

POLITICS OF THE OPPRESSED “INSIDE OUTSIDER” IN CAMEROON: RHYTHMS OF ALIENATION AND LOSS OF IDENTITY IN BATE BESONG’S BEAST *OF NO NATION*

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ABSTRACT

This article takes an analytical review of Bate Be song’s *Beast of No Nation*, from the critical standpoint of alienation and identity and locates itself within the corpus of Anglophone Cameroon literature, as a vibrant art form, graphically lending expression to the existentialist politics of the oppressed “inside outsider” in Cameroon. Given the growing sense of rootlessness, feelings of not belonging, fractured existence and desolation portraying the futility of human existence in the hostile city of Ednouay, the article argues for a safe, aesthetic space that will enable those affected reassert their identity and minimize alienation as a way forward because, alienation and identity have grievous implications on the characters of the play and accounts for the revolutionary nature of characters, of the lower rung in the fictional city of Ednouay. The paper addresses problems imposed on the people’s cultural fabric by colonialism, which has sustained a permanent divide between English speaking Cameroonians called Anglophones and French speaking Cameroonians called Franco phones.

KEYWORDS: Politics¹, “inside outsider²”, alienation³, identity⁴, rhythms⁵, bate be song⁶, Anglophones⁷, Franco phones⁸