other natives have sacrificed their lives for the sake of freeing Nigeria from corruption and exploitation. But there are some other native people of Nigeria who are disturbing those youths like Ofeyi and Dentist. Nigeria is the country where one group of people betrays another. Despite the fact that cartel is exploiting innocent people and government employees are in complicity cartel entrepreneurs, majority of Nigerian people are against those who want to put Nigeria on the good path.

Leaders like Ofeyi and Dentist are involved in the mission to bring Nigeria from cartel monopoly and plundering. But they are not getting support and inspiration

of other Nigerian people. One of the common people is pretty aware of this sort of situation. He makes the following commentary about this aspect of the disparity in the intentions of Nigerian people:

The leader said at the end, it is not that we do not believe you are not natives of this damnable place. But we have had traitors among us who tried to buy off their own lives and property by betraying their own people. Many have done strange things. What do you want? We are looking for some friends. There was another silence while their spokesman gave them a further inspection. Then he signaled to his companions, adding in explanation to the two intruders, you will have to be blindfolded. This church here is not our real hiding place. They allow themselves to be blinded. The leader continued to speak. (448)

A huge mass of Nigerian natives allow themselves to be cheated, hoodwinked and deluded by another groups which are in complicity with Cartel conspiracy and corporate tricks. That is why the leader makes it clear that majority of people are ignorant and innocent about how major centers of productions and business houses are using other people of Nigeria as the tool to exploit. Before their own eyes, cartel agents are exploiting the productive resources. But Nigerian people are not able to get united totally.

If all the Nigerian people are united, no force either western or cartel can exploit them. But the so-called clever groups of Nigerian natives do not “care about this sort of condition of Nigeria. They try to know about how to make money. For earning money and reaching the position, they can go to any extent” (141). They can enter into alliance with cartel monopoly. They can attack other natives like Ofeyi who are engaged in remaking postcolonial Nigeria.

Because Nigeria has a significant history of European settlement, its colonial history and culture is notably different and as a consequence so too is its magical realist writing. Cooper delivers the following commentary on the possibility of magic realist literature in the Nigerian country:

Additionally, the need to reconsider its history and its mythologies in the light of the nation's new post-apartheid political conditions provides a motivation for Afrikaner writers to employ magical realist techniques. Magical realism is becoming more widely recognized in both English language and Afrikaans literature due to the English language publications. Most of the South African novels are attempts to rethink the position of Afrikaners in the new cross-cultural South Africa, particularly in relation to the denial of influence of indigenous African myth in a mainly strict protestant Christian context.

Cooper claims that Nigerians have to reinvent the real and reconsider the past from an alternative perspective when trying to imagine a new Nigerian. Dead characters and ghosts amongst the living in his fictional Afrikaner communities are used in order to emphasize the relevance of the past to the present. They are also used to ensure that Afrikaners do not dismiss their role in the formation of both the old and the new Nigeria.

There is a community named Aiyero. This community is hitherto uncultivated. Many entrepreneurs and monopoly monsters of cartel are ignorant about the vast productive possibility yielded by Aiyero. Communal values and rules are deep-rooted in this place. No exploitative and ruthless system has made its appearance in this place. When the postcolonial government of Nigeria opened this place for outsiders, "many tycoons, cartel agents and ruthless followers of the system of capitalism made

their entry into this place. They have cast their eyes on the fertile land and productive resources of that place” (151). If cartel agents make their entry into this place, this place will have to face many things. More than two third of its resources would be emptied if those plunderers of corporate houses come to this place. Assuming that this place will be emptied of natural resources, in case corporate tycoons and patent right agents come to this place, Ofeyi, Zaccheus and other persons initiate the programs to promote socialistic or collective values.

If Ofeyi’s project of building a worker’s vanguard seems to have failed against the repressive regime of the Cartel, it would be necessary to seek alternative option. The Dentist’s project of decapitation, either. At first glance, it seems that guerilla warfare is the more effective option. The following extract hints at this possibility no matter how defeated Ofeyi’s socialistic plan might be:

Ofeyi is finally rescued from prison by the Dentist, who takes the jail warden hostage. In the end, though, this is not what the novel sees as a satisfactory solution. Temoko was sealed against the world till dawn. All that the combined efforts of these characters have been able to retrieve from this netherworld three-in-one prison house, lunatic asylum, and leper colony, is the limp figure of a comatose Iriyise, a breathing body but without life. All Ofeyi can do by the end is ask, what ravages had induced this deep refuge in her volatile self. (132)

Ofeyi is not simply commenting upon Iriyise. Indeed, Iriyise becomes the crystallization of a much more generalized condition. Her plight is marked by an abdication of the will, resignation, and withdrawal. Her suffering is an example of the ultimate condition of the living death. Rather, in representing these political endeavors as failed attempts, and in retracting these as solutions. It signals its own

self-consciousness about its inability to tackle a causal problem. This problem is already identified. But it seems as too overwhelming to represent. Indeed, the problem lies almost outside of representation.

Ofeyi is fired after having been chided by the government mediator in the Corporation Chairman's office. Ofeyi counters with his complaint that he knows where the profits go. He does not know where the workers disappear to, the so-called agitators. Recognizing that modernities are multiple and diverse acknowledges the multipolar realities of twenty-first century globalization and the rise of the rest. Real-existing modernities are mixed "social formations in that they straddle past and present and import and translate styles and customs from other cultures" (77). In addition, modernities are layered. Some components are shared among all modern societies. The significance of claims to alternative modernity lies elsewhere in the assertion of the right of different societies to define modernity. Western scholars believe that modernization must follow the course of Westernization.

This belief has been questioned. The important question is why this question is expressed presently in culturally-inflected claims to alternative modernities. More than the ambiguous evidence of cultural difference, it is the empowerment of claims to alternatives that are in the process of transforming modernity. Transformations in our understanding of modernity also call for an appropriate past to account for them, which has led to the uncovering of new evidence, or the revalorization of what people have known all along. While this is to be welcomed for rescuing modernity from the hegemony of a Eurocentric historiography, it is not without pitfalls of its own.

Lennox contends that "For all its counter-hegemonic implications, so long as it remains bound to modern categories of nations and civilizations, the idea of alternative modernities also opens the way to a historiographical parochialism" (87).

Attention to this predicament is a precondition of rewriting the past so as to avoid both earlier hegemonies and pressures to confinement in service of a global identity politics. This requires rethinking the past not just as a source of one or another form of modern political identity, but as a resource for addressing problems of a common human identity.

Ofeyi's dispute with the Corporation turns out not to be only that. In taking issue with the Corporation, he has confronted the entire government and corporate machinery. The Cocoa Corporation is not a self-enclosed, isolated whole, carrying out its work of accruing profits on its own. Indeed, the Corporation is inextricably tied to the government. It becomes clear at the supposed mediation by the government official during the dispute between Ofeyi and the Corporation. Ofeyi notices that the government mediator continues to refer to "the Corporation as we. Moreover, in response to Ofeyi's complaint about the health benefits of the cocoa products, It is informed him that the products have been examined by analysts, chosen and approved by the Government ministry"(144). The following lines add more clarity to the harmful scheme created by corporate entrepreneurs:

This reference to Moscow alerts those who had supported Ofeyi's plan with one accord. For what the government representative indicates here is also his own government's alliance with the other pole of the Cold War, that is, the United States. This association is reinforced when Ofeyi is summarily given a leave of absence. Ofeyi is sent abroad by the Cartel superiors, as a carefully planned design to the first sign that Ofeyi might be an agitator among the workers. The alibi is that Ofeyi's subversive jingles and advertisement campaign are losing their edge.

U.S. makes its first appearance as the prime site for Ofeyi's rehabilitation. (278)

They continue to add that Americans are a prosperous because they really understand the profession. This casual reference to America as the optimal location for honing Ofeyi's advertising skills, for obtaining the best possible results from his talents. Ofeyi is not only to be sent away for duration suitable for his rehabilitation as an advertising genius, but also for a political agent to be reformed into an obedient and happy employee.

The conceptual premises of alternative modernity are relatively straightforward. According to Lennox, "the first premise is the acknowledgment of modernity as a global presence with universal claims. To think in terms of alternative modernities is to admit that modernity is inescapable" (121). Modernity is now everywhere. It does not follow from its ubiquitous status. Modernity means the same thing or displays identical features everywhere. "Modernity has assumed different form and content in different historical and cultural contexts, where it is assimilated or translated to the very conditions being transformed under its impact" (Lennox, 147). It ceaselessly generates new modernities out of the past, present and future.

Modernity is compatible with different cultural practices. Modernity is cultureless, and can be deployed in service of different cultural legacies. As Carl Pletsch argued "three decades ago, this was the case with modernization discourse which perceived modernization as progress from tradition to a modernity ruled by technological rationality and, therefore, implicitly cultureless" (153). It has been echoed in the instrumentalization of modernity as techniques. While there is a culture of modernity, it is at all times part of a complex cultural environment. Pletsch makes the following remarks:

Rather than the culture of modernity driving its competitors into oblivion, new cultural modernities are generated out of the interactions between different cultures. This has been the common theme in postcolonial criticism in the insistence on hybridization as cultural process, as well as in kindred notions of cultural translation or translated cultures. (80)

The relationships between the spaces of modernity are moreover riddled with contradictions. Alterity is the product of the processes of modernity in particular historical contexts. The argument is directed against the binary opposition between modernity and tradition in modernization discourse. Such line of thinking conceives of modernity as a functionally integrated whole. It views the relationship between the two as a zero-sum relationship. This argument captures modernity in a native space where modernity is comprehensible only in its service to tradition.

Iriyise's body is an example of the most callous act which corporate hounds are capable of. Her death serves as an important sign of how the prospect of protest is dim in the country where one powerful group of Nigerian people is exploiting or helping westerners to exploit the other group of the same natives. The description of Iriyise dancing the cocoa dance brings home the failed nature of narrative as a political act. The following lines serve as an instance:

The pod lifted slowly, guided by unseen forces. Iriyis floated out on a layer of palm oil under her skin, and stepped onto an earth-covered stage. Then it moves into a thunderstorm of applause. But Iriyise saw nothing of the thousand eyes. She was deaf to every cue. Palm oil ran freely in her veins until, exhausted, she gathered herself for the final leap. Back within her shell, lathered, she felt, not in sweat, but in rich

black oil she waited again to be passive. When Ahime lures Ofeyi to Aiyero, setting the stage for potential resistance to the Cartel, he does it through Iriyise. (187)

It is no coincidence that after Iriyise disappears by Chief Biga for her part in Ofeyi's subversive activities, she reappears in a coma. What is now a momentary confinement in a cocoa shell becomes revealed later as an intensified state of confinement in a comatose? Art in the world of cartels and profits is reduced to a possible, but failed, political act. If Ofeyi and Iriyise seem hollow and unconvincing as symbols of revolutionary renewal, the representation of the Cartel bosses as symbols of incarnate evil also lacks credibility.

To think in terms of alternative modernities is to recognize the need to revise the distinction between societal modernization and cultural modernity. That distinction is implicated in the irresistible but somewhat misleading narrative about the two types of modernities. Societal modernization which involves a set of cognitive and social transformations is both good and inevitable. It is again relevant to quote Gaonkar:

On this account, the cognitive transformations include or imply the growth of scientific consciousness, the development of a secular outlook, the doctrine of progress, the primacy of instrumental rationality, the fact-value split, individualistic understandings of the self, contractualist understandings of society, and so on. The social transformations refer to the emergence and institutionalization of market-driven industrial economies. It consists of bureaucratically administered states, modes of popular government, rule of law, mass-media, and increased mobility, literacy, and urbanization. (175)

Two opposing sets of transformations are seen as constituting a relatively harmonious and healthy package. This is the idealized self-understanding of bourgeois modernity historically associated with the development of capitalism in the West. That questioning takes the form of proclaiming the end of modernity. Modernity has traveled from the West to the rest of the world not only in terms of cultural forms, social practices, and institutional arrangements but also as a form of discourse that interrogates the present. That questioning of the present cannot escape the legacy of Western discourse on modernity.

Aiyeru is a coastal African farming and fishing community. Its main moneymaking industry is boat building. It is isolated from the rest of the country by lagoons. It is approachable only by boat. It has kept its traditional ways, while most of the country, notably the modern city of Ilosa, has yielded to foreign influences. It has only recently come to the attention of the public as a curiosity for tourists and sociologists. The National Cocoa Corporation sees it as a new region to be exploited. It has sent its promotions group, headed by Ofeyi, the protagonist, to prepare the way.

The meeting of Ofeyi and Aiyeru is to have far different consequences. Ofeyi is uncomfortable in a Westernized Africa and dissatisfied with his role as a jingle-maker for the Corporation. He brings to Aiyeru subversive ideas about farming and, later, revolutionary ideas for transforming the entire society. Ofeyi is surprised to learn that “Aiyeru is replete with vast economic resources. Ofeyi complains to Ahime, the chief minister, that Aiyeru has neglected its social responsibility” (154). He goes on to say that it must pursue a more aggressive role in counteracting the alien influences that are corrupting the country. It is only Ofeyi’s naiveté and ignorance that prevent him from recognizing that Ahime is far ahead of him in understanding his concerns.

Ahime knows that Aiyeru is already under the guise of a safe, peaceable village, engaged in spreading its ideas through those children of Aiyeru. Ahime does not immediately enlighten Ofeyi but he is pleased with Ofeyi's plans. The chief elder, the Custodian of the Grain, even chooses Ofeyi, an outsider, to replace him. Yet Ofeyi does figuratively take on the job. When Ofeyi asks Ahime for the right to use Aiyeru men in a two-year campaign to challenge the government Cartel and the Corporation, such activities are already going on in a futile and vain way.

The safe and fruitful way to bring modernity in country is to allow the movement of westernization. Westernization is the threshold whereby modernity comes. But as time passed by, westernization took the aggressive forms. The concept of multiple modernities is a refutation of "the triumphalist theories of modernization of the 1950s. The so-called classical theories of modernization all posited a cultural program of modernity. And yet, the progress of modernization showed that modernity and Westernization were not identical" (56). The temptation to equate modernity with a capitalist economy quickly runs aground. NederveenPieterse clarifies the point further:

To think of alternative modernities, and to accept that modernity is not synonymous with Westernization, is not to abandon the fact that emerged in the West. Modernity is plural, and it confirms the fact that the historical trajectory of Western modernity was not simply a sign of temporal progress but a culturally situated phenomenon. Arguments for alternative modernities confirm the need for cultural theories of modernity. (142)

Alternative or non-Western modernities emerge by the development of hybridized cultural forms through the appropriation of those of Western modernity. Its pace of

expansion is facilitated by the introduction of innovative. They emerge out of a relation to other modernities. The processes of appropriation, adaptation, and transformation have been their characteristic features. Westernization has been undertaken by non-Western elites the cultural transformation of Western models has been almost unavoidable.

Ten decades after the amalgamation of its separate power blocs, Nigeria is still tottering on the precipice. It was designed to put a spanner into the cultural, political, economic and social works of this nation, which is still groping in the dark with “the bangs and pangs of slavery and colonialism – and recently neocolonialism. As the twin evils of slavery and colonialism left the centre stage, there emerged contemporary postcolonial realities” (111). No matter the hue of politics or political power in Nigeria, it has spawned virtually the same crushing effects: political instability, socio-economic misery, environmental devastation, ecological dissonance and ethnic crisis, *inter alia*.

The social contradictions in Nigeria are more pronounced in the Aiyero, the oil producing area, where the nation’s wealth is deposited. The oppressive system in this region usually provokes incessant conflicts and political violence. The fundamental contradiction is indeed most “pronounced in the corporate cartel monopoly and socialistic natives of Aiyero. This fact is well known and highly acknowledged by the appropriating Nigerian state in power, the expropriating multinational cartel companies and the exploited Aiyero communities” (121).

Liberal form of government in postcolonial Nigeria suppresses its own citizens not directly but through the mobilization of entrepreneurial greed of cartel and mining trust. Representatives of state apparatus are engaged in state sponsored injustice in other countries. Any claim that state commits torturous deed has at his heart an

argument over states “legitimate uses of threat and conspiracies. In the postcolonial state of Nigeria, it is usually believed that sovereign state has the legitimate right to use threat, tricks and various other games” (55). The following lines cited from the text illustrate:

Governments can wage war, but sub-state actors cannot. Ofeyi the major character is helpless before the aggression of state. This system of dominating the innocent civilians evolved from earlier tribal system in which feuds and random violence perpetrated disputes, rather than resolving them. The nascent government, eager to preserve post-revolution order, instituted dictatorial measures, including execution of those disloyal to the new state. The plight of Ofeyi could not help evoking sympathy in readers. (78)

The official team, which appeared in Aiyero, is subsequently associated with any use of violence or its threat to achieve political goals. The atmosphere within the police department of investigation is not exciting and inspiring enough to work. It is really challenging to work. The head of police administration wants to get Ofeyi transferred to America, one powerful pole of cold war.

While dealing with the citizens involved in the issue of dissidence and controversy, the police personnel used to throw their frustration, irritation and aggressive temperament. Instead of taking real issue in their hand and delivering justice to the deserving one, they just try to avoid the situation by dismissing the case in accordance with their whims and sentiments. ParthaChatterjee maintains that “The discourse on alternative modernities has little to say on the future that may lie in store for modernity. Its suggestion of alternative futures against the teleology of modernization discourse is at odds with its simultaneous reaffirmation of globality”

(186). Its cultural and historical claims to the future suffer from the same uncertainties as modernity itself.

Chatterjee, furthermore, adds that “Given the intensification of the mixing of peoples and cultures that characterizes the contemporary world, there is good reason to think that differences as understood in the present day are likely to be re-configured, and give rise to new unities and divisions”(197). Alternative modernities are closer to those to whom they are alternatives. The globalized scholars of current times share a far more common cultural space than scholars did only a generation ago.

Alternative modernity is best grasped as a product of modernity that itself is likely to generate still new modernities. Chatterjee says “Its alterity consists most importantly of perceived differences from an imagined model of Euro/American modernity that has been upheld in the past as a universal model of modernity”(218). The model exists only as an ideological project. Euro/American modernities are historical as well. Alternatives have not always been conceived of cultural terms. In these earlier movements, the search for cultural identity appeared as part of a broader program of social and political transformation. It was beginning with the cultural turn of the 1980s that alternatives came to be conceived in cultural rather than systemic terms.

If those who are entrusted with authority fall victims to their own profession slothfulness, frustration and lethargy, are not they susceptible to abusing state power? If state power and vested authority are abused and if no efforts are taken to stop it, is not the reign of terror can start? The following extract illustrates the point:

After another couple of months, during which he slipped from anger into sleepless, nail-biting frustration, lieutenant summoned him to his office. The problem, he said, absent mindedly snapping a carrot into

bits, is to go there had to be a replacement. It would be impossible for the office to manage without so valuable an officer. The answer was, obviously, a replacement. He had already looked at the service lists and decided upon a suitable replacement. (288)

This extract reveals how a sort of the network of power functioned in the wing of administrative institution. Amidst all the workers within the police department nobody has had the genuine concern for justice and equity. Nobody is ready to handle the troublesome public event and affairs in a dutiful way. They were hungry for their own self-centric betterment.

Cultural reassertion against Euro/American hegemony was one source. The appearance of new centers of global capitalism was another. But there was also a failure of nerve in the pursuit of alternatives to the rule of capital. Arjun Appadurai exemplifies the concept in association with this aspect of the dynamics of alternative modernity. His view is cited below:

The ceaseless production of alternatives is a defining characteristic of modernity. Modern, like contemporary, is a moving target, and cannot represent a periodization or a style, except in a fleeting and ambiguous sense.” Whether modernity is appropriate or desirable as a periodizing concept is a controversial idea to which I will return below. Suffice it to say here that alternative modernity is a very modern idea not just in its affirmation of modernity but in the aspiration to an alternative form of it. (164)

Cultures that alternative modernities draw upon as evidence of difference are themselves in many cases products of modernity. Modernity does not arise out of the vacuum. It arises out of the underlying norms and cultural ethos. The cultural basis

out of which alternative modernity arises is drastically different from that of the cultural basis of westernized modernity.

Modernization is the quest for human dignity in the face of competition from a rival civilization. The choice of holding on to sacred traditions despite hostile challenges may in lead to political subjugation and indignity. On the other hand, the success of a cultural change program is at best piecemeal, and the adoption of the ways and means of another civilization, in order to counter its dominance, “is undignified and possibly redundant. In this vein, Zhang forewarns youths of modern Chinese and other moderates who are prone to encounter a growing demand for stylistic change and cultural adaptation” (157). The failure of the programs of cultural adaptation leads to dystopia and disillusionment.

Though the narrator is inspired by the preliminary effect of the western culture, he ultimately faces the prospective consequences of immersing and imbibing the ethos and spirit of his own mandarin culture. This western culture is supposed to make the narrator firmly and fully committed to reality. But upon reflection, the narrator is puzzled to know that he is pushed to the far-fetched zone of imagination. The growth in the inclination for escapism from ground reality is an indicator of an individual’s degeneration. As AihwaOng has written about the alternative in alternative modernity in the following way:

Alternative modernity suggests the kinds of modernity that are constituted by different sets of relations between the developmental and the post-developmental state, its population and global capital. In addition, it is constructed by political and social elites who appropriate Western knowledge and represent them as truth claims about their own countries. (19)

Support for these observations may be found in the foundation of claims to alternative modernities in the political economy of capitalism. Alternative modernity is similar to postcolonial criticism in general. It has more than a coincidental temporal kinship.

The relationship between modernity and capitalism is more problematic.

It is possible to speak of modernity without reference to capitalism, or vice versa. The discourse on alternative modernity suffers from the lack of systematic analysis between the political economy of capitalism and the culture(s) of modernity. Discourses on modernity outside Euro/America all along have drawn “a distinction between modernization and Westernization. Nigeria is not free in the real sense of the term. Many westerners and are Cartel Corporation invaded most of the territories of Nigeria” (161). Corporate culture, mining trust and cartel monopoly act in the much the same way as colonizers had done. It is logical to deduce a conclusion that imported western modernity in Nigeria sows the seed of conflict, chaos and uncertainty.

The weak establishment in postcolonial Nigeria is not able to address all such evils and crises. That is why, the indigenous makes of Nigerian society categorically castigates and curbs any temptation to imbibe the ethos of western modernity. However invincible the forces of westernized modernity might be, it cannot completely subdued and sabotaged the inherent fate of Nigerian culture to get modernized on its own terms.

### **III. Soyinka's Concern the Process of Modernization in Nigeria**

The core finding of this research is that uncritical importation and appropriation of western idylls and westernized modernity in Nigeria can ultimately turn out to be a source of conflict and crisis. The view that western grand narratives boost and uplift the non-western countries is just a myth. It rather generates dystopia and disillusionment. This bitter ground- reality as the east west encounter is tested and probed in Soyinka's *Seasons of Anomie*. Soyinka evokes the contemporary problem of nonwestern modernity in Nigeria.

The transformation produced by the western culture is on no account acceptable. Each reader reads western culture and rewrites this whole journey through personal viewpoint and it shows Soyinka's writing strength. *Seasons of Anomy* is a self-referential work that continually underscores itself. The anxiety, charm, and passion activated by the western culture transports at a frightened speed, often leaving the readers confused with turn of events, leaving the reader with unanswered questions by baffling spaces of truth and imaginary merge, which makes the work complex.

*Seasons of Anomy* deals with a prolonged season or period of lawlessness or social and moral disorder. The title succinctly sums up the theme of the novel. The first condition of humanity is social justice. The sole concern of the novel is based on the dialectical relationship between exploitation and revolution. Soyinka points to the inevitability of violence as a method of bringing about justice to the oppressed peoples of Africa. For thinking people like Ofeyi, the prevailing social conditions present a serious challenge. But the challenge implies no less to Soyinka than he does to Ofeyi. Soyinka is certainly becoming a militant writer.

Soyinka delves deep into the rotten body of society. It must be observed here that Ofeyi would leave his revolutionary activity once the present system has been cleansed thoroughly of all its evils and establish a quiet peaceful society. This shows that Ofeyi would adopt the revolutionary methods temporarily as an inevitable means to achieve his cherished ends, namely, a Nigeria of peace and prosperity. The Dentist sees violence as the only means of eliminating the enemy. Soyinka clearly distinguishes Ofeyi from the other characters. He is clamorously opposed to the growing westernization of Nigeria. He embodies the norm that stands in sharp contrast to the pervading spirit of western modernity.

While engaging in the political struggle and committing himself to the serious and dangerous confrontations, he never actually becomes one of the guerrillas. The battle is over before he arrives in Cross-River. His only violent act is forced upon him. His primary act in the novel's main structure is rescuing Iriyise. Yet even in this, he seems to move confusedly through events that work themselves out independently of him. He is an observer of the action, maintaining his moral integrity through his intelligent, creative responses. Yet he is blind to the things that go on around him. He does not, for example, fully appreciate the controlling authority of Ahime until the end. The actual events in Ofeyi's life are deadly serious. His philosophical idealism makes him constantly aware of the moral nature of his choices.

The confusion that pervades the scene at large is present also inside Ofeyi's own consciousness. Because the reader sees what Ofeyi sees, he, too, must live through the experiences before he understands. Ofeyi begins the action fantasizing that he will be the Shelleyian propagator of revolutionary seeds. He fulfills his role but comes to realize, as the reader does, that he is only one member of a larger community and that events are being controlled by others, or by no one. Heroic

behavior may be possible and effective but always takes place within a chaotic environment that seems unyielding and that.

This novel reflects sad, bad incidents and his bitter experiences. All this has brought about in him a kind of transformation. This transformation finally molds him into a relentless fighter for human justice. The massacres and large scale devastation caused by that civil war leaves an indelible impress of the brutal, dehumanizing effect of war on his mind. War is a game of the savages. All thinking people condemn and denounce it in the most vehement terms. Ofeyi warns the Dentist of Aiyero against the use of violence in any form. He is convinced that there is no choice left for him except violence to check the brutal actions of barbarous nature. He feels once his objective is realized. He must eschew the use of violence.

Soyinka attempts to present the ghastly state of affairs social, political and moral. The very fabric of society has been shattered. Disorder has been let loose. The chaotic conditions that prevail through the length and breadth of Nigeria do not warrant human habitation in any form. Season of Anomy is nothing but Soyinka's genuinely honest efforts at presenting those nightmarish conditions in the postcolonial Nigeria. As such, the whole atmosphere from first to last savors of rankness of blood and putrefaction. After witnessing these mind-boggling sights, Soyinka has resolved himself to be a political activist from being the conscience of society.

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