UNIBEN ENGLISH AND LITERATURE JOURNALS
Department of English and Literature
BENIN JOURNAL OF LITERARY STUDIES (BJLS)

https://unibenenljournals.com
ISSN (print): 1118-5538

Vol. 2, pp 13-22, 2021

IN THE GRIP OF 'MADNESS': SPEAKING THE UNSPOKEN WORDS IN OKEY NDIBE'S *ARROWS OF RAIN*.

Lilian Onyeiwu

Abstract

Madness can be a biological or psychological condition, or a cultural construct. In Okey Ndibe's *Arrows of Rain*, madness can be said to be a cultural construct. In the novel, there is a correlation between silence and madness. Thus, this essay looks at silence as a catalyst in the splitting of Ogugua's (Bukuru's) identity – a silence that produces "madness." The essay adopts an interdisciplinary approach, leaning on the ideas of Michael Foucault, Simon Cross, and Cathy Caruth, to demonstrate that Bukuru's "madness" is not deliberate like the kind of madness found, for instance, in Shakespeare's *Hamlet*. Rather, his condition resists classification in the sense that he is lucid and self-aware. However, his testimony in court seems to affirm rather than negate his so-called madness. His testimony appears to be uttered in the grip of madness for two reasons primarily; first, due to his demeanour, and second, because his language names the unnameable, since it is only madness that speaks when reason cautions silence, or that says that which the people and the culture repress. The essay demonstrates that Ndibe uses language, imagery and characters to portray the protagonist's split identity, and concludes that Bukuru's "madness" is as much a social paradigm as it is a personal tragedy.

Keywords: madness, trauma, story, culture, identity, silence

Lilian Chidiebere Onyeiwu, PhD, is a lecturer in the Department of English and Literature, University of Benin. Her research interests are in comparative and world literature. Presently, she is exploring African and African Diaspora Literature especially literature dealing with feminist and gender issues, conflicts, trauma and otherness.

Introduction

The issue of madness is not new to literature. It dates back to ancient Greek writings and it is linked to wine or the passions. Contemporary writings explore madness from multiple points of view. Madness has been approached from biological and psychological orientations and as a cultural construct. Michel Foucault describes some form of madness as "artificially provoked" (*Madness* 6) in the sense that extreme passions are culturally unacceptable and treated as a malaise. Due to the nature of madness, most cultures impose silence or distance themselves from this human phenomenon because of their unwillingness to accept difference.

Madness has relations with literature. Literary production is seen either as ingenuity, inspiration or insanity. Some poets and authors have produced literary masterpieces under the grip of madness. Louis A. Sass asserts that madness and modernism share an affinity. According to him, modernism is obsessed with the "desire to escape conventional languages" and shows "total refusal of communication as well as expression" (47). In the same way, the language of schizophrenia is broken or dislocated, often bereft of reason, and these are characteristics of modernist literature, especially absurdist plays. Like Sass, Foucault posits that what literature and madness have in common is "signs" (38). Thus, what connects literature and madness is the nature of the language, its "deviation from a form" (Sass 58).

Due to its relatively recent publication, few scholarly works have been done on Ndibe's *Arrows of Rain*. However, Wisely C. Mkandawire looks at alienation and despair in the novel and claims that Ndibe presents prostitution and mental derangement as some of the manifestations of alienation and despair caused by poor governance, political oppression, economic exploitation and suppression of human rights (2363). Also, he argues that Ndibe uses self-isolation, absurdity and meaningless of life to portray alienation and despair as existential themes. Iyese becomes a prostitute out of despair while Bukuru's alienation is related to his perception and experience of life as meaningless and absurd. However, Ogugua's silence seems not to be implicated in the analysis and it is this silence that the present essay wishes to portray as that which estranges him and causes him to lose touch with reality.

To the best of the writer's knowledge, madness has not been particularly explored in Ndibe's *Arrows of Rain*, although it has been reviewed in related literature. Some scholars and researches have examined madness as a social, political or cultural construct in literary, historical and mental health discourse. Some have examined the nature or causes of madness and the social and cultural contexts that construct madness and the social or cultural responses to it. Taylor Donnelly looks at madness in twentieth century American literature as a 'device for plot, psychological depth (of characters), and thematic resonance' (iv). He argues that madness is a form of disability since it shares certain features with disability, and supports his claim using literary, historical and political representations of madness. Donnelly argues in addition that male madness narratives portray wars and their traumatic effects as causative of madness in male protagonists, whereas the women's madness narratives take internal wars and social oppression as causes of madness. This means that women's madness is most often

biological or "endogenous" (v) as what causes the madness is what lies within, rather than without. On the other hand, Marianne Sagen Larsen examines mental illness in selected literary texts. She uses language, point of view and characters to show how madness is represented in the selected texts and how mental illness can be taught to students in upper secondary school.

Madness comes into this inquiry as an outcome of silence, of inaction, and as something that propels the movement of the narrative. It is also depicted as what enables Bukuru to speak the unspoken words. Bukuru's language affirms his 'madness', because it names the unnameable and speaks the unspeakable. Also, this work looks at silence as the cause of Ogugua's broken identity and as that which emanates from trauma, alienation and paranoia, as well as the desire for self-preservation. Furthermore, the essay explores Ogugua's break with silence as an effort to reclaim his lost or broken identity. However, he chooses to speak when he has lost the power to speak and be heard. His identity as a madman puts his testimony in doubt. As a madman, he has lost his identity, and as a prisoner he has become voiceless. This article, therefore, adopts an interdisciplinary approach in the analysis of the text to show that Bukuru's "madness" is as much a cultural construct as it is a personal tragedy.

Silence and Broken Identity

Ogugua/Bukuru is the protagonist in Ndibe's *Arrows of Rain*. Ndibe presents a realist description of the characters and their society. Through language, imagery and multiple points of view, Ndibe portrays the split in Ogugua's identity or questions of otherness. As a journalist, Ogugua is supposed to be the voice of the people and the marginalized. However, his involvement with Iyese, a high-class prostitute, exposes him to danger. Iyese is brutally murdered by Captain Isa Palat Bello, the son of an Emir, who will later become the Madian Military Head of State. Ogugua is unable to tell Iyese's story out of fear and shame. He experiences extreme trauma and paranoia when Bello assumes power. Ndibe uses haunting blood imagery and terrifying night visions to portray the depth of Ogugua's trauma. Ogugua alienates himself from his former life and becomes a "maverick vagrant" (Mkandawire 2363) at B.Beach. Thus, his silence and estrangement have dire consequences. His silence functions as a catalyst in the rupture in his identity. In *Arrows of Rain*, silence has multiple dimensions: the silence of the Madian society, and the silence the Madian government imposes on the subjects, for instance, Dr. Mandi and Bukuru. However, the essay focuses mainly on Ogugua's silence. His silence is not what Foucault describes as "the silence of the mad" (*Language* 7). Ogugua's silence represents vice, a defect in his character, and a mechanism of self-defense. Also, his silence emanates from trauma, alienation and paranoia.

On its own, silence is not negative. However, Ogugua's silence has psychological, cultural and political implications. Ogugua has not always favoured silence. Before Iyese, his career as a journalist has been vibrant. When he approaches his editor with the idea of publishing a profile of Iyese, it is primarily to give voice to her story and perhaps to dig information from her about her powerful clients. However, he decides against publishing her story because of his involvement with her. His consideration derives from

his culture and society represented by his family and his colleagues. He wonders about what his mother, his grandmother and his father will think about his relationship with Iyese: "Would they have seen her primarily as a prostitute, and our friendship as therefore profane?" (165). His silence and rejection of Iyese show that he considers his relationship with her as profane. As simultaneously Iyese and Emilia, a dual identity, the scent of her spirit is not good and can be said to act as a magnetic force that attracts disaster. As Iyese, she is a wife and a responsible member of the society and, as Emilia, the prostitute, she is an aberration. Similarly, the protagonist as Ogugua is sane, but, as Bukuru, he is considered as insane. Ndibe uses this mode of dual identity to show the characters as broken and displaced in the society.

Ogugua's fear silences his voice, his greatest weapon against instruments of fear and terror. Like Ogugua's grandmother, Iyese believes that Ogugua's voice as a journalist is stronger than any weapon, than any man and can make men, powerful men like Bello, submit to the law. Iyese hopes that Ogugua will be her voice, someone to inscribe her existence, someone to reconnect her with the world of the living. Her faith in Ogugua as her redeemer does not come to fruition. As the custodian of that story which must be told, Ogugua's fear and consequently his silence betray his high calling. His silence thus is unethical and a transgression against himself and Iyese whose voice he has become.

His fear is also symbolic of shame. The fear of what his colleagues on the editorial board might think of him paralyses him into silence. He imagines that they would laugh at his expense: "'*Boy, you were asked to tell the story, not to taste it! The test of the story is in the doing! Exhaustive exploration of all the issues! Fellows, our friend found ways and means of probing. Now we know the meaning of in-depth reporting!*'" (170 italics in the original). These thoughts of what his colleagues will say have sexual undertones. They allude to the fact that he has tasted not the forbidden, but the profane. Here, forbidden connotes pleasure, enjoyment while profane connotes distaste, aversion. Having tasted that which is viewed with aversion, he knows that his action, were it to be known, would create a scandal which would isolate him from his peers – thus, his total rejection of Iyese and her story. His refusal to tell Iyese's story is a weakness in his character, a vice, because his silence is harmful not only to himself but also to others. By refusing to tell Iyese's story, he condemns her to a "violent, anonymous death" (219).

Ogugua's silence is also induced by trauma. According to Cathy Caruth, "To be traumatised is precisely to be possessed by an image or event" ("Trauma" 4-5). Therefore, the image of Iyese after Bello attacks her with three men causes Ogugua to have night visions. When Iyese dies, the image of the attack rends the fabric of his mind. The effect is delayed until Bello's ascension to power. Thus, Bello's shocking and unexpected ascension to power reopens "a wound" in Ogugu; not a physical wound but one inflicted "upon the mind" (Caruth *Unclaimed* 3). Caruth points out that "what returns to haunt the trauma victims is the shocking and unexpected occurrence of an accident" (*Unclaimed* 6). Iyese's violent death is this wound upon his mind, a latent wound which Bello's unexpected ascension to power brings to the forefront of his consciousness. These incidents return to haunt him. The following passage reveals the traumatic nature of his experience:

> The instant I shut my eyes the image of Major Bello stood over me, his gun aimed at the ridge of my nose. Lying on my back, I peered straight into the gun's muzzle, dark and small. I struggled hard to erase this image from my mind. In its place came a fluttering sound and a ghost draped in a mauve veil, hovering over me. Slowly the veil turned to dark red, became a cloud of blood, then dripped all over my bed. I watched with dread as the ghost's form became clearer and more familiar.
>
> 'Iyese!' I shouted, jerking myself upright with a nervous impetus. The ghost was gone, merged into the opaque fabric of night. (203)

These images return "insistently and against [his] will" (Caruth *Trauma* 6). His dream projects from his fear and guilt. His fear, which compels him to silence, now drives him to embrace unreason. He embarks on a self-imposed exile at B.Beach where he loses his voice and identity. The loss of his voice is his greatest lack, because his voice signifies power and is what inscribes his identity and existence. Without it, he is lost.

Iyese's story seems like an enigma to Ogugua. It means life or death, or it poses a form of threat that can be likened to a mugger's threat. According to Lacan, the mugger's threat: "Your money or your life" means that whatever you choose, you would be deprived of something (*The Four* 212). However, instead of "your money or your life," for Ogugua, it is "speak or die," that is, if he speaks, it is likely that he will lose his reputation and if he doesn't speak, he will lose himself – his voice, his career and ultimately his sanity. He can lose his reputation if he tells the story, but for not telling the story, he becomes lost.

Breaking the Silence

The implication of Ogugua's silence is enormous. His deliberate silencing of his voice compels him to embrace 'madness'. Or it can be said that his inertia causes him to embrace silence in 'madness'. However, it is in telling the untold story that he tries to integrate himself back into the society. Ironically, he rediscovers his voice at a time when, as Jacques Lacan posits in *Ethics of Psychoanalysis*, the "race is run" (272) for him, because he finds himself at "a limit zone," "between life and death" (272). He has gone beyond the limit of what is acceptable for the Madian government, so that whatever he does, he must be silenced.

If Ogugua's desire for self-preservation silenced his voice, it is also this same desire that compels him to unseal his lips. If it is the fear and shame of telling Iyese's story that silenced his voice, now it is the knowledge that he is going to pay for a crime that he did not commit that jolts him out of his mental inertia. His break with silence is facilitated, like his silence, by certain factors. Apart from the desire for self-preservation, there is trauma, shame and guilt. As silence leads to the disintegration of his identity, speech is now his only hope of restoration for as the grandmother forewarns him: '"Speech is the mouth's debt to a story"' (97).

The death of the prostitute in B.Beach on New Year's Day is another traumatic incident that is catalytic in effect in Ogugua's life. It re-opens a wound in his mind. He is possessed anew by the image of Iyese and by her story, and he is forced to confront and

question everything he is and ever was. He realizes that his former silence will be injurious to him now. If silence has broken his identity and given him false security, now he has to break with that silence in order to redeem himself. Like his initial silence, his break with silence is not redemptive; rather it tests the condition of his mind because his language and his defence in the courtroom speak of unreason.

His language and appearance are shown to deviate from the cultural norms. According to Simon Cross, "the meaning of madness is mediated in and through cultural forms that construct its appearance such that we know that this is what madness "looks like"' (2). In the courtroom, Bukuru's "madness" is demonstrated not only by his stinking, dirty and dishevelled appearance, but by "talking crazy" (Cross 2). His language appears fragmented and disconnected. According to Cross, Porter states that '"Madness advertised itself in a proliferation of symptoms, in gait, in physiognomy, in weird demeanor and habits. It was synonymous with behaving crazy, looking crazy, talking crazy …"' (2).

Although Bukuru is without gesticulations, his gait, weird demeanour and crazy talk point to his "madness." According to the narrator, Bukuru seemed out of place in the courtroom with "his long hair and unkempt beard" (20), such that even before he is heard his look has announced him as crazy. According to Dr. Mara, the psychiatrist, when '"a person appears … to operate outside the established and reasonable norms of his society"' that person is considered as mad (*Arrows* 24). However, despite Bukuru's demeanour, Dr. Mara's clinical examination proves that he is not "mentally incapacitated" (24) as he is '"quite discerning, lucid and possessed of rational faculty"' (23). Based on Dr. Mara's clinical examination, Bukuru is socially maladjusted, "a matter of choice on the part of the individual" (25).

Bukuru can be compared to the Marquis de Sade, a "French nobleman whose perverse sexual preferences and erotic writings gave rise to the term sadism" (*Britannica* n.p). Like Dr. Mara, Foucault asserts that Royer-Collard, the scientist who examined Sade, finds Sade unusual and his position is that "Sade should not be kept in an asylum for the insane because Sade is not mad. Or rather, he's mad, but his madness isn't really madness; or, rather, this madness is worse than madness because it's reasonable and lucid with a lucidity that contradicts all reason and ultimately ends in madness" (*Language* 18-19). What is found in Bukuru and Sade therefore can be said to be this mismatch of reason, this madness that defies classification. If Sade's madness is brought on by vice, Bukuru's "madness" is brought on by a different sort of vice, not by passions but by silence.

Not only appearances but certain actions or crimes are represented in specific ways in certain cultures. For the Madian police, for instance, the person involved in the serial killing of the prostitutes must be psychologically unstable, a madman. However, although Dr. Mara denies Bukuru's appearance as madness, it is his language that confirms his "madness" – his incriminating not only the members of the vice task force but the president of the Sovereign Republic of Madia, General Isa Palat Bello, as a rapist and murderer. This, more than anything, reveals the corruption of his mind. The junior prosecutor implores the judge, Justice Kayode, to '"stop the madness!'" (39); that is,

Bukuru's madness. The court is scandalized because Bukuru's declaration is the kind of truth that should be repressed. Since the people know that their president is a tyrant, it is only a madman that can utter such truth in public. Thus, Bukuru's inability to repress that which the law and the people wish to repress lead to his conflict with the law, and General Isa Bello is this law.

Dr. Mandi understands deeply how much Bukuru has to pay for his declaration in court. Even though his clinical report and Dr. Mara's report assert that Bukuru is not mentally trouble, still Bukuru will be tried "as a mad person" (73), and he will be made legally responsible for his actions to ensure that he is completely silenced. According to Adam Jaworski, silencing can be used "as a means of political manipulation, dominance and control" (280). It can be used against a class, region, or people. In *Arrows of Rain*, the Madian government uses silencing as a means of dominance and control, and a means of protecting its image. For this reason, Dr. Mandi and Bukuru have to be silenced. Knowing that his '"fate is already sealed"' (75), Bukuru realizes that his only weapon, albeit a weak one, is telling the untold stories. If previously he has suffered disintegration through silence, now he attempts to re-establish his identity and to reintegrate himself back into the society through speech.

If formerly he experiences trauma by not telling Iyese's story, in telling her story, he is able to forgive himself for his silence and to experience healing, perhaps momentarily. E. Ann Kaplan asserts that "telling stories about trauma … may partly achieve a certain 'working through' for the victim" (37). This means that victims of trauma may experience '"cure"' (135) or healing in telling their stories. This can also mean "keeping the wound open" (135) for the victims. For Bukuru, telling Iyese's story also appears to be his way of "keeping the wound open," a way of mourning for his silence and for the people whose deaths he made expedient by his silence. However, the healing for Bukuru is short-lived. Femi Adero's story hinders him from experiencing complete "working through."

For Bukuru, speech does not bring redemption; instead it opens up deadly, unexpected, and unknown paths. He realizes that his life is "already utterly destroyed" (220) so that he can have no life no matter what he does. In his suicide letter to Femi Adero, he sums up his life: he is voiceless, utterly lost, and his brokenness is irreparable. If breaking his silence unearths hidden monsters in his memories then death becomes alluring, because the silence of the dead promises what he can never have in life: peace. It is a silence that kills memories. The narrator describes the kind of silence that Adero's question evokes as "a powerful" and haunting silence: "A monstrous and greedy silence, swollen with memories, it displayed before me my array of dead things: people betrayed, hopes dashed, dreams unfulfilled, roads forsaken, paths not taken" (244). It only the silence of the grave that can destroy this "haunting silence."

Moreover, the weight of his debt is enormous and pulls him closer to that ultimate silence, the silence of the dead. The ghostly presence he feels in his cell seems to reprimand him for his silence of long ago or to demand restitution for his "dead things" (244). It could be that of any of the people close to him: his father, his grandmother, his mother or Iyese, and to each he owes a huge debt. All these people had so much invested

in him. For his parents, he is a child of love. His birth is proof of his mother's womanhood, because he is "the wiper of [her] tears", her "consoler, vindicator and comforter" (185). His birth is a paradox. In his birth, there is both joy and sorrow because even though he is the wiper of his mother's tears, he is also the cause of her death and what kills his father's career as a "broadcaster" (85). Thus, the ghosts of his parents will be unhappy because they paid so much on his account and all for the kind of life he now has. For his grandmother, her disappointment would be great because having warned Ogugua about the things he should avoid in his life, he has gone along to test her wisdom. He has mingled with people whose spirit smell of evil and as a consequence has made enemies that estranged him from himself and stripped him of his identity and his voice, so that for him the allure of the grave holds stronger appeal than life. Then there is Iyese. Voiceless, she had looked up to him to be her voice, to save her, but his silence made her death inevitable. Thus, her ghost seems to demand redress. It was for love of him that she became bold and reckless in her relation with Major Bello.

Moreover, Bukuru's decision to go away quietly may be because like Dr. Mandi he has reconsidered what is important. If illness has forced Dr. Mandi "to consider what is important and what is merely expedient" (247), Bukuru's lack of a future and his relations with Dr. Mandi and Adero enable him to see what is important. Perhaps death is the least he owes himself, a way of restitution. Taking his own life may be the death that has the most dignity for him. With his suicide, he will stop Dr. Mandi from signing his own '"death certificate"' (247). Like Bukuru, Dr. Mandi is also an "underdog" (50). He has to "lie or die" (247), or he can lie and die. In the first part, it is a choice imposed on him by the State and the second part, his illness annuls that choice because whatever he chooses, he will die. Thus he can lie and die or he can tell the truth and die '"a death that will earn [him] some dignity"' (247). Unlike Dr. Mandi, the death that has dignity for Bukuru may be to go away silently because the story is out. It has found a new voice in Femi Adero. As the following passage reveals, these are the considerations that make him choose to go away silently:

> After his [Dr. Mandi's] departure I calmly surveyed my future. What I saw was pitiful…
>
> My grandmother was right: stories never forgive silence. My silence has no hope of redemption. It is too late in the day for me to look for grand insights. What I know are simple truths. I know that the fabric of memory is reinforced by stories, rent by silences. I know that power dreads memory. I know that memory outlasts power's viciousness. I know – as a man accused of rapes and murders I didn't commit – that a voiceless man is as good as dead.
>
> It is better, I have decided, to go away quietly, and soon. (247-8)

Thus, his suicide seems to be a final escape; escape from the demons that haunt his memory and an escape from the unidentified ghostly presence which can also be the ghost of his former self, Ogugua, whose voice he slays because of his desire to preserve his life.

Conclusion

This essay shows that silence is a causative agent in the rupture of Ogugua's personality. Ndibe uses language, imagery, characters and multiple points of view to portray the split in Ogugua's identity and to explore questions of Otherness. The protagonist has a dual identity which Ndibe uses to show his brokenness and displacement in the society. As Ogugua, he embraces silence but, as Bukuru, he will try to break his silence, a silence that estranges him and slays his voice – his most effective and deadly weapon. His silence stems from his desire for self-preservation because to tell Iyese's story is also to tell of his relationship with her, a relationship he regards as profane, because if it becomes public, it can damage his reputation and his career.

Silence costs Ogugua his voice and ruptures his identity, but speaking the unspoken words does not bring redemption or healing because his silence has already sealed his fate. Consequently, his break with silence offers only one alternative: speak and die. Whatever he does, he must die. Having realized that his identity is irredeemably lost, death becomes an attractive option – a means of escape from his dead things but ultimately, a means of escape from himself. He wants to escape from himself because the stench of his physical body reflects that of his spirit and this stench reveals to him more than anything else that he has become like those whom his grandmother had warned him to run away from.

Thus, the grave appears to promise everything that he cannot have while alive. Death would mean complete freedom–freedom from the demons that haunt his memories, freedom from the unidentified ghostly presence, freedom from the oppressive dilemma the Madian government and its apparatus pose for him, but most importantly freedom from the ghost of his former self. Therefore, his suicide appears to be a desperate attempt to redeem himself, to reunite with his lost self. Although his death seems like the fulfillment of the wish of the State, it is not actually so because he has acquired a new voice in Femi Adero. Adero has become the voice of his story, the possessor of the memory that General Bello dreads, the memory that will certainly outlast "powers viciousness" (248).

Works Cited

Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Johns Hopkins UP, 1996.

---, "Trauma and Experience: Introduction." *Trauma: Explorations in Memory*, edited by Cathy Caruth, Johns Hopkins UP, 1995, pp. 3-12.

Cross, Simon. *Mediating Madness: Mental Distress and Cultural Representation*, Palgrave Macmillan, 2010.

Donnelly, Taylor. "Vogue Diagnoses: The Functions of Madness in Twentieth-Century American Literature." Diss. U of Oregon, 2012. //scholarsbank.uoregon.edu…

Foucault, Michel. *Language, Madness, and Desire: On Literature*. Edited by Philippe Artières, Jean-François Bert, Mathieu Potte-Bonneville, and Judith Revel, translated by Robert Bononno, U. of Minnesota P, 2015.

---. *Madness and Civilization: A History of Insanity in the Age of Reason*. Translated by Richard Howard, Vintage Books, 1988.

Jaworski, Adam. "Political Silencing: A View from Laurie Anderson's Performance Art." *Discourse and Silencing: Representation and the Language of Displacement*, edited by Lynn Thiesmeyer, John Benjamins, 2003, pp. 279-296.

Kaplan, Ann E. *Truama and Culture: The Politics of Terror and Loss in Media and Literature*. Rutgers UP, 2005.

Lacan, Jacques. *The Ethics of Psychoanalysis 1959-1960: The Seminar of Jacques Lacan Book VII*. Edited by Jacques-Alain Miller, translated by Dennis Porter, Norton, 1997.

---. *The Four Fundamental Concepts of Psychoanalysis: The Seminar of Jacques Lacan Book XI*. Edited by Jacques-Alain Miller, translated by Alan Sheridan, Norton, 1998.

Laing, R.D. *The Divided Self: An Existential Study in Sanity and Madness*, Penguin Books, 1990.

Larsen, Marianne Sagen. "Mental Illness in Literature: Seeing and Recognizing Mental Illness in Conrad's 'The Idiots', Poe's 'The System of Dr. Tarr and Prof. Fether' and Scott Fitzgerald's *Tender is the Night*." Diss. U. of Tromso, 2015, munin.uit.no/bitstream/handle/10037/7955/thesis.pdf?sequence=2

"Marquis de Sade." *Britannica.com/biography/Marquis de Sade*. 22 Oct. 2021.

Mkandawire, Wisely C. "Alienation and Despair in Okey Ndibe's *Arrows of Rain*." *International Journal of English Literature and Social Sciences*, vol. 5, no. 6, 2020, pp. 2363-2377.

Ndibe, Okey. *Arrows of Rain*. London: Heinemann, 2010.

Sass, Louis A. *Madness and Modernism: Insanity in the Light of Modern Art, Literature, and Thought*, Harvard UP, 1994.