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PRESENTATION DE LA REVUE AKIRI

Dans un environnement marqué par la croissance, sans cesse, des productions scientifiques, la diffusion et la promotion des acquis de la recherche deviennent un impératif pour les acteurs du monde scientifique. Perçues comme un patrimoine, un héritage à léguer aux générations futures, les productions scientifiques doivent briser les barrières et les frontières afin d'être facilement accessibles à tous.

Ainsi, s'inscrivant dans la dynamique du temps et de l'espace, la revue « **AKIRI** » se présente comme un outil de promotion et de diffusion des résultats des recherches des enseignants-chercheurs et chercheurs des universités et de centres de recherches de Côte d'Ivoire et d'ailleurs. Ce faisant, elle permettra aux enseignants-chercheurs et chercheurs de s'ouvrir davantage sur le monde extérieur à travers la diffusion de leurs productions intellectuelles et scientifiques.

AKIRI est une revue à parution trimestrielle de l'Unité de Formation et de Recherches (UFR) : Communication, Milieu et Société (CMS) de l'Université Alassane Ouattara. Elle publie les articles dans le domaine des Sciences humaines et sociales, Lettres, Langues et Civilisations. Sans toutefois être fermée, cette revue privilégie les contributions originales et pertinentes. Les textes doivent tenir compte de l'évolution des disciplines couvertes et respecter la ligne éditoriale de la revue. Ils doivent en outre être originaux et n'avoir pas fait l'objet d'une acceptation pour publication dans une autre revue à comité de lecture.

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La revue *AKIRI* n'accepte que des articles inédits et originaux dans diverses langues notamment en allemand, en anglais, en espagnol et en Français. Le manuscrit est remis à deux instructeurs, choisis en fonction de leurs compétences dans la discipline. Le secrétariat de la rédaction communique aux auteurs les observations formulées par le comité de lecture ainsi qu'une copie du rapport, si cela est nécessaire. Dans le cas où la publication de l'article est acceptée avec révisions, l'auteur dispose alors d'un délai raisonnable pour remettre la version définitive de son texte au secrétariat de la revue

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Le projet d'article doit être envoyé sous la forme d'un document Word, police Times New Roman, taille 12 et interligne 1,5 pour le corps de texte (sauf les notes de bas de page qui ont la taille 10 et les citations en retrait de 2 cm à gauche et à droite qui sont présentées en taille 11 avec interligne 1 ou simple). Le texte doit être justifié et ne doit pas excéder 18 pages. Le manuscrit doit comporter une introduction, un développement articulé, une conclusion et une bibliographie.

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The Narrative Instinct as Conflicts Controller and Peace Generator in Bediako Asare's *Rebel*

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Abstract

This study is a critical evaluation of the writer's aesthetics. It posits that some devices cope with the patterns and relationship among actions, objects and situations. In fact, Bediako Asare's *Rebel* is a novel which deals with conflict between tradition and modernity in Africa. This work purports to highlight the hidden or unconscious aesthetics used by the author. It also examines the style that allows us to identify the concealed view of the author through his work. Moreover, the orientation that the reader perceives allows us to identify conflicts and suggest ways to manage peace. Psychological criticism and semiotics are lenses through which this work is analysed in order to highlight the conscious and unconscious aspect of the author's ideas. It allows the analyses of the psyche beyond the author's thoughts, through the choice of literary techniques and the reasons or motives of his choice.

Key words: Aesthetics, conflict, narrative instinct, peace, psyche.

L'instinct narratif comme contrôleur des conflits et générateur de paix dans *Rebel* de Bediako Asare

Résumé

Cette étude est une évaluation critique de la technique artistique de l'écrivain. Il stipule que certaines représentations artistiques gèrent les modelés et les relations entre les actions, les objets et les situations. En fait, *Rebel* de Bediako Asare est une œuvre qui traite du conflit entre la tradition et la modernité en Afrique. Cet ouvrage met en lumière la technique artistique cachée ou inconsciente utilisée par l'auteur. Il examine également le style qui permet d'identifier le regard caché de l'auteur à travers son œuvre. De plus, l'orientation que perçoit le lecteur permet d'identifier les conflits et de suggérer des moyens de gérer la paix. La critique psychologique et la sémiotique sont des lentilles à travers lesquelles se fait l'analyse de cet ouvrage afin de mettre en évidence l'aspect conscient et inconscient des idées de l'auteur. Cela favorise les analyses du psychisme au-delà de la pensée de l'auteur, à travers le choix des techniques littéraires et les raisons ou motifs de son choix.

Mots clés : conflit, esthétique, instinct narratif, paix, psyché.

Introduction

Narrative instinct involves the study of events and the discursive analysis of the narration. In fact, writers use some aesthetics to reveal facts and convey messages depending upon circumstances. These techniques may either deal with conflict or conflict controller or peace maker. As a matter of fact, the crucial tension in a given story is meant to reveal a beneath meaning in a narrative and highlight characters' motivations. It

delves into major aspects of narratives...Most of these are carved in stories that reveal some of the events of the societies. They are told in form of narratives and long stories. Some of these stories talk about creation and give us explanation about "the why of things" Others give us the historical narrations of great people who have contributed their part, and these are legends. Other narratives talk about human experience through the behaviours. (K. Agyekum, 2013:117)

In their attempt to reconstruct human life dealing with literature, writers make use of some devices to evolve Africans culture and beliefs. Many scholars have addressed this concern. P. Walla (2013), through the process of language defamiliarization heightens poetic language and message being conveyed in Thomas Stearns Eliot's poem "The Journey of the Magi". Similarly, in "Advocation and Implementation of Aesthetics of Democracy in Oral Cultures: a Study in Bediako Asare's *Rebel*", B. Kammampool (2023: 15) shows how Asare uses allegory to deconstruct the Machiavellian political culture of the state backed up by religion and incarnated by the forces of oppression. While, S. Afolayan (2013) responds to the needs of African novel and its reflected socio-political conflict, in his essay "Iconoclasm versus Conservatism: Elucidating the Intrinsic of Okara's *the Voice* and Asare's *Rebel*" and attempts a criticism of Gabriel Okara's *The Voice* and Bediako Asare's *Rebel* whereby problems arise when an individual's ideology places him against the standards of his society. For Norman Jeffares, quoted by Charles Larson in *The Emergence of Africa Novel* – foreword:

African novelists, [they] deal with theme varying from folk culture to sophisticatedly self-conscious literary tradition; their range span the extremes, embodies the energy, the sheer multiplicity engendered in the third world as colonialism vanishes-to be replaced by other forms of government, with corruption and turbulent armed struggle hindering the full achievement...The subject matter is vast, and African writers of fiction have focussed upon aspects of it brilliantly...Their writings have vigour of language, and that language communicates the cultural, social and racial ideas, the nuances of an expanding consciousness, with all its sense of excitement and of tragedy, with all its conscious blending of old and new. (C. Larson 1971: v)

An analysis of Jeffare's conception on the aesthetics used to raise people's awareness on the socio-cultural questions in the passage above; shows that writers' subject matter is exceedingly large. So, they have to choose the style to pass along their message.

In fact, Bediako Asare's *Rebel* is a novel which deals with conflict management between tradition and modernity in Africa and the re-emergence of societal norms.

This work purports to highlight the hidden or unconscious narrative motives that contribute to controlling conflicts and promoting peace in the novel. In fact, hidden narratives cope with the inner form of the novel, a story developed whereby a meaning is carried through some literary hints. Hence, this work drives aspects of the aesthetic form-giving and the writer's intention. It explores the literary strategic ways used by the writer to articulate the work. So, it may highlight symbolism with deep meanings with facts that are implied but not explicitly expressed. In this framework, the narrative representation involves some illustrations, characters, setting even events which are interpreted to give meanings with moral or socio-political connotation. It also delves into the style and technique that allow us to identify the concealed view of the author through his work. Moreover, the orientation that the reader perceives allows us to identify conflicts and suggest ways to manage peace. Thus, this study identifies conflicts and suggests ways and methods to settle them to instate peace in Bediako Asare's *Rebel*. Subsequently, this study is a critical analysis of the writer's narrative aesthetics in a move from conflicts to peace.

Psychological criticism that explores the inner motives of both characters and the writer and semiotics that decodes narrative signs, sustains this work which as a whole sheds light on the literary project of the writer. Psychoanalytic criticism argues that literary texts, like dreams, express the secret unconscious desires and anxieties of the author. It aims to show that a literary or cultural work is always structured by complex and often contradictory human desires.

According to K. Agyekum,

Psychoanalytic criticism analyses the work of literature from the point of the author's mind, personality, mental and emotional characteristics. To the psychoanalytic critics a literary work is a reflection of the author's consciousness and mental world. They therefore embark on their knowledge of the writers' or artists' lives to explain the features of the works. (K. Agyekum, 2013:217)

It is clear that psychoanalytic literary theory will be applied to the opus to give the underneath meaning of the language through the analyses of symbolism in Asare's *Rebel*.

Another point supported by R. Di Yanni (2002:2085), posits that such critics may study a writer's works along with letters and diaries to better understand not just what the writer has done in life but why the writer behaves in a particular manner within a particular space and time-setting-. The psychoanalytical theory is a tool we will employ to identify, explain and interpret



the meanings of some state of minds of Bediako Asare and reveal the motivations of the characters and their settings that he creates in *Rebel*.

Semiotics will ultimately lead to the study of signs, symbols and their interpretations basing on cultural beliefs and philosophy. Indeed, M. A. K Halliday and R. Hasan (1991:4) “consider it as the study of sign system in order words, as the study of meaning in its most general sense, and other modes of cultural behaviour... These are bearers of meaning in the culture. Indeed, we can define a culture as a set of systems of meaning, all of which interrelate.” To refer to this approach, K. Agyekum (2013:223) acknowledges that “In the mind of the semiotics, the meaning of events, codes and cultural incidents, and all types of literary pieces are represented by codes, signs and symbol”.

A knowledge of semiotics is therefore the best tool to help us understand and analyse the ways various verbal and nonverbal discourses convey a meaning in the novel under study. Then, this work hinges on three points: narrative instinct as conflict, narrative instinct as peace generator and the allegorical meaning of Asare’s *Rebel*.

1. Narrative Instinct as Conflict in Bediako Asare’s *Rebel*

Narrative instinct is a technique which deals with some devices coping with the patterns and relationship between the external story and the internal story. In this process, some inner forms of the novel or aesthetics are used by the author, since this art implies the value and critical judgements to enhance the meaning of the message through the artist’s creativity and imagination. In this vein, Agyekum stated that:

A singer may compose a song or poem using an individual as her/his point of composition, However, the product moves from an individual’s perspective to a group or general phenomenon so that people listen to the poem as song as something that was created purposely for them, All works of literature use conflict either overt or covert, as an organizing principle,
The conflict may be between one’s view of oneself and one’s view of other, between tradition and change, happiness and sadness, politics and economics, religion and the canon law, etc,
It may also be between a character and other characters in the work. (K. Agyekum, 2013:7)

Then, literary works offer a certain richness of ambiguity that encourages interpretation at different levels of complexity. In this case, the narrative is a story within a story. This is all the more true, as these techniques are mechanisms that are equipped with meaning for the reader and through the use of some literary devices, they help the reader to decode the message in mental imagery. Through psychoanalytical and Semiotics approaches, a work may have a lot of interpretations, and these may depend on who is interpreting it, under what conditions and

context and even whom, and for what purpose. This reveals the relationship between the reader and the writer's work as O. Taiwo (1967: 29) asserts "Above all, it is most important that the readers should appreciate West African religious beliefs and attitudes in order to understand the literature." Thus, it is reaffirmed that the insight into the mood, the tone or related events or experiences include the feeling of readers as well as writers.

In Bediako Asare's *Rebel*, the emotional setting involves through the tension between old ideas symbolised by Mzee Matata and Fundi and the new ideas by Ngurumo, Bakari and others. Indeed, Mzee Matata is a tyrannical conservative Fetish Priest and ruler, the latter has let the villagers face starvation and hardship. The attitude of Shabani, that of Ngurumo and the geographical setting are some clues which highlight this situation. In this respect, it is put that

Shabani told the surprised Ngurumo that he and his people were but a small part of a big race inhabiting an island. They were in the hinterland, surrounded by mountains. They had been cut off from the rest by the remoteness of Pachanga and by the absence of any road joining it to other towns. Moreover, the village was cordoned off almost half the year by a barrier of the jungle infested with man-eating mammals and walking the long distance he had covered over the mountains, down valleys, through impassable swamps and fording knee-deep rivers was enormous. (B. Asare, 1969:101)

Indeed, it is demonstrated that the people of Pachanga were in their miserable condition. From this geographical setting and the attitudes of some characters and their changing ideas, it is undialectical to insist that African traditions, customs and values are against western civilization. Moreover, it is discovered that though they are hardworking and believe in gods through sacrifices, the inhabitant of Pachanga still live in starvation. Furthermore, the occupational setting and its paradox are raised. The narrative exploits the decrease of the crops and its impediments on the people living in this locality. Talking of the unproductive aspect of the land of Pachanga and its influences, the text reads:

Farming was the main occupation of the people. They also fished in the river, hunted or trapped wild game but this was done on a small scale. Their method of cultivation was simple-all too simple. The land was tilled almost wholly with hoe by cutting down trees and matted thickets...At first, the crop had been reasonably healthy. But each succeeding crop became more meagre. Eventually, it became hardly worthy harvesting. Preparing the ground for the seed, keeping down the hostile obdurate weeds and gathering the crops-such as the were-taxed the people physically, they were arduous and exhausting exercises (B. Asare, 1969:10).

In the above quotation, the conflict narrative lies in the Pachanga dwellers versus nature. The state of the land they till combined with the weather and climate disaster bring about tough life. By looking over the effect of the "land of the East" (B. Asare, 1969: 43), it is worth analysing the idea developed by Bawa Kammampoal, who states that



In Pachanga, people began to face the most serious crisis of their existence. The shortage of food has now become chronic and as a consequence they were suffering from real hunger. All the males had turned to daily hunting so as to supplement the scanty diet and looked vainly for fish in the rivers. (B. Kammampool, 2013: 23).

One can infer that the atmosphere that prevails is that of precarity whereby the inhabitants are dying from starvation under the emotional strain of the fetish priest Mzee Matata. This character is living in savagery and barbarism. He is an evildoer, and the antagonist of Ngurumo, a virtuous, and generator of good ideas. In point of fact, conflict in a narrative is perceived in many contexts. This is determined by the motivations of the character or characters. Conflict may be based on inner insight the character versus self. As it may be a character versus another character or a character against society. Another issue is a kind of conflict between a character and nature or supernatural or technology.

As a consequence, a given conflict will emerge that of characters versus technology. In this context, Ngurumo initiates a method to raise Panchanga's economy. Furthermore, external and internal conflicts involve the characters of Mzee Matata on the one hand and Ngurumo on the other hand. As the events unfold, Matata struggles with his own opposing desires or beliefs. Whereas, external battle sets Ngurumo, against Mzee Matata and his authorities which are beyond control. Talking of characters versus supernatural, one can refer to Pachanga dwellers versus the gods. To highlight this matter Mzee, the priest made Cobra bite Omari because he laughed at him. What is more, the conflict between both Mzee and Ngurumo, whereby the idea of conservatism is developed by Mzee and that of change by the former; whereas Ngurumo, engages in fight for leadership and encourages his people to disregard superstition and till their crops on forbidden land. The conversation between Shabani and Ngurumo which changes the tone moving from despair to hope is telling more: "The topic changed to how the land could be properly tilled, the value of irrigation and bringing water through canals from the stream to the farm." (B. Asare, 1969: 102)

Throughout the forgoing issues, it is clear that the narrative exhibits two ideas, conservatism and change. As a result, there are two forces: the concept that promotes and preserves traditional customs and values and the innovative or progressive concept which introduces something new, or new ideas.

In Asare's novel, narratives come into their own as a vehicle to forge imaginary connections between events, dealing with the matter aforementioned. The use of some literary devices such as setting depicting remoteness and the lack of some amenities. To highlight this set of



circumstances, the narrator describes the locality as a village cut off from the rest of the world by its remoteness, the absence of any road joining it to other town and the inhabitant who are dying from starvation, (B. Asare, 1969: 101). The exposure of this strategy used by the novelist while locating Pachanga village leads the readers to understand that these dwellers are laid open to suffer. Consequently, this geographic setting confirms the position of an area and its dwellers who experience the features opposed to the values of modernism.

When we take into account the geographical setting, the state of being distant from the town, the main centres, and the environmental, occupational and time setting, there are signs of dissatisfaction which can lead to a revolt. Thus, the character Shabani holds a view of old-fashioned methods and way of living as he claims:

That he and his people were but a small part of a big race inhabiting an island. They were in the hinterland, surrounded by mountains. They had been cut out off from the rest by the remoteness of Pachanga and by the absence of any road joining it to other towns. Moreover, the village is cordoned off almost half the year by a barrier of floods. During the dry season, the risk of penetrating the jungle infested with man-eating mammals and walking the long distance he had covered over the mountains, down alleys, through impassable swamps and fording knee-deep rivers was enormous. (B. Asare, 1969:101)

This view underlines the geographical location, climatic disaster and rugged terrain, craggy hilly and rough, problems which people in countryside experience on a daily basis and livelihood. The allusion of hinterland surrounded by mountains, whereby the floods destroy the environment and affect human beings is a threat to the human beings' development.

For instance, the people of Pachanga are living in an isolated and unknown Island of the coast of Africa. There, they face difficulties such as lack of convenience, lack of food and extreme hunger. Furthermore, the static characters created live in barbarism, cruelty, human sacrifice, ignorance engenders hatred, fear and mistrust. This unbearable atmosphere leads to a battle. Talking of this atmosphere, it is assumed that the depicted atmosphere does not guarantee any fulfilment. In the same token, it is said that people were physically taxed, arduous and exhausting exercises. This can justify the notion evolved as compared to the way of life in Nigeria and the figurative language in Chinua Achebe's words:

The pace of change in Nigeria from the 1940s was incredible. I am not just talking about the rate of development, with villages transforming into towns, or the coming of modern comforts, such as electricity or running water or the modes of transformation, but more of a sense that we were standing figuratively and literally at the dawn of a new era. (C. Achebe, 2012: 38)

The above analysis has foregrounded the diversity of narrative conflict and their embedment in individuals' life. Then, "a meaningful solution will require the goodwill and concerted efforts

on the part of all those who share the weight of Africa's historical burden" (C. Achebe, 2012: 2). It is therefore crucial to struggle for change and encourage peace in order to eradicate all kinds of conflict in the narrative process.

2. The Narrative Instinct as Peace Generator in Bediako Asare's *Rebel*

In this narrative instinct, we call upon conflict management which seeks to resolve the disagreement or conflict with positive outcomes that satisfy all individuals involved or is beneficial to the groups. In fact, writers use some techniques to reveal their narrative instinct. In this context, the techniques consist of choosing the method to express an idea in order to have a meaningful story or work.

In *Rebel*, Ngurumo, Shabani and Bakari struggle against conservatism to bring a better life to their people. Conservatism, we know does not allow any development. On the contrary, it stagnates the evolution and fulfilment of the citizens. It is my belief that this principle reflects traditional values and beliefs, rather than promoting progressive ideas. As the matter of the fact, Bediako Asare portrays some characters and empowers them to fight against this unchangeable idea. In order to generate a peaceful environment, Asare creates Ngurumo and endows him with dynamism and innovative ideas. He was made to be opposed to the fetish priest Mzee Matata and his accomplices. The latter help him in committing a crime. Indeed, Mzee Matata evinces a desire to kill his descendents, Bakari and Omari with the help of Fundi his companion. This problem is unveiled when Ngurumo worries about Fundi's misconduct and its influence on the inhabitants' future in the following excerpt:

'The future of the people still worries me. Fundi is the only stumbling block to progress and prosperity'
'Truly, he's a nuisance.'
'Fundi won't hesitate to use force to overthrow me. He has already resorted to murder; he plotted Shabani's death. He arranged for Seitu to be kidnapped. Fundi is a fair fight before all people. (B. Asare, 1969:147-148)

In so doing, the writer promotes a change of thinking and considers traditional values and ideologies as barbaric and destructive. Compared to a protest speaker, Asare depicts Ngurumo who employs a determinism and social protest within a larger society. (Asante, 1987, p110). As a result, Ngurumo fights for change so that Pachanga dwellers can live in peace and security. To point out Ngurumo and some of his followers' commitment the allusion of Jongo and Ngufumo tells more:

[...] "I fear he [Fundi] won't give up until either he is dead or I am. We will have to fight it out to the death.
Jongo stared at him. 'Yes, that's the answer'. He looked grave. "But if you lose, Ngurumo...? I want to overcome. (B. Asare, 1969:149)



Moreover, the protagonist Ngurumo is embedded with some methods and strategies to rise his followers. He decides to go to the land of the East as that one they till yields nothing. This is how the intellectual character tries to change the inhabitants' mind by fighting for change. Moving to another land is a sign of defying the powerful priest as he advises the people to move to the east where they could produce better crops. This aesthetic can be seen as "a rebellion of language, of symbol, of the entire behaviour towards dominion" (M. Asante, 1987:111). Though he is threatened by Mzee who uses dictatorship by warning him that gods forbids the inhabitants' movement, he repeats his decision-making. Talking of this matter, the discussing between Jongo and Ngururumo on the new locality is illustrative:

The journey back to Panchaga was arduous. As they neared the village, Jongo asked Ngurumo of the name their new township would take. Have you found a name for it?

"Yes the cabinet has decided that it's to be called Nyansa"

'Nyansa', Jongo repeated. "It sounds good". He smiled, pleased with the name (B. Asare, 1969:148)

Alluding to the determination to save their people and especially Seitu, found at the caves of the Ancient Dead, Ngurumo and his friend, Jongo rejoice as they were able to arrive at the right moment. To highlight this issue, it is put:

"We arrived just in time to save her from torture"

"You look solemn. As your mission was a success, you should look pleased."

"I would, were my mission completed. But it's not. The hardest and most dangerous part is yet to come. (B. Asare, 1969:149)

With regard to the feeling of the characters under scrutiny, it is clear that the worries have changed into ray of hope and determination to reach their target. Furthermore, to control conflict, the writer gives glimmer of hope by creating a "promised land" named Nyansa (B. Asare, 1969:148). Throughout the analysis, one can opine that this way of classifying that land is an aesthetic used by the writer to symbolize peace through the name of the area. This is a geographical setting, a place which Ngurumo's cabinet names 'the land of the East'. This technique is another way of emboldening the residents of that area as it is a place and a situation in which Ngurumo's people expect to find great happiness. Then, they are eager to reach that condition so that their dreams or hope can come true.

In fact, this land bears a meaning. It is a Yorubaland called "Nyansaland" and refers to an area which has spiritual power and breaks paradigms. It brings lives in the atmosphere, in the essence of pure air that gives life of the beings or creation. So, the use of this setting is a sign that confirms the process of transformation and enlightenment. Moreover, Ngurumo is portrayed as a clever and wise protagonist who has to show his people that they are not tied to tradition. As

a matter of course, Asare is promoting an idea of development and Pachanga's people fulfilment.

Besides, Shabani is another character who develops the idea of new form of governance, choice of the leader, education and school, fertilizer and hospital. These new discoveries or methods, household appliance and their use or advantages are illustrated in this way:

'My name', he announced, 'is Shabani. I've come from the town of Walata beyond the mountain'...

"Well, there's no Mzee Matata now'

Ngurumo was overwhelmed by the timely action of his saviour. He was full of gratitude, but he simply stared at Shabani not knowing what to say.

'Don't worry about that', Shabani told Ngurumo

"The poor woman has had a terrible ordeal. A cry will do her some good'.

He looked at the thing around his left wrist. "Twelve-thirty", he said and added, "it's a time-piece' (B.Asare, 1969: 86-89)

In this case, the meaning that relates to the central idea is an awareness raising and the curiosity of the inhabitants. It appears that Shabani began to explain the nature and advantages of a watch. Although many of them obviously did not understand him fully, a few, however, gathered his meaning he carries on with as the following passage evokes:

'Time to eat, Shabani said after he had carried the explanation of the watch as far as he could. From the haversack he took out food hermetically sealed in containers. As he opened them, the people looked on with ever increasing wonder....

Shabani brought with him a cooker. The box of little sticks with the red tips which he had taken from his pocket seemed to work like magic. He just scraped the red tip on the side of the box and, lo, a flame appeared with which he lit the cooker to warm the food.....

He looked around at the people rather ruefully,

Come, let's have a look at the land where your crops won't grow anymore'

'Have you fertilised the land?'

He moved to a new and fertile land. Even there, later, unless the soil is manured or fertilised, the yields will reduce in quality and quantity each succeeding harvest. Land is like human beings; it has to be nourished or made rest awhile.

'You've so much to learn' (B. Asare, 1969: 86-91)

Through this new life style, Bediako Asare is giving sense and raising people's awareness on the outworn and renegade ideas in order to promote a new way of life for a peaceful environment. Thus, Charles Larson is right when he opines that "Ultimately, as with African life itself, there will be changing patterns" (C. Larson, 1971: 22). This assertion advocates progress and good governance encouraged by the hero for a change in all its forms. Therefore, the hero's thought is revealed as follows:

Ngurumo realized that Shabani was not just trying to establish his authority. He was attacking beliefs which were obsolete. Shabani made fore where the dead fetish priest lay. It had been obvious from the beginning that this stranger was a man of considerable strength. He had a well-developed and well-



preserved frame with broad shoulders and muscular arms. (B. Asare, 1969: 92).

For the preservation of peace and African societies, needs are in place to express the ideal of a democratic and free society and the reaffirmation of commitment to live for social consciousness. (N. W. Thiong'o, 2009: 77). This is the message revealed in a metaphorical manner.

3. Bediako Asare's *Rebel*, Allegorical Meaning

Allegorical meaning is the rhetoric or narrative in which a character, place, or event is used to deliver a broader message about real-world issues and occurrences. It may be a symbolic representation which can be interpreted to reveal a hidden meaning, usually a moral or political one. A look at this narrative form shows that

An allegory is a form of extended metaphor in which objects, persons, and actions in a narrative are equated with meanings that lie outside the narrative itself. It is a form of indirection where a text has a level of meaning outside its superficial meaning. An allegory is symbolic fictional narrative that conveys a secondary meaning not explicitly set forth in the literal sense. It encompasses such forms as fable, parable and apologue and may involve either a literary or an interpretative process. Literary, allegories typically express situations, events, or abstract ideas in terms of material objects, persons, places, and actions or interactions of a system of clearly labelled equivalents. (K. Agyekum: 100-101)

From what precedes, it can be said that allegory is a figurative work in which a surface narrative carries a secondary, symbolic or metaphorical meaning. Thus, it is a narrative which has a certain meaning. An in-depth scrutiny of *Rebel* implies that the names of some characters and settings have a meaning. For instance, Nyansa is a land and refer to hope or fortune, "a promise land". To highlight this biblical allusion, Kemealo Adoki substantiates that

The concept of the 'Promised Land' is deeply rooted in the biblical narrative, in the context of God's covenant with Abraham and his descendants. This land identified as Canaan, is the central to the identity and faith of Israelites. The biblical allusion makes mention of the end of the difficult and unpleasant situation that the....dwellers acknowledge. All through the use this incidental mention, it symbolizes God's steadfast love and faithfulness to His people. (K. Adoki, 2024: 340)

Mzee Matata refers to a chief, with authority. This is shown through his use of dictatorship to rule Pachanga people living in an environment of terror, tyranny inflicted by that conservative Fetish Priest. Ngurumo refers to thunder, a character who is eager to change what is going on wrong. Fundi is a person who has extensive skill or knowledge in a particular domain. Still, he uses this skill to destroy Pachanga inhabitants. He uses his cunning methods to convince people to follow dictatorship and brag his ideology. In this regard, he addresses the inhabitants in this way: "You've shown friendliness to a man who killed your fetish priest and ruler. You have

listened to one who has told you to select your new leader, and you know it is the gods who decide who's to be your guide and ruler" (B. Asare, 1969: 113). The rude way of talking to his neighbours is a means of intimidation and psychological or moral violence.

Alike, the location of Pachanga could bear a metaphorical meaning as the story is set in an African country during the precolonial era. Thus, one can argue that

[...] An allegory is a metaphor in which a character, place or event is used to deliver a broader message about a real-world issues and occurrences...it can readily illustrate or convey complex idea and concepts in ways that are comprehensible or striking to its viewers, readers, or listeners. (A. Awuku, 2019: 301)

Through the technique of hiding hinting, the real setting and the fictional one, the names bearing a meaning related to Ghanaian culture, it is evident that this work has handled an allegorical novel which is about old ideas against new ones.

Conclusion

This work has explored the narratives used by Bediako Asare to show features involved in conflict, and means to generate health, happiness and fortunes in a group. Psychoanalytical criticism and semiotics have enabled the analysis on the narrative instinct related to conflict and peace generator in Bediako Asare's *Rebel*. The narrative instinct as conflict has dealt with "some connection between the particular distress of [conflict], the particular tension...., and the kind of literary response it inspires" (C. Achebe, 2012:3). It has explored the technique used by the writer to show the conscious or unconscious feeling of the writer and the hidden idea decrypted by the reader and related to conflict.

For any peace, there is a need of mental change, then, peace generator as the aesthetic used by Asare has been coped with as it deals with narrative as conflict controller through the portrayal of some characters -Nurumo, Sabani and the Pachana dwellers-

Moreover, this work has promoted the basic physical and material well-being of people in need. It has also looked into the psyche beyond the author's thoughts, through the choice of literary techniques and the reasons or motives of his choice. Finally, the work has shown that *Rebel* has an allegorical meaning through the use of the narrative forms. In our context, insecurity is due to frustrations, superstition supremacy and marginalization. Thus, we should reconsider the traditional beliefs - phenomenon of superstition- and strengthen the governance system by advocating dialogue in problem solving. This reversal thought can contribute to control conflict and give rise to peace.



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