

CHAPTER ONE

INTRODUCTION

Background to the study

Literature has continued to fulfill its unique functions in national development. This clearly shows that no society exists significantly without its literature neither can literature function and blossom in isolation of the society. Globalization is very common these days as people tend to read beyond their horizon, that is to think beyond one's nation and think of people on the other side – diasporas or immigrants. According to Colin Palmer, migration took place around ten to twenty thousand years ago when Asians migrated to America. They left their country to settle in North and South America. Some equally settled in the Caribbean Islands. The Jewish diaspora started about two thousand years ago. Muslims started creating communities by spreading their religion and culture to Asia, Europe and Africa in the eight century. Europeans began colonization of African countries around 15th century and gradually got into other countries all over the world.

Migration gave birth to diaspora which in turn produced racism. Racism, the aftermath of migration started in the late seventeenth century. David Goldberg's *Racist Culture* contends that race is one of the central conceptual 'inventions of modernity' (12). Thomas Bonnici views a diaspora community as a 'many-tongued chorus' with their separate histories linked together. In his article, 'Caryl Phillip's Crossing the River (1993): Tensions in Diaspora, Displacement and Split Subjects' he writes that there are two types of diaspora which are forced (involuntary) and modern (voluntary) diasporas (131). From the article, the word 'Diaspora' reveals variety of experiences, a state of mind and a sense of identity. Diaspora is the movement of indigenous people or a population of common people to a place other than their homeland region and its experience or tensions is all about what migrants face while in the diaspora and after they return to their motherland. This work looks at diaspora as people who settled far from their ancestral homeland.

Academic discourse on diaspora started in North America among African descent - W. E. Burghardt Du Bois published *The Souls of Black Folk* in 1903 where he writes that ‘... slavery was indeed the sum of all villainies, the cause of all sorrow, the root of all prejudice....’ (5), *The Negro* in 1915 and Carter G. Woodson founded the Association of Negro Life and History and a journal – *The Journal of Negro history* in 1915. Du Bois as a member of Pan African Movement, tried to bring Negroes all over the world together. After analyzing immigrants problems, Du Bois in *The Souls of Black Folks*, chapter two declares that ‘the problem of the twentieth century is the problem of the colour-line’ (9), wondering what the future of black folks outside Africa would look like as he writes that the Negro is born with a veil and in ‘a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double-consciousness. ...One ever feels his twines – an American, a Negro: two souls, two thoughts, two unreconciled strivings; two warring ideas in one dark body...’ (4). He goes ahead to write that ‘... the black man’s turning hither and thither in hesitant and doubtful striving has often made his very strength to lose effectiveness, to seem like absence of power, like weakness. And yet it is not weakness, - it is the contradiction of double aims’ (5).

The two types of African diaspora have been in existence for many years in different parts of the world. Compulsory African diaspora is the triangular system of diaspora which is between Africa, America and Europe and voluntary African diaspora which is popular because of political, social, cultural and economic relations does not end at triangular system but adds one more system which makes it a quadrangle which is between Africa, America, Europe and back to Africa which is what the four novels under study is all about. The authors believe that slaves and African-Americans ought to look for their actual root and go back to Africa. Bernard Logan believes that the largest number of African migrants comes from countries with ‘a large population; a pro-western, capitalist outlook; speakers of English, unstable economic conditions; ...and a colonial legacy that had not been too culturally dominant’ (603).

Two major events that have left a permanent and deep scar in the history of Africa and Africans are slavery and colonization. These two events are reflected in postcolonial literature which hinges on Diaspora and African literatures. Slavery was the first means of contact the whites had with Africans, this ugly experience according to Opatá Damain, 'leads one to a change of identity' (84). Slavery according to Gilroy's *The Black Atlantic*, 'enables an alternative vision of cross-culture fertilization, hybridity, and diasporas...chart the migration, displacement, borrowing, affinities and affiliations that link black intellectuals to the project of the enlightenment' (122).

Colin A. Palmer in his article, 'The African Diaspora' explains that the major African diasporic movement is as old as the history of humankind believing that Africans 'have been on constant motion for over 100,000 years, travelling all over the globe, transforming it in many ways and being transformed themselves' (56). Some Africans equally moved to Europe, the Middle East and Asia around the fifth century, these groups of people include traders, slaves and soldiers. This gave rise to African communities in India, Portugal, Spain, Italy, the Middle East and Asia long before Christopher Columbus started his voyage across Africa. The most popular and widely studied African diasporic movement/stream is that of the Atlantic slave trade which began in the 15th century. This singular act saw millions of Africans in America. The latest African Diasporic stream which is more pertinent to the current study, (dispersed in Europe and the Americas - North and South and in between the Caribbean), started in the 19th century which is the movement and the settlement of Africans on their own in various societies. African nations have witnessed a lot of economic, social and political changes from pre-colonial times to the present era which literature has done justice to by highlighting varied critical issues of pressing concern (217).

African diasporic communities have felt the harmful impact of colonization for generations. They have remained connected across time and space through their histories of resistance and oppression. Colonial writings are writings produced by authors belonging to the colonizing power and those written before or during independence in the concerned region. It is obvious that the colonizers fought tooth and nail to civilize the colonized.

Colonization created a master – servant relationship, the colonizers and the colonized. Colonial experience is so bad that the only way to come to terms with it is for the colonized to talk about it and write about it. Chike Okoye concurs with this view when he states that, ‘experiences and instances of colonization produced literary reactions from the colonial subjects’ (preface vii). No wonder Chinua Achebe dissects pages from *Heart of Darkness* by Joseph Conrad in his essays. In one of Achebe’s essay ‘Africa is People’, Achebe writes that Africa is not primitive huts and wide-eyed kite worshipping, ‘Africa is not fiction. Africa is People’(157).

Today, Africans still migrate to other countries – both African and non-African countries. Colin Palmer is of the view that immigrants face oppression and alienation in their new countries. American president, Donald Trump expressed his feelings towards immigrants in his country. Shear and Davis in their article ‘Stoking Fears, Trump Defied Bureaucracy to Advanced Immigration Agenda’ said that Donald Trump in 2014 tweeted ‘Our government now imports illegal immigrants and deadly diseases. Our leaders are inept.’ In the same article, the president said that Nigerians would never ‘go back to their huts’ in Africa once they see America. According to Daily Sun, Friday, January 19th 2018, Donald Trump remarks that ‘once Nigerians had seen America they would never ‘go back to their huts’ in Africa.’’(17). Immigrants have emotional attachment to their ancestral home. The African diaspora under study here is the one caused by slave trade and colonization and voluntary movement of Africans (started in the 19th century). This constitutes millions of Africans who are united by racial oppression and they fight against it. They are challenged with the problem of realizing themselves as they brought their different culture, histories, ideas and worldviews with them and their influences depend on their experiences as slaves and histories of the societies where they come from. African immigrants in England, Canada, United States of America and Germany form a distinct minority while they comprise the overwhelming majority in Haiti and Jamaica. Therefore, blacks in America who usually occupy a minority status are seriously marginalized. Palmer classified African diaspora into six groups. Three groups belong to the prehistoric ancient times (formed before the construction of colonial states) and the remaining three belong to the modern times which are associated with the Indian Ocean slave trade to Asia, the Atlantic slave trade to the Americas and voluntary movement of Africans to different parts of the world. The last

group is pertinent to this study.

According to www.pewresearch.org>2016/12/15>int, the number of the world's international migrants is around 244 million people, that is 3.3% of the world's populations. www.forbes.com explains that Eric Zammour, a prominent French figure, blamed French Muslim communities (immigrants) for some troubles in France. Terrorist attack is now rampant in France as there is usually one every year. It has the largest Muslim population among UK, Germany, Spain and France. Their newspaper, 'Causeur' once had the following as one of its headlines 'Immigration: France falls apart'. Immigrants in France are marginalized, a journalist, Elizabeth Levy explained that 'the debate over immigration in France is still impossible'. In September 2016, the president of France, Emmanuel Macron sent in a new immigration proposal, he later said that he wanted 'a complete overhaul' of his country's policy. This proposal is tougher on immigration. According to an article 'France Struggles with Its Immigrants In The Midst Of National Security Concerns' by Andy J. Semotiuk published in the net on 17th January, 2018, (www.forbes.com) '... economic migrants should be turned back, while genuine refugees allowed to stay' in France. The article also goes ahead to explain that the marginalization of minorities in France is worse than elsewhere as descendants of French immigrants cannot consider themselves 'French' even the successful ones like celebrities. For an immigrant descendant to be a French citizen, he must at 18 reside in France at least for 5 years since age 11, or the child will request for citizenship at age 16-18 equally residing for five years since age 11, but becomes a French citizen automatically when born if one parent was also born in France. A child born to unknown parents or stateless parents is automatically a French citizen. Marrying a French citizen and living with him or her for four to five years earns you a French citizenship. These minorities mainly live in ghettos where drugs, unemployment and violence are the order of the day. They are left without medical care and security. Children born by tourists or short-term visitors in France are not French citizens, in other words French citizenship is not acquired by virtue of birth in France. 'Immigration' is a serious topic in France now as descendants of immigrants find it difficult fitting in. According to <https://en.m.wikipedia.org/wiki/immigration>, the French National Institute of Statistics (INSEE), percentage of immigrants in France as at January 2016 was 7.9 million, which was 11.8% of their population. France has to open up and

accept immigrants like America does if they want to stop immigration problems. They have to accept their country as multicultural and not homogeneous and also realize that national identity cannot be based on one ethnic origin.

In 2017, according to Lindsay Huth in his article 'Immigration in America by the Numbers', population from China, India and Philippines is close to 14% of immigrants living in the US. The original World Trade Center was a large complex of seven buildings in Lower Manhattan, New York City and they were destroyed during the September 11, 2001 attack by an immigrant turned terrorist (Osama Bin Laden). Immigrants face racism or ethnic discrimination in the United States which has been a major issue over the years. Legally or socially sanctioned privileges and rights were given to white Americans while migrants like the Jews, Arabs, East and South Asian have faced continuous discrimination in America. In American election of 2008 that brought Obama in as the US President, racial divisions persisted throughout the election though he received greater percentage of the white vote [43%] than John Kerry [41%].

But actually, immigrants especially blacks, suffer racial disparities because according to 'Race and Crime in the United States', the US sentencing commission reported in March 2010 that black offenders receive sentences that are 10% longer than white offenders for the same crime (10). A July 2009 report by the sentencing project found that two thirds of the people in the US with life sentences are immigrants, especially non-white. 'Hate Crime', an article, observes that most hate crimes in the United States target victims on the basis of race. According to the Bureau of Justice Statistics, violent-hate-crimes against Hispanic people increased by 300% between 2011-2012.

www.channel4.com/news reports that there were riots for two weeks after the shooting of Michael Brown at Ferguson Missouri in August 2014. Riots were on between late November and early December 2014 after the white police officer who shot Michael Brown was not indicted. According to the report, the grand jury decided that the police officer should not stand trial for killing a black teenager (Michael Brown). In August, 2015 there were riots for two days during the anniversary of a black man who was fatally shot by one twenty eight year old Darren Wilson, a white Ferguson police officer. The allegation was that Brown stole from a store and Wilson was notified. He went looking for Brown and incidentally Brown was approaching him unarmed when Wilson fired a total of twelve

bullets several times at him. The shooting sparked unrest in Ferguson and later United States Department of Justice exonerated Wilson of criminal wrongdoing. On March 4th, 2015, the US Department of Justice reported the conclusion of its own investigation and cleared Wilson of Civil rights violations in the shootings. The write-up is of the view that ‘blacks are likely to die at the hands of police’.

The death of Freddie Carlos Gray Jr on 19th April, 2015 was an incident in which a suspect died in police custody and later protests turned into riots in Baltimore. <https://en.m.wikipedia.org/wiki/Death> has it that Gray, a twenty five year old African American was arrested by the Baltimore Police Department on April 12, 2015 for possessing an illegal switchblade. Gray was badly beaten by the police men. A bystander reported that the police were ‘folding’ Gray. ‘...one officer bent Gray’s legs backwards, and another held Gray down by pressing a knee into his neck’. While being transported in a police van, Grey fell into coma and was taken to University of Maryland R.Adams Cowley Shock trauma centre where he died on April 19th, 2015. The six police officers with him in the van were charged to court and Gray’s death was ruled a homicide. Gray’s death resulted to series of protests. One of the protests resulted to thirty – four arrests and injuries to fifteen police officers. After his funeral on April 27th 2016, looting and burning of local businesses became the order of the day and curfew was established. On May 1, 2015, state prosecutors said that Gray did not commit any offence while his death was ruled a homicide by a medical examiner’s report. They were all released from jail after posting bail. On September 2, 2015, it was decided to hold separate trials for the accused. In May, 2016, officer Nero was found innocent while officer Goodson was also found innocent on June 23, 2016. On July 27th, 2016, ‘all charges against officers, William G. Porter, Miller and White were dropped’. On July 7th, Rice was declared innocent. ‘On September 12, 2017, the U. S. Department of Justice announced it will not bring federal charges against the six Baltimore police officers involved in the arrest and in-custody death of Freddie Gray’

Abdullahi ‘Abdi’ Omar Mohammed was shot by 8:00pm at 200 South Rio Grande Street, Salt Lake City, US on February 27th, 2015. The shooting sparked riots that same night in

Salt Lake City. <https://en.m.wikipedia.org/wiki> has it that Omar, a Somali refugee was shot and injured by police after allegedly being involved in a confrontation with another person. Omar, a seventeen year old boy was armed with a metal broom stick, and was asked to drop it by a responding officer, on refusal, he was shot four times. His shooting led to immediate civil unrest and later controversy. Omar later came out of coma on March 13th, 2015. The Salt Lake County District Attorney's office declined to file charges against the officers involved.

Apart from France and America other countries also marginalize immigrants, according to 'The Times of Israel', Prime Minister of Israel, Benjamin Netanyahu on Monday 19th of March, 2018 said that the 'more than 200 kilometers (120 miles)' border fence with Sinai was recently completed to help prevent '... severe attacks by Sinai terrorists, and something much worse, a flood of illegal migrants from Africa'. The Israeli government plan to stop illegal migration, drug and weapon trafficking.

To make the condition of African migrants worse, they are equally maltreated in their own continent. North African country, Libya forcefully takes immigrants travelling through the desert to Europe into slavery and as farm labourers. They at worse kill these immigrants to collect their vital organs for sale. These migrants travel through deserts and sea. Nigerians are marooned in foreign lands. Unfortunately, there are trans-border criminals who exploit and subject the African migrants to horrible experiences. In an article titled '600 Nigerians in Chinese prisons- Envoys' in the Daily Sun of Tuesday, 27th February, 2018 (43), the Consul General of the Federal Republic of Nigeria in Gwongzhou, China, Mr. Wale Okolo announced that about six hundred Nigerians languish their lives in different prisons in Gwongzhou province due to one offense or the other. According to Wale, some of them have overstayed their visa while others are engaged in one criminal act or another, ranging from drug trafficking to stealing. About five thousand and twenty seven Nigerians who migrated to Libya illegally were subjected to hard labour, slavery and prostitution. They were held in inhuman and extremely difficult conditions. This is all about diaspora. According to an article captioned 'Trafficking: We're sorry, FG tells 493 Libyan returnees' in the Daily Sun newspaper of Monday, January 8th, 2018 (39), four hundred and ninety

three of them were brought home (back to Nigeria) by the Federal Government of Nigeria while plans to bring back more were ongoing. Most of them were trafficked and sold to slavery, and Nigerian Government promised to train them in different skills to help them adjust and face the challenges of life. On Monday, 8th January, 2018, Daily Sun reported that nearly thirty four thousand migrants have drowned in the Mediterranean since 2000 in an article titled 'Migrants drown as boat sinks off Libya coast' (44).

The sufferings of black immigrants have become more than ever before pertinent as Africans move away from their continent looking for greener pastures. Bearing in mind the sufferings of black immigrants especially, African descent writers in narratives attempt to write and deal with such issues during and after colonialism. This gave birth to postcolonial literature. Postcolonial Literature cannot exist on its own but as a resistance to the colonizers ideas and thoughts. Chike Okoye puts it this way: 'Postcolonial literature does not exist wholesomely on its own: it rather exists as a reaction or resistance to the mainstay and dominant colonizer's ideology and discourse' (3). Postcolonial literature is according to Ashcoft et al writing which has been 'affected by the imperial process from the moment of colonization to the present day' (50). African writers like Chinua Achebe, Ngugi wa Thiong'o, Camara Laye and Frantz Fanon to mention but these four, seek to awaken political and cultural nationalism, they tend to counter the colonial stereotypes of Africa and Africans. Achebe calls out racism and neocolonialism in all their obvious, skillful, cunning and subtle manifestations. In his essay 'An image of Africa: Racism in Conrad's *Heart of Darkness*, he shows the destructive effects of racism and injustice in Western society. Though Achebe is late, his literary 'sons and daughters' carry on his good works. Charles Nnolim says that there is no organized academy of letters known as sons and daughters of Achebe but it is used to show writers who adopted Achebe's style. Ngozi Chimamanda Adichie and Ayi Kwei Armah are some of Achebe's numerous literary children.

Diasporic tensions are the experiences problems encountered by diasporas in their different stations and their home;and when they finally come back. Cultural identity, race, dispossession, displacement, hybridity and Diaspora are some of migrants' experiences or

tensions and they are well articulated in the novels studied in this work. This work explores the concept of Diaspora and other experiences to show their inter-relatedness, illustrate how diasporic experiences or tensions are articulated within the ambit of the four selected texts - Chimamanda Ngozi Adichie's *Americanah*, Ayi Kwei Armah's *Osiris Rising*, Isidore Okpewho's *Call Me By My Rightful Name* and Teju Cole's *Every Day is for the Thief*, and bring to limelight the predicaments of Africans so that those planning to leave their countries will have a rethink. For instance, **diasporic tensions is beyond identity**, issues on The Black World and the African Diaspora show that black world and the African Diaspora is all about Blacks' welfare outside their ancestral home. There have been problems, difficulties, contradictions and ambiguities concerning skin colour as the basis for racial discrimination. Walter Rodney writes:

The colour of our skin is the most fundamental thing about us. I could have chosen to talk about people of the same island, or the same religion, or the same class-but instead, I have chosen skin colour as essentially the most binding factor in our world. In so doing, I am not saying that is the way things ought to be. I am simply recognizing the real world that is the way things are. Under different circumstances, it would have been nice to be colour blind, to choose friends solely because their social interests coincide with mine but no conscious black man can allow him self such luxuries in the contemporary world. (16).

In the four texts under study, skin colour poses a serious difficulty and becomes a setback to the protagonists and other characters. They are deprived of many privileges and their rights. Ifemelu, Otis, Ast, Obinze, Aunty Uju, Ras, Dike, Ginika and Emenike, could not get jobs because of their skin colour and their natural kinky hair. In trying to survive, foreign and alien identity is imposed on them which cause serious psychological problems to the immigrants. Kofi Anyidoho in *The Pan African Ideal in Literatures of the Black World* writes:

There are bridges to build, even if most of these can be no more than mental bridges reconnecting one psyche to ancestral time despite irreversible physical separation. There are wounds to heal, even though some of these wounds lie so deep and so close to the heart. (10)

The racial discrimination meted out on blacks especially their colour (blackness) is enough to give a lot of them mental stress and psychological problems.

Another issue is **diasporic tensions and celebration of Identity**. Language factor is a serious factor for African literary writers as many of them still write their stories and poems in their colonial masters' languages. Kofi Anyidoho writes:

The crucial difference is that literary creators on the continent have not altogether lost access to indigenous African languages the way in which those in the diaspora have. For those on the continent, the central question is whether to create in an imposed colonial language or in an indigenous African language. (20)

The four texts under study use English language and on few occasions their local languages are used to drive their points home. Achebe writes 'Is it right that a man should abandon his mother tongue for someone else? It looks like a dreadful betrayal and produces guilty feeling. But for me there is no other choice. I have been given the language and I intend to use it.' Kofi Anyidoho states that Ayi Kwei Armah contributes to this debate about using African local languages to write African literature when he writes that Ayi Kwei Armah in 'Our language Problem' argues that the real way out is not for African writers to choose their various mother tongues, but for the adoption of one central language. (21) The issue is that Africans do not want to lose their identity believing that language signifies identity. They believe that losing one's identity (language) is a dangerous, awful and risky betrayal.

Finally, **the tensions of diasporic return migration** shows that many immigrants return home (Africa) after many years abroad. Writers like Kamau Brathwaite and Maya Angelou return to Africa (Ghana) after spending many years abroad. This made them have outstanding African experience quite different and opposite of the ones they had abroad.

A return to origin is seen in the four texts under study. Apart from the four protagonists, many other characters return to Africa to look for their identity, self fulfillment and true self and they finally settle down to life free of racism. Anyidoho writes that 'The journey back into the memory bank of the collective, submerged consciousness, stands out as a major artistic movement.... (40)

The major intention of this work is to analyze the psychic effects of these characters as exposed in the texts and equally establish the implications of displacement and imposed identity issues. To discover if the protagonists are far-fetched from the identity postulations of Peter Burke and Sheldon Stryker alongside other attendant vices that have been the major preoccupation of the four texts under study. It explores what the characters experience when at 'home' – motherland and when abroad. Three theories, the trauma theory, identity theory and psychoanalytical theory are adopted to critically analyze this research, because each narrative can be examined from different directives bearing in mind that the different methods may not be that different in the end.

However, it is good to note that in actual sense, migration is not too bad as it helps to boost the migrants' countries' economy because migrants remit several billions of dollars to their countries. Immigrants also boosts economic growth, creates skilled workers and dynamic societies in their new found countries thereby making government to receive more revenue. Unskilled immigrants are also part of agriculture and other necessary services. Immigrants contribute more in taxes than the benefits they receive. Ian Golding writes that 'migration has always been one of the most important drivers of human progress and dynamism' in one of his articles titled '*How migration shaped our world – for the better*'. To buttress his point, he goes ahead to write that it was immigrants that founded companies like Yahoo, Google, Intel, PayPal and eBay in America.

Statement of the Problem

This work looks at the issues of displacement, schizoid identity and their psychological effects as they concern diaspora or immigrants in some West African literary texts which previously have not been thoroughly examined as issues of German ethnic migrants, Asian Diasporas, Afghan Diasporic tensions and the tensions of Diasporic 'Return' migration on other texts have been handled by some writers. The researcher simply wants to open a space of possibilities in which the texts are analyzed based on the implications of colonization and slave trade.

The schizoid identity issues faced by the characters when their roles in the society where

they find themselves are not acceptable make them have complex issues as they are supposed to understand that they are inferior which actually affect their psyche.

The zeal for this research is to expose black immigrants' predicament and encourage others to sit tight in Africa and build it as immigrants go through a lot these days because their sufferings are on the high side as seen in the introductory part of this work. Again, effects of colonization usually look at the transition of culture like in Achebe's *Things Fall Apart* but this work analyzes other effects of colonization and slavery such as psychological effects or impact on the characters and imposed identity as they are written and depicted in the four texts (*Americanah* by Ngozi Adichie, *Call Me By My Rightful Name* by Isidore Okpewho, *Osiris Rising* by Ayi Kwei Armah and *Everyday Is For The Thief* by Teju Cole.) under study which have not received enough criticism by other critics. This work fills the lacuna.

Objectives of the Study

The purpose of this study is to explore the tensions and responses of the characters to these diasporic tensions in *Americanah*, *Call Me By My Rightful Name*, *Osiris Rising* and *Everyday is For The Thief*.

This work has the following purposes to achieve

- To ascertain if there is relationship between colonization, displacement, imposed identity and political disturbances in Africa
- To reveal the types of diaspora in the texts and discover the link between the two forms of diaspora and the psychopathological disorders in the characters
- To establish the implications of displacement and imposed identity on the subsequent actions and behaviour of the displaced as victims of diaspora
- To ascertain if gender and sexuality affect the actions and inactions of female characters.
- To discover if the protagonists are far-fetched from the identity postulations of Peter Burke and Sheldon Stryker.

Significance of the study

It is expected that this work will create a new means of surveying known historic events such as slavery and colonization. It goes beyond such themes as protest to colonial rule, cultural conflict, disillusionment to look at types of diaspora, other causes, forms and consequences of diasporic tensions such as displacement, imposed identity issues and as they affect the characters and groups psychologically. This research will equip young and new researchers with another skill for analyzing diasporic tensions (effects of displacement and imposed identity) which has not been sufficiently looked into by many literary critics in the texts under study. Again, the findings of this research may be applied outside the literary field since the issues of diaspora cut across many disciplinary and social issues especially in the area of humanities. It will equally contribute to the diverse criticism on diaspora that can be kept in the archives and department libraries: thus it will serve as a reference material for further studies. This research highlights diaspora not just as Bonnici writes ‘the free or forcibly displacement of peoples from their homeland into new regions’ (130) but also as a tool to bring to limelight ‘substantial hybrid communities of Africans’ (131), their feelings and the tension they experience as migrants. It is believed that this research will be of great help to others studying diasporic tensions in other literary texts or kept in archives as part of literary criticism. This work examines Stryker and Burke’s symbiotic interactionism which locates the four components model of identity theory of the authors of literary texts. It looks at identity theory as compelling on the structure of self and its manifestation on personal behavior. There has not been any detailed critical analysis on the psychological effects of displaced and imposed identity issues on these African literary texts. This research is a form of exploration that will lead to new discoveries as it shows the real reason for research because it analyzes the four texts under study and arrives at its own understanding of the subject. It is hoped that this research will attract reactions that will point out its weaknesses and then make a way for new methods of analysis in examination of diasporic tensions in other literary texts.

Scope of the Study

This study basically operates within the ambience of the primary texts – Chimamanda Adichie’s *Americanah*, Isidore Okpewho’s *Call Me By My Rightful Name*, Ayi Kwei

Armah's *Osiris Rising* and Teju Cole's *Everyday Is For The Thief* in relation to the representation of diaspora and its psychological effects which other researchers have not sufficiently looked into. It makes reference where necessary to other texts written by same authors, and to other authors dealing with diasporic tensions in order to establish the distinctiveness of this study.

Adichie in *Americana* portrays the predicaments of Negroes in America. Using Ifemelu and Obinze as eye witnesses, Adichie narrates the ugly situations of blacks in American and those in London who in their effort to survive were misunderstood by the whites. In their bid to survive, black under graduates in America started forming associations in the universities to fight for their rights in the US and Adichie brings to bare the different shades of racism and displacement.

Call me by my Rightful Name by Isidore Okpewho brings to the fore, Africans' predicaments in America. Otis, a twenty-one year old black American is traumatized and the only solution to his problem is going down to Africa which he did and on coming back to United States of America after spending almost two years in Africa becomes a new person altogether who begins to fight for the rights of blacks in America believing that Blacks are displaced in America.

Ayi Kwei Armah stands out in his novel *Osiris Rising* as a revolutionist who fights for the rights of blacks in their own country and abroad. His work shows that Africans are displaced both in their continent and abroad. Ast, young black American lady and PhD holder comes from US to Africa to look for her identity and love but her ugly experiences in Africa left her speechless.

Teju Cole in *Every Day is for the Thief* seriously expresses his melancholiness as he x-rays Lagos bringing out the ugly situations of Nigerians. A young man, the protagonist runs down from America where he believes racism is the order of the day to Africa to be safe, not knowing that he is running into another serious problem. He becomes displaced in Africa and quickly made a 'U-turn.'

This research restricts itself within the scope of the diasporic tensions being addressed within the texts, the examination of the context within which the problems occur and the culture of the people and with a wider view of literature from wide and related fields of Humanities and Social Sciences.

Methodology

For this research to be at par with other scholarly views in this area, the content / contextual Analysis Approaches of qualitative research methodology is used. It is descriptive and discusses opinions. Both primary and secondary sources of information are used in the analysis. The major sources are the primary sources which are the four texts under study while the secondary sources are books, journals, commentaries, articles and on-time materials (online documents, web pages and images) gotten from the library and the internet respectively. The researcher organizes and analyzes the texts under study to reach a particular conclusion and be abreast with other likely research and not just for documentation alone.

Selection of the four major texts was done by purposive sampling as the researcher analyzes two books from older generation writers - Armah and Okpewho and two books from new generation writers – Adichie and Cole. This choice is made because of their common major theme - diaspora. The primary texts are also chosen considering their common formation as African literature and knowing full well of the diaspora imposition discourse inherent in the texts. The choice is also made as two of the novels dwell on compulsory diaspora while the other two treat voluntary diaspora. The choice of work from Western African authors is purposely made to analyze works from known authors in the area. The researcher therefore includes the novels' overview with the evaluation of empirical studies and literature review on them and other texts. MLA 8th edition is used by the researcher to cite works of other people used in writing this work.

CHAPTER TWO

REVIEW OF RELEVANT LITERATURE

Conceptual Framework:

Diaspora

Diaspora is got from a Greek word ‘dia’ meaning ‘to disperse’ and the dictionary meaning of disperse signifies a sense of hopelessness, despair and displacement to the affected group of people. Honestly speaking, diaspora is the product of slave trade and colonization which gave birth to hybrid in which the ugly and displeasing activities, actions, opinions and skills experienced by diasporas in their new found country is the end product. With this, the resercher agrees completely with Steven Vertovec as he views diaspora as “...the term often used today to describe practically any population which is considered ‘deterritorialized’ or ‘transnational’- that is, which has originated in a land other than which it currently resides, and whose social, economic and political networks across the borders of nation-states, or indeed, span the globe’ (1).

The human movement during colonial and post colonial times has taken a lot of shapes through the study of diaspora, migration, transnationalism, cosmopolitanism and globalization. Capturing Africans to work round the clock as slaves in plantations started in 1619 in Virginia and this created the first African Diaspora in America. Another exodus from Africa is caused by the disastrous collapse of the economies of most independent Africa nations in which Nigeria and Ghana are part of them. This group of people is mostly educated and elite members of these African countries.

Diaspora, according to Dufoix refers to ‘the dispersal throughout the world of people with the same territorial origin’ (1). He goes ahead to say that a diasporic community differ from one community to another. In this respect, Robin Cohen (2006) has two types of Diaspora – the solid Diaspora which is ‘marked by powerful myths of a common origin territorialized in an old country’ and the liquid Diaspora which is ‘constructed through new

cultural links' (102). He goes ahead to posit that stories surrounding Diasporas account for the 'condition of dispersal, assesses its challenges and justifies aspirations to retain distinctiveness from locals' (4). When diasporas become inserted into their new society, they learn their language and grow accustomed to their symbols. In this case, they acquire a new national identity which becomes their primary identity while their original identity diminishes and consequently becomes their secondary identity. This causes internal dilemma and creates tensions (4). English finally becomes the common and acceptable language among diasporas even when they speak it with different accents because according to Robin 'the original common language has lost much of its grip on diasporas' (4). This I may say is now their mother tongue; this actually is the major cause of loss of one's identity. It is sad to note that once this happens, it can never be retrieved, the damage (that is loss of one's language and identity) is permanent.

Tsing, Sokefeld and Anthias assert that diasporic communities are instances of 'social mobilization' (59). These approaches agree with Anderson's assessment that diasporas are 'imagined collectives' which are only real when imagined as such (71). Cohen, Safran and Tololyan, see shared identities as important elements among Diasporas. William Safran acknowledges that a Diaspora illustrates deracination, oppression and painful adjustment (8).

Bonnici writes that diaspora and displacement show 'the sense of not being at home and even feeling strange and uncanny' (131). He is of the view that both Diasporas (forced one and voluntary one) produce culture hybridity as 'it is the start of a culture which is neither a repetition of the mother countries nor a strict adaptation to the local native one' (131). In patriarchal environments, 'family members are dispersed, concepts are disrupted and culture is imploded. Rootlessness predominates...memories of the past' (131). Diaspora restructures new powerful cultural forms through which they build a new 'identity and subjectivity' (131-2). Hooks asserts that for the diasporas or displaced persons, home is 'no longer just one place, it is (a series of) locations... One confronts and accepts dispersal and fragmentations as part of the construction of a new world order that reveals more fully where we are, who we can become' (148). Begam and Moses argue that hybridity is the basic fabric of the postcoloniality because the interactions occasioned by colonial

encounters and those during postcolonial ensure that mixed socio-cultural practices are the norm and are manifested in prose narratives.

Roza Tsagarousianou in his article ‘Rethinking the concept of Diaspora: mobility, connectivity and communication in a globalized world’ says that the word, ‘Diaspora’ has been ‘consistently associated with experiences of displacement, dispersal and migrancy (53). William Safran’s essay, “Diaspora in Modern societies: Myths of Homeland and Return” defines diasporas as ‘expatriate minority communities that are scattered from an original ‘center’ to at least two places’, they maintain a ‘memory, vision or myth about their original homeland’, and believe they are not fully accepted by their host country. They see their ancestral home as a place of eventual return and they are committed to the restoration of this homeland of which the group’s solidarity is ‘importantly defined’ by this continuing relationship with the homeland (83-84).

From the above, the researcher arrive at the following as features of Diaspora – history of dispersal, memories of homeland, alienation in the host country, desire for eventual return and support of the homeland. The reseacher agrees with S. Fazal, Rosa Tsagarousianou and Robin Cohen when they say that the above is only limited to the diasporic group and its homeland and plays down on other important things concerning the diasporic conditions. Based on this, Cohen says that the word ‘Diaspora’ needs to:

- Include those groups that scatter voluntarily
- Recognize more aspects of diasporic communities
- Understand that diasporic communities form a collective identity in their place of settlement and homeland and also share a common identity with members of the same ethnic group in other countries.

Safran’s idea that diasporas maintain strong links with the traditions of the ‘homeland’ is strongly refused by Hall who points out that the possibility of a return to the past is much more precarious than usually thought (355). This is probably so because the place called ‘homeland’ must have transformed tremendously and even the diasporas themselves must have been affected by ‘their position at the centre of contemporary globalization flows’ (355), in that sense, there is no going ‘home’ again. This is exactly what happened to the

narrator in Teju Cole's *Everyday is for the Thief* where the narrator comes down from the US and cannot fit into the Nigerian society (home), he is forced to travel back to the US. Aunty Uju and Bartholomew in *Americanah* never came back home but the case is different with Ifemelu and Obinze. Avtar Brah defines home as a mythic place of desire in the diasporic imagination... a place of return.... On the other hand, home is also a lived experience of a locality (192). Brah defines Diasporas as 'the sites of hope and new beginnings' (1930). Bonnici in his article 'The Contemporary Post-colonial Novel in English' defines Diaspora as:

...The generally violent and compulsory migration of peoples from their homeland to other regions. ...It may also mean the enforced dislocation of millions of Amerindians and Africans, as slaves, to the plantations of central and South America and the South of the United States. (1)

He goes ahead to say that moving people from their homeland affects their culture and language and equally causes 'loss of identity' which is followed by an effort to 'transform and merge local cultures with their own traditional ones' (2). Bonnici says that colonization disturbs the colonized's sense of place and it is impossible for the enslaved to leave 'home' at the same time it is impossible for them to remain untouched by their new 'home'. Therefore he writes that 'the term 'home' is actually highly problematic with an 'experience of a double displacement, a deeper feeling of homelessness and a reproduction of vitiated European colonizing mores by Europeanized natives' (2).

Clifford is of the view that diasporas are 'dispersed networks of peoples who share common historical experiences of dispossession, displacement and adaptation' (309). These groups of people may claim 'diasporic identities' whose 'language is invoked by displaced peoples who feel a connection with a prior home' (310). He goes ahead to write that diasporic communities, 'constituted of displacement, are sustained in hybrid historical conjunctures... resist the social realities of poverty, violence, policing, racism, political and economic inequality' (315). In diaspora experience, history (the past) is broken, the present shadowed by a past that is obstructed and the future is a renewed, painful yearning. The aftermaths of slavery which is displacement, racilization and exploitation are the blacks' experiences woven in the fabric of modernity (316). Yes, diasporic community is made up

of displaced and disposed people who actually face trauma and identity issues. These identity issues and the way they feel about it form part of this research.

According to James Clifford ‘the empowering paradox of Diaspora is dwelling here and assuming solidarity and connection there... (It is) the connection (elsewhere) that makes a difference (here)’ (322). This is dual consciousness which is described by Paul Gilroy and W. E.B. Du Bois with regards to Diaspora individuals’ awareness of being simultaneously ‘home away from home’ or ‘here and there’ (6). This I say is an advantage to diasporas as they now have dual identity and can reside in any of the places they deem fit and easily connect people they want to connect. Dual citizenship is a positive move to the right direction. According to Vertovec the awareness of ‘multi-locality’ makes it possible for people to connect with others here and there, (at home and in diaspora) who share same roots and route. Cohen Robin says that, ‘identification with a Diaspora serves to bridge the gap between the local and the global (8)’. Arjun Appadurai and Carol Breckenridge in ‘Moving Target’ state that ‘Diaspora always leave a trail of collective memory about another place and time and create new maps of desire and of attachment’ (i).

Vertovec is of the view that different diaspora groups have ‘fractured memories’ which produce ‘a multiplicity of histories, communities and selves’ (9). Nina Glick Schiller says that ‘transmigrants... create... multiple identities grounded both in their society of origin and in the host societies... By maintaining many different racial, national, and ethnic identities, transmigrants are able to express their resistance to the global political and economic situations that engulf them, even as they accommodate themselves to living conditions marked by vulnerability and insecurity. (11).

Robin Cohen is of the view that situations of Diasporas may propel them ‘to be active in human rights and social justice issues’ (13). This is what happened in *Americanah* because Ifemelu started a race blog where social issues, mainly racism are discussed. In the university, blacks form associations to fight injustice meted on them. Otis also joined black associations in school to fight injustice. Ras as an undergraduate joined African and Afro-American Association to fight for human right and blacks’ liberation.

He writes an article in campus titled 'The Menace of Racism' (110) and later comes back to Africa to look for his root.

Furthermore, Diaspora as mode of cultural Production is seen by Vertovec as 'involving the production and reproduction of transnational social and cultural phenomena (19). In this regard as well, Stuart Hall offers important insights regarding diaspora, ethnicity and identity. He writes that:

Diaspora does not refer us to those scattered tribes whose identity can only be secured in relation to some sacred homeland to which they must at all costs return, even if it means pushing other peoples into the sea. This is the old, the imperializing, and the hegemonizing form of 'ethnicity'. ...The Diaspora experience as I intend it here is defined not by essence or purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of identity which lives with and through, not despite, difference; by hybridity. Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and deference. (235)

A major avenue for the flow of cultural phenomena and the transformation of diasporic identity is global media and communications. Marie Gillespie examines the use of media and communications in the South Asian religious Diaspora and found out that transnational television and film plays a vital role in the formation and transformation of identity (7). Marie has this to say about the transformational ties such media creates between persons throughout the Diaspora:

The connections and relations of 'absence' between these places are greatly strengthened by modern communication systems, which have augmented a sense of diasporic awareness.... (7).

This is same with diasporas in *Americanah* as Ifemelu and Auntie Uju use to communicate with their family and Obinze through modern communication systems. The race blog was equally successful because of the communication systems. Otis communicates with his people through letter writings.

Vertovec clearly states that the Diaspora phenomena should be approached ‘by way of both structure (historical conditions) and agency (the meanings held and practices conducted by social actors)’ (24). Robin Cohen is of the view that historical conditions are important since ‘some diasporas appear to have mutated across several phases and assumed different forms, refurbishing themselves as they go along’ (16).

Finally Vertovec writes:

...we need to take some account of [a] facets of historically conditioned structure ... [b]composite parts of habitus ... [c] the conscious intervention of social actors coupled with [d] the outcomes of mediation, negotiation, and contestation within and between self-defined social groups. All of these complex matters are addressed when we considered the complimentary three meanings of ‘diaspora’ [28].

Ashcroft goes ahead to write that empowering emigrants or slaves ‘is a way of transforming global discourses of power by being ‘at home’ with... whatever local appropriations that may entail’(197). Gayatri Chakravorty Spivak is of the view that the first type of Diaspora, that is, forced Diaspora is as a result of ‘slavery and indenturing trade and conquest, and intra-European economic migration’. The second type is caused by ‘Eurocentric migration... border crossing, the seeking of political asylum...’ (245). *Osiris Rising* and *Call Me by My Rightful Name* portray the first type of Diaspora and its repercussions in the contemporary world of fragmented human beings while *Americanah* and *Everyday is for the Thief* represent the new Diaspora highlighting the fragmentation of the modern Negro and the frustration brought about by contemporary society. In *Call Me by My Rightful Name*, the past (slave trade) is remembered in a fragmentary manner as characters live fragmentarily and the stories are developed by the inter-lacing of fragments as the story has two parts – prose and epistolary. The reader is left to sort out the gaps, silences and absences.

Call Me by My Rightful Name and *Osiris Rising* deal with the African Diaspora and the effects of dislocation, displacement of Negroes by slavery or war, products of colonialism and Western hegemony, past and present. Otis is sent to Africa to sort out his

psychological problem and understand himself more. This later gives him dual identity and probably he never goes back to Africa again. Ras Jomo Cinque Equiano in *Osiris Rising*, an African – American came down to Africa to liberate Africa but got broke and was picked and sponsored by Deputy Director of Security and his workers. Ras turns against his major aim and supports Nazism and slave trade. Ast that comes down to Africa to locate her lover and identity but realizes her mistake as her lover is killed for no serious reason. Carl Philips writes: ‘Perhaps, this business of encouraging men to engage with a past and a history that are truly not their own is, after all, ill judged’ (52). According to Bonnici, the first type of Diaspora deprives the Negroes of ‘their liberty and their subjectivity... Calls for repatriation to the continent of their ancestors... initiates the hybrid dilemma’ (138).

Nigerians leave their country to another mainly because they are looking for a better standard of living and probably because of terrorism attacks going on in the country nowadays. According to the Federal Republic of Nigeria Draft National Policy on Diaspora Matters, November 2016, about 15-17 million Nigerians are in the diaspora (Nigeria Diaspora.com) ‘Nigerian Diaspora refers to any Nigerian who lives and works abroad and has interest in contributing to the socio-economic, political, technological and industrial development of Nigeria’.(Diaspora.gov.ng/national/policy). Nigerians in the diaspora constitute a large pool of skilled human capacity. The big question is, will they ever come back to settle finally in Nigeria? Chika, a Nigerian Diaspora answers the question this way - Chika Uwazie in the article ‘Why the Nigerian Diaspora won’t return home’ explains that Nigerians in diaspora won’t go home because of political crisis, lack of infrastructure, out touch with Nigeria and the comfort of being overseas. April 21, 2002 <http://venturesafrica.com>

It is good to know that Nigerians in diaspora have an organization in Europe which was established in 2000 and registered under the companies Act in England and Wales in 2002. Their aim is to come together and identify those willing to help Nigeria’s national development. They aim to promote Nigeria’s image and encourage global trade awareness.

Thomas Bonnici writes that modern African Diaspora to the New World started because of ‘tribal wars, miserable conditions, prostitution, jobs and poor living condition’ (127). Diasporas from other countries left their ‘home’ due to similar problems. For instance, many Muslim countries have their citizens scattered all over the world due to terrorism these days. Farrell concludes that these two types of Diaspora: forced diaspora and voluntary diaspora have caused ‘substantial hybrid communities of Africans and Caribbeans in Britain, Canada and United States’ (165).

The Boyarins define Diaspora as ‘a theoretical and historical model to replace national self-determination.’ (711). Omar Sougou writes that ‘...the African Diaspora includes long-term voluntary or forced exiles and new immigrants of African descent in other parts of the world... Their literature explores the implications of settlement in the mother country, and translates the formation of an imagined identity away from the land of origin or the motherland’ (13). Chimamanda Adichie treats the above mentioned experience in some of her texts, especially her *Americanah* and *The Thing Around Your Neck*. Other fictions that treat such an experience include Ayi kwei Armah’s *Osiris Rising*, Isidore Okpewho’s *Call Me by My Rightful Name*, Teju Cole’s *Everyday is for the Thief*, Benjamin Kwakye’s *The Other Crucifix*, Dinaw Mengestu’s *The Beautiful Things That Heaven Bears* and Pedo Hollist’s *So The Path Does Not Die*. Home and the sense of belonging are problematized in the life stories of the above mentioned texts’ protagonists. It is clear that African immigrants (these protagonists) strive to preserve an identity with Africa. Their turning to their motherlands at times shows emotional tension in the face of intimidation, racial issues, banishment and other trials and prejudices suffered in the foreign country. The narrator in *Everyday is for the Thief* cannot understand the chaos in Lagos and total neglect of government properties. In fact, he faces a number of tensions that made him rush back to the States. Jojo in *The Other Crucifix* does not return home but keeps on recalling his African culture which I believe he derives a sense of home and belonging from. He constantly lives in memory. Though he and other blacks are not comfortable in America, he still refuses to go home to his native land. Stephanos in *The Beautiful Things That Heavens Bear* is depressed and displaced yet he refuses to go home. In *So the Path Does Not Die*, Fina is successful in America yet she decides to return home (Sierra Leone). The

protagonists in all the texts mentioned above experience what Salman Rushdie calls ‘a triple disruption’ (277). They are disrupted from their original home (place), language and social environment.

Clement Okafor says that slave trade deprived ‘African societies of their most virile members and created the first African Diaspora in the Americas’ (28), this group, he calls the first Diasporas. Then the collapse of African economies of most independent African countries triggered another exodus of Africans from their respective countries – this Okafor calls the ‘second African Diaspora’ (28). Types of Diaspora according to Ashcroft et al are: Victim diaspora (slavery), labour Diaspora (case of Indians), Imperial diaspora (colonial settlement), Trade diaspora (movement for business or education purpose) and Homeland diaspora (those forced out of their fatherland by unfavorable social conditions). These types of diasporas are classified under: migration, exile and slavery (4). The human movement during colonial and postcolonial times has taken a lot of shapes and forms through the study of Diaspora, migration, acculturation, hybridity, transnationalism, cosmopolitanism and globalization. Diaspora involves different motivations of migration beyond ordinary ethnic and racial discrimination and economic hardship. Thus, Remy Akujobi and Ferari Omoregbe define Diaspora as ‘the voluntary or forcible movement of peoples from their homelands into new regions’ (269). They go ahead to view Diaspora as an idea ‘conceived by the western powers’ as the western idea of a Diaspora ‘was based on race and color and this began when free slaves were returned to Africa with their identity patterned and colored along racial lines’ (271). The duo go ahead to point out that blacks in Diaspora lack unity as Africans have ‘no common nation’, ‘no permanent home’, ‘no common religion’, ‘no common language’ and ‘no common patrimony’ due to colonialism (269-270). In the light of this, Segal looks at Black Diaspora as a project of ‘Synthesis’ and as such the history of the black man is ‘marked by oppression and prejudice’ (1). Edwards who refer to black Diaspora as ‘the Black Atlantic’, presents black Diaspora in terms of ‘hybrid, fluid and outer national counter cultures of modernity’ (120).

Diaspora is heterogeneous as it looks at the histories of slavery and indentured labour, the material aspects of migrant labour and livelihood, the experiences of displacement and

homelessness, the ideologies of 'home' and nation, the cultures of diaspora, the politics of multiculturalism, the predicament of minorities, the exilic perspective, identity problems, issues relating to race, sexuality and gender and political future of different nations all over the world.

Finally, it is observed that Diaspora brought about outstanding changes in the cultures, epistemologies and politics of the postcolonial world. Diaspora is seen as historically varied. It has different stories behind it or different causes of diaspora depending on the country. In other words, diaspora all over the world is not caused by slavery neither is all of them caused by economic challenges. Diaspora is also caused by greed, war and terrorism. The effects of diaspora are hybridity, hopelessness, displacement, dispossession, race, identity issues, prostitution, criminal acts and other vices. The researcher classifies diaspora under compulsory diaspora, political diaspora (caused by bad governance) and economic diaspora (people leaving to transact business and study abroad). Compulsory Diaspora is caused by slave trade, political Diaspora are those forced on people due to war, terrorism or exile while economic diaspora are those that are forced out of the country due to greed, economic hardship and those who left the country on their own for greener pasture or education.

Postcolonial Literature

Postcolonial Studies is the academic study of colonialism and imperialism focusing on the exploitation of the colonized people and their lands. It also looks at the treatment of women, literature, humanity and culture. It is the period presenting the aftermath of western colonialism and it deals with postcolonial issues like identity, culture, displacement, race and others. In other words, it examines how these issues are presented in colonized countries after years of gaining their independence. Simply put, postcolonialism is 'the political or cultural condition of a former colony'.(Wikipedia)

Thomas Bonnici writes that:

Postcolonial African writing comprises a strong reaction against

negative stereotypes constructed during the colonial period. African writers had to dismantle myths of African inferiority, assert African cultures, combat the apartheid regime in South Africa and criticize corruption in Kenya and Nigeria (7).

Natalie is of the view that postcolonial literature is concerned with the political and cultural independence of peoples formally colonized by colonial empires. It deals with the conflicts between ruler and subject, oppressors and oppressed, mainstream and marginalized. It reflects changes in the social, political, economic and cultural practices in freed regions. Once the colonizers left, new independent countries had to deal with many economic, social, political and cultural issues such as poverty, lack of education and aftermath of colonialism (102-103). Centuries of maltreatment, neglect and disrespect of the native values and customs by the colonizers made the colonized people become foreigners in their own land and brought a very deep wound to their identity. Postcolonial authors challenge the beliefs established by the colonizers that indigenous people have no culture by finding and re-establishing their lost national culture, identity, history and literature. Natalie asserts that postcolonial literature came into existence during slavery and colonization when many colonies were fighting for their independence. The experiences the colonized got from their colonizers and the after effect are actually what they put down and are widely known as postcolonial literature today. Moreover, the researcher do not totally agree with Natalie who states that postcolonial literature emerged while many colonies were fighting for their independence between 1950 and 1990 because many seminal texts on post-colonialism were published before then. It is good to note that many classic texts like Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano* was published in 1789 and *Ethiopia Unbound: Studies in Race* by Joseph Ephraim Casley Hayford (Ghanaian) published in 1911 have some postcolonial themes just like *Things Fall Apart* by Chinua Achebe, Fanon's *Black Skin, White Masks* and so on. Frantz Fanon's *Black Skin, White Masks* was published. In 1958, Chinua Achebe wrote *Things Fall Apart*, George Lamming published *The Pleasure of Exile* in 1960 while *The Wretched of the Earth* by Frantz Fanon came on board in 1961. *Things Fall Apart* is classified under postcolonial literature although it is written before our independence because it analyzes the effect of colonialism on traditional African society which is a postcolonial theme.

Postcolonial literature criticism began to attract widespread notice in the early 1990s. Postcolonial writers challenge the fact that ‘white people are better’ and their battlefield was the mind. Postcolonial literature is a literature born out of the struggle of colonized peoples for justice, equity and freedom. It is all about Africans finding their feet and standing up for themselves and what they believe in (freedom). It is a fight for freedom though the fight this time around is done with pen and paper and not amunitions. Colonized people want to be heard and seen at the same time so that the whole world will actually recognize and shout out for them. They want to have their own voice and make this voice sound very loud and clear.

Postcolonial Literature according to *Oxford Concise Companion to English literature* 'consists a body of writing emanating from Europe's former colonies which addresses questions of history, identity, ethnicity, gender, and language'. Post-colonial literature is the best way of embracing the powerful and diverse body of literary responses to the challenges presented by decolonization and the transitions to independence and post-independence in a wide variety of political and cultural contexts. *Heart of Darkness* marks a key moment in colonial literature because Conrad questions the certainties of racial superiority which underpinned white rule. Western novels see Africa as a place extremely different to Europe and therefore the opposite to civilization. Therefore, in a novel like Conrad's *Heart of Darkness*, Africans are depicted as stereotypes but Achebe's *Things Fall Apart* serves as a reaction to the legacy left by western fiction such as Conrad's. These novels under study equally play the same role as *Things Fall Apart*.

Thomas Bonnici writes that current Literature in English relies heavily on postcolonial writers living in British ex-colonies or Britain or the United States but were born and bred in colonized countries. He writes, ‘... The most interesting thing is that the current literature in English is heavily relying on the literature coming from post-colonial topics and post-colonial writers living in British ex-colonies or living in Britain or the United States, but were born and bred in colonized countries (1). The four novels are good examples of the above statement as the four authors live abroad. An African American writer W.E.B. Dubois said that one of the

consequences of the colonial encounter is ‘double consciousness’ which is the ability to live within and between two cultures and two perspectives. This according to him gave birth to postcolonial form of modernism. Edward Said agrees that our culture is affected when he writes: ‘Far from being unitary or monolithic or autonomous things, cultures actually assume more ‘foreign’ elements, alterities, differences, than they consciously exclude’ (15).

The researcher equally agrees that Diaspora which is the outcome of colonization and slave trade has culture conflict as its main reason for double consciousness. Bill Ashcroft asserts that postcolonial literature, in seeking to awaken political and cultural nationalism, has dwelt on popular revolts against colonial rule, exposing the weakness of the passive native. Postcolonial writers do not only seek to recover the people who truly mattered to history but who, for political and related reasons were written out (16). The world view of such ‘lowly’ people, expressed in their myths and legends, is also given space. Postcolonial literature reappraises oral expression, the riddles, proverbs, songs and stories handed down over generations and shared by the whole community. Very many post-colonial writers choose to write both in English, their lingua franca and their local language like Chinua Achebe, Ngugi Wa Thiong o, Buchi Emecheta, Chimamanda Adichie, Isidore Okpewho, Teju Cole and Wole Soyinka. These writers use Igbo and Yoruba words, phrases and sentences where necessary to drive home their ideas and this gives their works a sense of belonging. In essence, they are proud of their identity and actually believe that their languages will not die. Ashcroft goes ahead to write that postcolonial literature is writing which has been ‘affected by the imperial process from the moment of colonization to the present day’ (17). Some critics have argued that any literature that expresses an opposition to colonialism, even if it is produced during a colonial period, may be defined as postcolonial, primarily due to its oppositional nature, example, *Things Fall Apart* by Chinua Achebe.

C.L Innes write that ‘Postcolonial studies embrace literary and cultural studies... [Which] refer to the consequences of colonialism from the time the area was first colonized. Such studies are generally concerned with the subsequent interaction between the culture of the

colonial power, including its language, and the culture and the traditions of the colonized peoples' (1-2). The analysis of this interaction and work shows the extent to which the colonizers try to impose their language and culture to the colonized and resistance of such imposition.

Bill Ashcroft, Gareth Griffiths and Helen Tiffin in *The Emperor Writes Back* defend 'postcolonial Literature' on three grounds: It "focuses on that relationship which has provided the most important creative and psychological impetus in the writing", it expresses the 'rationale of the grouping in a common past' and it 'hints at the vision of a more liberated and positive future'(24). They are also of the view that 'postcolonial' should not be understood as everything that happened since independence, but rather everything that happened from the very beginning of colonialism and earlier (24). They however write that 'post-colonial' is used "to cover all the culture affected by the imperial process from the moment of colonization to the present day" (2). Post colonial literature often focuses on race relations and the effects of racism and usually indicts white and/or colonial societies.

Chike Okoye defines postcolonial literature as 'the literature written by writers of countries that have gained political independence from the colonial power', this consists and shows 'sentiments, culture and cultural behavior' which is 'as a result of the colonial encounter' (1). The word 'post' means 'after' which means after colonization, so all literature written after colonization by the colonized is postcolonial literature especially when the colonized struggle to explain themselves and convince their readers and try to show them effects of colonization.

Simon During defines postcolonial literature as 'the need, in nations, or groups which have been victims of imperialism to achieve an identity uncontaminated by Universalists or Eurocentric concepts or images.' (30) Works of literature that are defined as postcolonial often record racism or a history of the genocide, including slavery, apartheid and the mass extinction of peoples, such as the Aborigines in Australia. In her *Introduction to Post Colonial and African American Women's Writing* published in 2000, Gina Wisker notes that the indictment present in many postcolonial texts tends to produce guilt or feeling of

inherited complicity in many readers. The very different geographical, historical, social, religious and economic concerns of the different ex-colonies dictate a wide variety in the nature and subject of most postcolonial writings. Many postcolonial writers argue that their countries are still very much colonial countries; both in terms of their values and behaviours, and these issues are reflected in their work.

Deepika Bahri, in her essay on post colonialism agrees that the actual use of the term 'post colonialism' is subjective, as the people involved have many different range of experiences, cultures and problems as a collection of activities. There are many definitions of post colonial because it is used as a literal description of formerly colonial societies after a period of colonialism.

For many female colonial writers, language and ability to write and communicate represent power. Some of these writers have noted that since the language of British-ruled colonies is English, Literature written in English has often been used to marginalize and constrain female points of view. In the post colonial period, language and the ability to speak, write and publish, have become an enabling tool for postcolonial authors. It is obvious that postcolonial women suffer as they are the victims of colonialist ideologies, which devalues them because of their gender. Women have suffered patriarchal oppressions. Ann McClintock observes: 'In a world where women do two-thirds of the world's work, earn 10 percent of the world's income, and own less than 1 percent of the world's property, the promise of 'post-colonialism' has been a history of hopes postponed.' (298)

Post colonial literature is a type of writing produced by authors born in countries which were formerly colonized and which, in most cases, gained their independence after World War II. Part of what made the study of postcolonial literature possible or brought it into existence was the publication of Edward Said's critical work, *Orientalism* in 1978. Said is an Egyptian writer of non-European, living in a former colonized nation. He examines the impact of European empire in a scholarly manner and his work looks at European colonization of Africa and Asia and its consequences, which is oppression. His work creates an interest issue in literary criticism about how the legacy of colonialism and

imperialism was portrayed in the writings and artistic works of residents of former colonies. Postcolonial literature is sometimes wrongly classified as writing from the “Third World”. The vast majority of postcolonial writers hail from the British Common Wealth. Writers from Africa, India, Australia, Canada and West Indies fall under the aegis of post colonial literature.

According to Edward Said, the major themes of postcolonial literature consist the struggles of indigenous peoples in the face of poverty, social and financial instability and cultural upheaval. Though the countries they inhabit are considered independent of their former European rules, the educational systems and social structures in which the various characters operate tend to be the remains of the old European-dominated systems. According to Christopher O’Reily, displacement and rootlessness are the key features of the postcolonial literature. Its effects, cultural and psychological are central themes in postcolonial literature. Displacement and rootlessness show how difficult it can be to place writers and texts within a specific context. Writers who do not fit neatly into any particular area can be said to be ‘transcultural’, because they live and write ‘across’ national and cultural boundaries (20). Displacement or dislocation raises all sorts of questions about the subject of postcolonial literature, a sense of origin or belonging is often clearly absent. The setting and scope of much postcolonial writing is international rather than local in focus just like the four novels under study. He goes ahead to assert that postcolonial Literature offers us fictions that are not accurate or complete representations of the world, no matter how convincing they might seem. Therefore, postcolonial literature often works in an area between what is fact and fiction, or what is history and literature. Yes, postcolonial literature works in between fact and fiction, history and literature because with the history of slave trade and colonialism, a lot of unimagined things crop up and with what is happening these days, writers now write about their own experiences and other imaginable things happening in their countries and where they now reside. Examples of such are Adichie’s *Americanah* and Cole’s *Everyday is for the Thief*.

According to M.A.R Habib, most of the works of postcolonial writers centre or focus on migration, international displacement, (Ifemelu, Auntie Uju, Obinze and Bartholomeo in

Americanah, Ast in *Osiris Rising*, Otis in *Call Me By My Rightful Name* and the narrator in *Every Day Is For The Thief*) and the personal search for one's identity or family's past or a world that is not ordered or fixed. This is exactly what happens in *Call Me by My Rightful Name* where Otis goes out of his way to search for his identity. Same in *Osiris Rising*, Ast, Jacqueline and Ras go to Africa in search of their identity. Moreover, Innes asserts that concepts such as 'authenticity', 'otherness' and 'hybridity' are embedded in discussions of postcolonial writing' (198). Post colonial writers also portray the uncertain national and cultural identities of people who are trying to build young nations out from under colonial rule. Very often, semi-autobiographical works of fiction portray their authors' very real struggles as they try to balance their lives between the Europeanized 20th century schools and cities that are now open to them as citizens of independent and self-ruled nations and the primitive conditions of their family lives in the undeveloped areas where their parents still reside. Such novels are part of this research, novels like Adichie's *Americanah* and Teju's *Everyday is for the Thief*.

According to Post colonial literature – Encyclopedia, one should consider the following when studying post-colonial literature:-

What does it mean that most postcolonial literature is written in the language of the European former colonizer? What is the difference in experience and opportunity between women and men in postcolonial nation? The writers generally possess a level of education and wealth far above the average citizens of their nation. If their lives are not typical for their country, what role do they play in portraying the experience of their country? Finally, how should we view the fact that postcolonial literature takes the form of traditional European Literature rather than some indigenous storytelling tradition?

Lois Tyson writes that the themes of post-colonial literature include: 'The initial encounter with the colonizer and the disruption of indigenous culture;...mimicry...exile...; post-independence exuberance followed by disillusionment; the struggle for individual and collective cultural identity and the related themes of alienation, unhomeliness, double consciousness, and hybridity. '(374). Many postcolonial literatures are characterized with the issues of race, nationalism and history. Achebe's *Anthills of Savannah* describes military and governmental corruption, censorship and violence in the context of a fictional

modern-day African state. Adichie's *Purple Hibiscus* looks at corruption in government. Her *Half of a Yellow Sun* shows Africa along arbitrary borders by colonial forces showing that the colonizers have left a bad legacy after independence. It is a story of different ethnic groups who lived peacefully together until politics turns violent and tears them apart. That is Nigeria's three years civil war (1967-1970) between Nigeria (Northern part of Nigeria) and self proclaimed state of Biafra (Southern part of Nigeria).

Frantz Fanon is of the view that during colonialism, Europeans see other people's culture as 'abnormal' (6). Fanon writes: 'there is a fact: white men consider themselves superior to black men. There is another fact: black men want to prove to white men at all costs, the richness of their thought, and the equal value of their intellect' (10). Okoye sees the concept of 'other' as vital to the study of postcolonial literature. "Other" is used to refer to a person or group other than oneself (9). The colonizers looked at the colonized as the 'other group' who were seen as 'inferior' (9).

According to Tyson, colonialism is a means of claiming and exploiting foreign lands, resources and people. Enslavement, indentured labour, and migration forced many indigenous populations to move from the places that they considered 'home' [370]. Postcolonial literature attempts to counteract their resulting alienation from their surroundings by restoring a connection between indigenous people and places through description, narration and dramatization. Much postcolonial literature seek to assert the richness and validity of indigenous cultures in an effort to restore pride in culture and traditions that were systematically pushed aside under colonialism. *Things Fall Apart* by Achebe is a good example of this. Colonizers often depicted their colonial subjects as existing 'outside of history' in static, timeless societies, unable to progress or develop without their intervening and aid. From where, they justified their actions, including violence against those who resisted colonial rule. Revisiting history to tell things from the perspective of those colonized is thus a major preoccupation of postcolonial. Moving people forcefully from their homeland, their culture and language causes loss of identity followed by a deep effort to merge local cultures with their own traditional ones. For the colonial, enslaved and Diaspora subject, it is impossible to leave 'home' while it is almost

impossible to remain untouched by the 'new home'. Ashcroft, Griffiths and Tiffin assert that

The development of new elites within independent societies, often buttressed by neo - colonial institutions, the development of internal divisions based on racial, linguistic or religious discrimination; the continuing unequal treatment of indigenous people in settler/ invader societies... testify to the fact that post - colonialism is a continuing process of resistance and reconstruction [2].

It is obvious from the above that Postcolonial literature shows the confused sense of belonging of the colonized if colonialism is a process of resistance and reconstruction. They find themselves in cultural, racial and historical hybridity which make them vacillate between the present and the past. Okoye sees hybridity which was popularized by Homi Bhabha as a vital concept of postcolonial studies. To Okoye, hybridity 'refers to the integration, the mixing-up, and the results of cultural tenets, signs, values and practices between the colonizing and the colonized cultures' (12).

Characteristics of post-colonial literature according to Bill Ashcroft are:-

Resistant descriptions: Postcolonial writers use detailed descriptions of indigenous people, places and practices to reject the stereotypes, and inaccuracies which the colonizers disseminated in educational, legal, political and social texts and settings.

Appropriation of the colonizers' language: Postcolonial writers choose to write in the colonizers language but authors like Arundhati Roy of India deliberately play with English, reshaping it to reflect the rhythm and syntax of local language, and inventing new words and styles to demonstrate mastery of a language that was, in a sense, forced upon them. Chinua Achebe, Wole Soyinka, Isidore Okpewho, Teju Cole, Buchi Emecheta and Adichie Chimamanda intermittently use their local language in their novels to show the importance of their local languages. Achebe, Emecheta, Soyinka use proverbs, idioms and folklores in their works to showcase the richness of their tradition. Ngugi Wa Thiong'o of late stopped writing in English language, claiming that his own local language must be portrayed and must not be left to die.

Reworking colonial art-forms: Authors like Arundhati Roy, Chinua Achebe, and other African writers rework European art-forms like the novel to reflect indigenous modes of

invention and creation. They reshape the colonial art-form to incorporate the style, structure and themes of the indigenous people, examples are the poetry and dramatic performances. Wole Soyinka did same on his poetry and dramatic performances. Other African authors that did same include the four authors whose works are being used in this study. Ann Dobie agrees with the above when she writes:

The broadest view of postcolonial literature is that it is the literature written in English by people in formerly colonized countries, some of it authored by the colonizers and their descendants, but more of it by those they colonized... The subject matter of postcolonial literature is marked by its concern for ambiguity or loss of identity. Written by culturally displaced people, it investigates the clash of cultures in which one deems itself to be superior and imposes its own practices on the less powerful one. Its writers examine their histories, question how they should respond to the changes they see around them and wonder what their society will become. They recognize in themselves the old culture and new, elements of the native one and the imposed one. (207)

She further writes that postcolonial literature is writing which reflects, in so many ways, the effects of colonialism especially in British colonized countries. This includes the enforced mass migrations of the slave trade and the impact of colonialism upon indigenous societies in terms of educational, political and social life of the people. New conflicts and power struggles have arisen in some colonized countries after independence but in some, corruption and internal conflict have characterized much of their post-independence politics. Postcolonial writers mostly write on the problems these colonized countries faced after their independence.

The term 'postcolonial' demands a shift from British Literature to world literatures in English. Postcolonial authors do not identify with one geographical region because of influence of migration. They cut across regional and culture boundaries through their writings. Now, the big questions are, should the writing be seen as being written from the author's perspective (personal background) or within the context of the foreign country (setting) of the story even though the characters are outsiders of that foreign city? The four novels used for this research fall under this category. Chimamanda Ngozi Adichie was born

in Nigeria, Nsukka to be precise but spends most of her adult life away from the place of her birth. Is it not possible to argue that the writing could be seen as African, American or English depending on where the reader chooses to place emphasis? Okpewho and Teju Cole were equally born in Nigeria and both spend their valuable time outside Nigeria. Okpewho lived and died in United States of America on 4th September, 2016 while Armah was born in Ghana and has been living in Dakar for many years now.

Postcolonial theory is rooted in the history of imperialism. According to M.A.R. Habib, “There have been at least three major phases of imperialism which are between 1492 and the mid-eighteen century, between the mid-nineteenth century and World War I, and the nineteenth century. Conrad’s *Heart of Darkness* expressed the horrors of colonization and the Belgian Congo in the heart of Africa. Imperialism is a means of bringing to a subject people the blessings of a superior civilization, and liberating them from their ignorance. After the World War II in 1945, most of the colonized countries began to gain their independence. According to Robert Young, the 'founding moment' of postcolonial theory was the journal *The Tricontinental*, lunched in 1966 by Havan Tricontinental. This journal initiated the first global alliance of the people of the three continents Africa, Asia and Latin America, against imperialism. Young said that the characteristics of post colonialism are ‘Diaspora, transnational migration and internationalism’

According to Habib, aims of postcolonial criticism are: To reexamine the history of colonialism from the perspective of the colonized, to determine the economic, political, and cultural impact of colonialism on both the colonized peoples and the colonizing powers, to analyze the process of decolonization and finally to participate in the goals of political liberation, which include equal access to material resources [8]. Lois Tyson sees postcolonial criticism as ‘focus on the experiences and literary production of peoples whose history is characterized by extreme political, social and psychological oppression [5]. Problems of developing a national identity after colonial rule and identifying of cultural identities by colonized countries are among the issues raised in post colonial criticism. Early voices of anti-colonialism stressed the need to go back to the indigenous literacy traditions so as to remove any trace of colonialism from their cultural heritage. Writers like Ngugi Wa Thiong’o published a text *Decolonizing the Mind*, to encourage

Africans write in their local language to show that they have culture which they are proud of. Obi Wali once writes that African Literature is supposed to be literature written in African languages. He writes: ‘an African writer who thinks and feels in his own language must write in that’ (14). Chinua Achebe tried to express himself in his local language to render his cultural situation and experience and in English to reach a far wider audience. This struggle of postcolonial discourse extends over the domains of gender, race, ethnicity and class. Gayatri Spivak’s essay ‘Can the Subaltern Speak?’ and text, *Critique of Postcolonial Reason* discuss the issue of whether colonized people are able to achieve a voice. Homi Bhabha wrote on a state of in-betweenness with respect to two cultures challenging notions of identity, culture and nation as unified entities. James Clifford writes: ‘there is no postcolonial culture or places: only moments, tactics, discourses, and so forth. Yet postcolonial does describe real... raptures with past structures of domination, sites of current struggle and imagined futures.’ (328).

In conclusion, it is also good to take note of Dobie’s other view concerning post-colonialism as she writes that postcolonial literature is not limited to post-colonial writers only because attitudes towards the ‘other’ are glaring in some works that have nothing to do with colonialism. For instance, Austin’s *Jane Eyre* according to Andrew Benneth and Nicholas Royle has ‘a strong racial theme.’ (Dobie 208) They are of the view that Bertha Mason, in the novel is imprisoned and displaced from her homeland and the narrative have some images and allusions that refer to slavery and slave trade.

The researcher is of the view that postcolonial literature had been in existence before 1960 and the themes have to do with the ugly experiences of the colonized both at home and abroad.

Diasporic Tensions

When Luin Goldring examined the tensions in ‘Transnational Engagements on Colombian Diaspora’, he looks at the experiences of Colombians in Canada focusing on their

engagements with their country of origin. Diasporas should participate in nation building only if they have the interest and capacity to do so. Parts of the tension faced by Colombian immigrants are fear, distrust and weak development of social networks. He writes that:

The preserve of fear, distrust and the weak development of social networks take place in the context of a city with a large proportion of immigrants...in comparison with cities such as Toronto and Montreal, with a small Colombian community ...The sessions highlight the distrust, silences and traumatic experiences of loss among Colombian refugees. (15-17)

Some of them are actively involved in human rights protection, community work and political action and how they maintain trans local and long distance relations that keep them in contact with their country of origin. To Lydia Von Wyler in her article, 'The Divisive Blanket between Diaspora Nationals and Grenadians Back Home', one of the tensions [experiences] faced by the Grenadians in Diaspora in Canada is home rejection. Grenadians at home 'feel that Diaspora members should not have the right to give opinions and suggestions' on pertinent Grenadian issues (2). According to Lydia, to solve this tension [problem], the input of Grenadians in Diaspora to nation-building should be recognized (4).

In Clifford James article 'Varieties of Indigenous Experience: Diaspora, Homelands, Sovereign ting,' tensions means problems and experiences. He writes about the relationship between the Hawaiians at home and Diaspora Hawaiians. He writes:

In everyday practices of mobility and dwelling, the line separating the Diaspora from the indigenous thickens: a complex borderland opens up. Contested lines of indigenous autonomy and sovereignty are drawn across it; ... or tensions between urban-dwelling Aboriginals or Indians with those living close to ancestral land.(4)

To Steven Vertovec, 'a tension of political orientations'(4) in his article 'Three meanings of 'Diaspora', exemplified among South Asian religions' shows the problems Diaspora people have with their home land. That they are faced with divided loyalties to homelands

and host countries.

In Bonnici Thomas article, ‘Caryl Philips’s *Crossing the River* (1993): Tensions in Diaspora, Displacement and Split Subjects’, he writes about the ‘constant Diaspora situations of Negroes and the frustration and loneliness of non-colonial subjects in a globalized world’ (127). According to him, ‘the aim of this (his) paper is to analyze the representation of Diaspora and displacement in the novel *Crossing The River [1993]* by Caryl Philips’[130] The four narratives of different eras in African-American and British history and Diaspora in the book are analyzed in his article and the problems like dislocation, displacement, racism and homelessness are looked into.

Cindy Horst in his article ‘Migrants as agents of Development: Diaspora Engagement Discourse and Practice in Europe’ looks at how European government use diasporas in Europe to develop their countries of origin. This article through its research discovers three things – development is seen as planned activities by western actors, Diasporas are communities in a national ‘home’, sharing a group identity and migration is binary mobility. These lead to why Diasporas engage in what they do and their experiences.

From the above write ups by writers mentioned above, the researcher asserts that it is obvious that Diaspora tensions mean experiences and problems encountered by Diasporas in their different stations and their homeland when they finally come back. It also means how these Diasporas face or solve these problems. Incidentally, this has not received enough critical discussions by critics using the texts under study, so there is a lacuna which the researcher is out to fill. To the researcher, the pertinent questions are: what are the tensions? Are diasporas able to face them and finally, how are they solved? This work goes extra mile to include the psychological effects of these experiences on immigrants and also analyze identity issues based on Stryker and Burke views in the four texts under study to fill the gap.

Theoretical Framework

The researcher's examination of African Diaspora as a notion for apprehending the four texts under study - Isidore Okpewho's *Call Me by My Rightful Name*, Ayi kwei Amah's *Osiris Rising*, Chimamanda Adiche's *Americanah* and Teju Cole's *Everyday is for the Thief*, relies on a study of theoretical approaches to buttress the argument. The challenges this work poses are solved when they are looked at from the intellectual environment where history and truth are subjected to systematic critique. The researcher uses postcolonial theory with trauma, psychoanalytical and identity theories as subsumed cognate theories in this study as a strategy of studying and analyzing these texts in different post colonies or like Kapchan and Strong put it, as providing 'a unique analytical vantage point' (242) which recognizes the intricate, difficult, cumbersome and complex twisting of issues at play in contemporary literary discourses. These theories provide the theoretical framework useful in studying and explaining the extent and impact of the texts. Postcolonial literature's potentials for addressing and redressing diasporic traumatic experiences force the discourse analysis to use trauma, identity and psychoanalytical theories.

Postcolonial Theory

Postcolonial theory is necessary because the four texts under study are all written after the African countries involved got their independence from their colonial masters by Africans in Diaspora and the books have dual setting (Africa and abroad). The books showcase the mixture of cultures (the colonized culture and the colonizers' culture) marked by contrasts and antagonisms, resentment and blended practice. Thus, Dobie writes that this results 'to issues like the development of national identity, identification of cultural histories..... the colonized resistance to the power base.' (206).

Ashcroft, Griffiths, and Tiffin in their 1989 book, *The Empire Writes Back; Theory and Practice in Post-Colonial Literature*, writes that:

The idea of 'post-colonial literary theory' emerges from the inability of

European theory to deal adequately with the complexities and varied cultural provenance of post-colonial writing..... need to address this different practice. Indigenous theories have developed to accommodate the differences within the various cultural traditions as well as the desire to describe in a comparative way features shared across these traditions. (II)

Nfah-Abbenyi is of the view that indigenous theories had always been in existence 'in the languages and cultures of Africa, in orally transmitted texts, and later on in published fictions' but were not actually 'looked into' (20). She argues that 'the theory is embedded in the polysemous and polymorphous nature of the narratives themselves' as the 'theory is autonomous, self determining and exists in unconventional places like fictional texts' (20) some writings that are heavily grounded in oral traditions and rituals are examples of the above. Texts like Werewere Liking's *On Bassa Rituals* and Isidore Okpawho's *Call Me by My Rightful Name. In African Oral Literature Character, and Continuity*, Isidore Okpawho's that;

African oral literature is studied side by side with modern African Literature because modern African writes consciously borrow techniques and ideas from their oral traditions in constructing works dealing essentially with modern life. These writers would like to feel that even though their societies have changed drastically from what they were several generations ago and even though they communicate with the world in a language that is not their own, there must be certain fundamental elements in their oral traditions that they can bring into their portraits of contemporary life. (21)

Chinua Achebe, Flora Nwapa and Isidore Okpewho are examples of authors who interweave oral literature with modern African literature.

Stephen Slemon is of the view that the main idea of post-colonial writing end up 'priviledging the kind of postcolonial wrting which takes resistance to colonialism as its primary objective' (35). *Things Fall Apart* is a good example of this kind. But Mukherjee rightly states that;

When post-colonial theory constructs its centre-periphery discourse, it also obliterates the fact the post-colonial societies also have their own internal centres and peripheries, their dominants and marginal's.....When it focuses only on those texts that 'subvert' or 'resist' the colonizer, it overlooks a large number of texts that speak about these other mattes (of race, class gender, language, religion, ethnicity.) (6)

He includes race, class gender, language, religion and ethnicity as themes in post-colonial texts. The analysis of post-colonialism in the texts, therefore, looks at the intensity and the extent to which African peoples culture is affected in the persons of the characters, especially the protagonists under study. It also studies the impact of racism on the characters. In other words, post colonial theory studies look at the colonized culture change based on imperialism. It looks at language change, religion and ethnicity. This theory is very adequate for the study of Isidore Okpewho's *Otis Hampton's family*, Anyikweh Amah's *Ast and Asah*, Chimamanda Adichue's *Ifemelu*, Anuty Uju, Dike, Ememke and Teju Cole's the narrator.

Ann Dobie supports Mukherjee's view when she asserts that:

Over the ensuing decades, postcolonial theories have probed those issues by examining such subjects as language, feminism, oppression, cultural identity, race and education. The intent is to study what happens when one culture is dominated by another. (206)

According to Dobie, there are assumptions and generalizations of Postcolonial theory. They are;

- Colonizers replace the practices and beliefs of the native culture leading to loss or modification of the precolonial culture.
- The colonized culture is forbidden, the natives come to see themselves as inferior to the assumedly 'superior' one.
- Colonized imitate their colonizers mode of dress, language, behavior and even gestures instead of resistance.
- The practice of 'othering' viewing those who are different from oneself as inferior beings. Sometimes the dominant culture sees the 'other' as evil.
- The interaction of cultures creates blended ones, mixtures of the native and colonial, a process called hybridity. (208-209).

From the above, it is obvious that some postcolonial texts according to Dobie 'look at the past, rehearsing the pains of othering and the humiliations of mimicry. They tell the stories

of the initial colonization and trace changes in the native culture. Others record the sense of double consciousness and unhomeliness experienced by those who belong to both past and present and to neither. Still other texts look at the future reaching for a definition of the new hybrid identity.....In all cases, postcolonial texts reveal the complexity of cultural identity in a colonized world. (212). John Iyie in 'Some issues in Postcolonial Theory' said that postcolonial theory focuses on literature by colonized people which attempts to articulate their identity and reclaim their past in the face of that past's inevitable otherness. (1).

Postcolonial studies are generally concerned with the subsequent interaction between the culture of the colonial power, and the culture of the colonized peoples. Colonizers believe that their own culture was superior to the colonized, they define the colonized as 'savage, backward and undeveloped. They see themselves as 'the proper self' while native people were 'other' and therefore inferior. Lois Tyson said that 'the practice judging all who are different as inferior is called othering' (366) goes ahead to write that the problems that hinder the desire to in pre-colonial past are the use of a foreign language –English as the country's lingua franca and the fact that most pre-colonial culture has been lost.

Ashcroft's view concurs with the above when he writes that post-colonial power took control of colonies. Thus, this theory is out to debunk the Eurocentric view about Africans and their cultures. The above view supports the fact that post-colonial theory deals with a variety of literatures and cultures as a result of contact with colonial domination. Tyson again agrees with the above as he states in *Critical Theory Today: A Users Friendly Guide*, 'as a theoretical framework, postcolonial theory seeks to understand the questions – politically, socially, culturally and psychologically – of colonist and anti-colonist ideologies'. (36)

According to Tyson, the themes of postcolonial literature according to postcolonial critics are; 'the initial encounter with the colonizer and the disruption of indigenous culture; the journey of the European outsider through an unfamiliar wilderness with a native guide, othering and colonial oppression in all its forms; mimicry;.....exits Post-independence exuberance followed by disillusionment; the struggle for individual and collective, unhomeliness, double consciousness and hybridity..... and self –definition of the political future. (374). The above themes show that there is a relationship between individual

identify and cultural beliefs.

In analyzing the events in the texts alongside Tyson's definition, the writer will establish what happens when one's culture is being dominated by another. Tyson asserts that once the colonized still use the colonizers' language, then 'the culture of the colonized is permanently affected, there is still British culture, British values, education and system of government. So what the colonizers left behind is 'culture colonization'. (366).

Said is of the opinion that a key idea in postcolonial theory is the focus on how the literature of postcolonial nations can rearticulate their identities. Postcolonial literature attempts to reclaim their countries' past and discredit the western representation of the east as 'the other'. *Americanah* and *Call Me By My Rightful Name* are good examples of the inversion of classic paradigms of western literature. Adichie and Okpewho challenge the western imagination by the contemporary issues they offer in their novels respectively.

This work studies the effect of immigrants' experiences on the characters and arrives at the fact that fears and trauma create a major problem to immigrants. Therefore **trauma theory** is very suitable for the above analysis. Postcolonial (trauma) theory is necessary because the major characters in the four texts under study are all traumatized as the novels are written after the African countries involved got their independence from their colonial masters and some Africans migrated to other parts of the world. The books showcase the mixture of cultures (the colonized culture and the colonizers' culture) marked by contrasts and antagonisms, resentment and blended practice. Thus, Dobie writes that this results 'to issues like the development of national identity, identification of cultural histories..... the colonized resistance to the power base' (206).

Mukherjee includes race, class, gender, language, religion and ethnicity as themes in post-colonial texts. It looks at language change, religion and ethnicity. Trauma theory is very adequate for the study of the experiences of Isidore Okpewho's Otis Hampton's family, Ayi kwei Amah's Ast and Asah, Chimamanda Adichie's Ifemelu, Obinze, Auntie Uju, Dike, Emenike and Teju Cole's the Narrator.

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Balaev writes that analysis show that amnesia, dissociation, or repression may be responses to trauma (6). This work studies the effect of these experiences on the characters and arrives at the fact that fear and trauma are major problems of immigrants. Therefore, trauma theory is very suitable for the above analysis. Trauma theory came into existence in the 1990s by Cathy Caruth, Kali Tal, Geoffrey Hartman, Shoshana Felman and Dori Laub with the publication of Cathy Caruth's *Unclaimed Experience: Trauma, Narrative and History* and Kali Tal's *Worlds of Hurt: Reading the Literatures of Trauma*. Caruth in her book writes that trauma happens in such a way that 'it is precisely not known in the first instance – returns to haunt the survivor later on' (4), this shows the psychological dimensions of trauma. Tal's book examines how the Holocaust, the Vietnam War, sexual abuse and incest have raised serious debate in American culture. The two books highlight the voices of the people that survive trauma. Mohd Nazri Latiff Azmi and Cathy Caruth suggest that trauma is an unsolvable problem of the unconscious that illuminates the inherent contradictions of experience and language (58). Trauma theory is linked to different disciplines and fields of study like literature, history, psychoanalysis, sociology, anthropology, psychology and psychiatry which actually affect different areas of human experiences. Cathy Caruth and Kali Tal's work mainly concentrate on the representation of trauma through film, photograph and literature. To buttress the above point, Sussanah Radstone, Janet Walker, Noah Shenker in their article 'Trauma Theory' writes that trauma theory developed 'through cross fertilization between psychology and the humanities.'

To Geoffrey Hartman, trauma theory is derived from psychoanalytic sources and it composes of two contradictory elements – traumatic events which fall directly under psyche and memory of the event (537). Charles Graybell is of the view that trauma theory is concerned with how the traumatic experiences of authors have affected their literary works (Book review). Caruth explains that 'trauma is experienced as the literal registration of an event... Modern neurobiologists have in fact suggested that the unerring 'engraving'

on the mind, the ‘etching into brain’ of an event in trauma may be associated with its elision of its normal encoding in memory’ (152-153). To Felman, theorizing trauma is attributed to “three interrelated twentieth- century occurrences” which are the discovery psychoanalysis, the discovery of trauma as a new concept - an important area of human experience and a new type of understanding of historic temporality. According to him, trauma events occur for the consciousness to record but its unconscious image or memory come back to the victims severally when such action or event or experience repeats itself. Therefore memory helps one to recall or remember one’s experiences in form of dreams, or flashbacks. Psychoanalysis is an extension of trauma theory. Traumatic experiences are in the unconscious psyche, that is the mind but Clough Patricia and Brain Massumi located it in the body or brain.

Balaev Michelle in her article ‘Trends in Literary Trauma Theory’ believes that trauma creates a speechless fear that destroys identity. That is to say that it creates a state of terror excited by sudden appearance of danger that divides identity. Trauma theory helps to explore the difficulties and complexities in relationships when the relationships go sour especially when they involve violence. She is also of the view that trauma novels show how traumatic events disorganize relationships or strong bonding by challenging issues on moral values and social relationships or associations in a particular area or environment. Novels therefore do this by describing the environment where the action (trauma) takes place to explain trauma in a literary work because the environment helps in evaluating the character’s history and cultural history which actually defines the character’s identity. Trauma novel portrays serious fear in characters. Balaev defines trauma as

...a person’s emotional response to an overwhelming event that disrupts previous ideas of an individual’s sense of self and the standards by which one evaluates society. The term ‘trauma level’ refers to a work of fiction that conveys profound loss or intense fear on individual or collective levels... (It) is the transformation of the self ignited by an external, often terrifying experience, which illuminates the process of coming to terms with the dynamics of memory that inform the new perceptions of the self and world... The event may include... the intimately personal experience of female

sexual violence. ...The idea that traumatic experience pathologically divides identity is employed by the literary scholar as a metaphor to describe the degree of damage done to the individual's coherent sense of self and the change of consciousness caused by the experience. (Internet)

She goes ahead to write in her article titled 'Literary Trauma Theory Reconsidered' that many critics who address the rhetorical components of trauma explore both how and why traumatic experience is represented in Literature by combining psychoanalytical theory with postcolonial theory (3). To Maurice Stevens in his article 'From the Past Imperfect: Towards a Critical Trauma Theory', trauma causes interruption, disorder and a change of direction of consciousness, these experiences are all affected by unstable individuals and cultural factors. He writes that some critics 'explore trauma as a subject that invites the study of the relationship between language, the psyche and behavior...' (4). He goes on to explain that trauma means experiences from anxiety – provoking experiences to psychologically overwhelming change or from ordinary anger to life-threatening action. According to him, 'Trauma has been racialized, sexualized, gendered and classed from its inception' (2). Nasrullah Mambrol in his article titled 'Sigmund Freud and the Trauma Theory' writes

In the field of trauma studies, feminists have played (and continue to play) a major role, by calling attention to issues that specifically affect women and children, for example, physical and/or sexual abuse, female sexual slavery, genital mutilation...' (2).

There is always fear whenever we imagine trauma. This work looks at traumatic memory and the role of emotion and also analyses diasporic tensions that give rise to concepts of trauma such as displacement, dispossession, sexuality, racism, identity and hopelessness.

Consequently, in considering the discourse of postcolonialism within the four texts under study, the researcher analyzes the texts as regards the relationship between colonization

and Diaspora. This is referred to as the major concern of the researcher to explicate Diaspora tensions- identity, race, gender, displacement and dispossession as the major causes of trauma and themes in the postcolonial texts. The researcher looks at this work in line with W.E.B. Du Bois and Edward Waldie Said's concept of double consciousness and Said's fabrication of the 'Other' and the other. As a result of these ugly experiences, all the African decent in the texts have identity issues which justifies the researcher's use of **identity theory**

Social identity which was developed by Henri Tajfel and John Turner in 1979 believe that people define themselves in terms of their group membership and seek for the group to be highly valued. To Social Identity Theory (SIT), group formation undergoes three stages which are: Social Categorization – seeing one as part of a group, Social Identification – seeing people with same social identity as part of your group (ingroup) and Social Comparison – Seeing your social identity as superior to others. Regarding the products of your ingroup as better than the outgroup.

But this research analyzes the identity problems in the texts under study using Burke Peter and Stryker Sheldon postulations of identity theory. They assert that identity theory focuses on the cause and consequences of identifying with a particular role. It also examines the roles and behavior persons enact as members of a racial group. Identity theory focuses more on the meanings associated with performing a role (225). Elmore Oyserman and Smith define identities as 'the traits and characteristics, social relations, roles, and social group memberships that define who one is, identities can be focused on the past-what used to be true of me, the present –what is true of one now, or the future-the person one expects or wishes to become, the person one feels obligated to try to become' (69). Among the many traditions of research on identity, two different but related types of identity theory have emerged the first focuses on the linkages of social structures and identities (founded by Stryker) while the second focuses on the internal process of self –verification (was founded by Burke.) According to Stryker and Burke, identity theory is used 'with reference to parts of a self composed of the meanings attached by persons to the multiple roles they typically play in highly differentiated contemporary societies' (1). However, the aspect of

identity theory to be used for this research is the one Stryker in ‘The Past, Present and Future of an identity Theory’ calls Structural Symbolic Interactionism. Its main aim is to understand and explain social structures. He writes that:

Identity Theory has evolved in two somewhat different, yet strongly related, directions. Both are instantiations of a theoretical and research program labeled structural symbolic interactionism, having the goal of understanding and explain how social structures impact self and how self impacts social behaviours. However, the first concentrates on examining how social structures impact the structure of self and the impact of the letters on social behavior, while the second concentrates on the internal dynamics of self-processes as these impact social behaviours. (2)

For the researcher to analyze the intensity, the force of the impact of social structures on the structures of the protagonists in the texts under study, symbolic interactionism will come to play.

The above write up by Stryker agrees with George Herbert Mead’s view (the founder of Identity Theory) in his article, ‘Mind, Self and Society’ that ‘society shapes self shapes social behaviour’ (22). He started by researching the concepts of ‘society’ and ‘self’. James Williams believes that persons have many selves as groups of persons with which they interact. In other words, identity theory studies the behavior of an individual in connection with external social structure (society) and the structure of self (self). This theory is therefore very good for the study of some characters, mainly the protagonists in the four texts. Ifemelu, Obinze and Dike in *Americanah*, Otis Hampton in *Call Me by My Rightful Name*, Ast, Deputy Director of Securities, Asar, and Ras in *Osiris Rising* and the Narrator in *Everyday is for the Thief*. The formation of their identities under external influences and resultant reaction of these influences will be looked at since according to Stryker and Burke, ‘expectations attached to roles (are) internalized and acted out’ (7). Burke and Tulhy go ahead to assert that identity theory deals principally with the components of a structured society (that is human beings and the roles they play in the society). The major thing in identity theory is the categorization of the self as an occupant of a role and the incorporation into the self of the expectations associated with the roles. These expectations form a set of standard that guide behaviour.

The model of identity theory according to Stryker and Burker compose of four central components and they will be used to explain the identity of Ifemelu, Otis, Ast, Asar and the Narrator in *Everyday is for the Thief*.

Stryker and Burke writes;

The identity standard, or the set of (culturally prescribed) meanings held by the individual defining their role identity in a situation; **perceptions** by the person of the meanings within the situation matched to the dimensions of meaning in the identity standard; **the comparator** or mechanism that compares the perceived situational or mechanism with those held in the identity standard; and **the behavior** or activity of the individual, which is a function of the difference between perceptions and standard. (9)

In analyzing the identities of the protagonists alongside Stryker and Burkes' identity model, the study will establish the identity standards within the social environment of the protagonists, their perceptions of these standards and the behavior of the protagonists as a function of the difference between the perception and the standard. In studying the four texts as regards the behavior of the protagonists, this research will establish the difference in individual perception and the resultant difference in the behavioural reaction of each protagonist.

One always simultaneously occupies a role and belongs to a group, so that role identities and social identities are always and simultaneously influential on perceptions and affect behavior. The protagonists in the studied texts –Otis belongs to African American group in the United States and an African in Africa, his role identities and social identities affect his behavior and personality and at last he has dual identity. Ast and Asar's roles in the novel help to build their identities. Ast is a black American while Asar is an African, their social status affect their behavior. Ifemelu, a strong willed woman, has so many experiences on race issues and relationship that help shape her. The narrator in *Everyday is for the Thief* experiences and association abroad mold him.

With the aid of Stryker and Burke's Symbolic interactionism and four component model of identity theory as a guide, this study will establish that

For Chimamanda Adichie's Ifemelu

IDS – P = DEFIANCE

For Isidore Okpewho's Otis Hampton

IDS-P = COMPLIANCE

For Aye Kwei Armah's Ast

IDS – P = COMPLIANCE

For Teju Cole's Narrator

IDS –P = DEFIANCE

IDS stands for IDENTITY STANDARD

P stands for PERCEPTION

The study in addition to the above equally established how different characters resolve expressed identity issues as the schizoid identity crisis in the texts is analyzed.

Cultural Identity

Culture is a total way of life. Clyde Kluckhohn goes a bit further as he defines culture as 'the total way of life of a people, the social legacy the individual acquires' (20). Tylor itemizes this 'social legacy' to include, 'knowledge, beliefs, arts, morals, law, customs, any other capabilities and habits acquired by a man as a member of society' (10). James Curtis has a more elaborate definition of culture. To him

Culture is the shared sets of symbols and their definitions, As such culture is entirely the creation of humans. Culture is a 'total way of life' but in the limited sense of shared definitions of life and of the environment (including but not only, the social environment). Culture as a shared definition may influence behavior, patterning it or even contributing to change it. Culture is both effect and cause of social interaction. People in interaction develop culture, they alter it, they preserve it, they transmit it, and they are guided by it. (34)

To Douglas M. Kellner, 'Culture is produced and consumed within social life' (xxi). Criticism of the African novel has often insisted on the clash of cultures in African Literature. J. A. Cuddon writes that our colonizers, Europeans expand their culture values around the globe and impose their cultures and civilization as a model, for developing nations to follow as the best references (75). Cultural imperialism starts from the economic

policy of powerful countries. These European nations also dismissed the cultures and traditions of the native peoples they colonized as less civilized than their own. Often times they forced native peoples to learn and speak their languages and abide by their cultural norms. The culture to which one is born can lead to one's dispossession.

Cultural Studies examines language, customs, legal systems and literature of a particular group of people that determines acceptable and unacceptable norms in any society. Cultural critics are interested in non-dominant group who do not belong to the ruling class and they are who Antonio Gramsci called 'subaltern' writers (176). Despite the fact that the era of colonization is far passed, the ideology of cultural superiority has survived in the minds of many Europeans and Americans. These slaves had their own cultures before leaving their various countries but were looked down on by the whites. Then, another group of people voluntarily travelled abroad due to political, economic, war or social issues in their respective countries. This group equally had their own culture. Cheryl McEwan posits that 'Theories of international migration tend to suggest that migrants cross borders, bringing their culture with them, and become relatively less or more assimilated to prevailing cultural norms of the new territory. They are either sojourners or settlers' (503). He added that 'Recently Theorists have attempted to link globalization to local transformations and struggles against modernity, instigating a re-engagement with culture and transnationalism, often under the heading of 'transnationalism from below' (Ibid). Africans were imposed European language, education and civilization through economic exploitation and political imperialism. Cheryl McEwan writes 'Transnationalism brings about the displacement of culture and identity from the nation, forcing a reevaluation of ideas about culture and identity...' (503)

Diaspora which colonization caused in the first place results to cultural hybridity. Lare affirms that cultural hybridity is the fact that society and history of slave trade, colonization, neocolonialism, imperialism and modern school education and migration phenomena have forced peoples to mix and cohabitate, thus borrowing values and practices from one another (327). People learn to tolerate one another, accept one other's practices and live in symbiosis. Hybridity is the creation of new transcultural forms (327).

According to Bill Ashcroft, Careth Griffiths and Helen Tiffin, hybridity has frequently been used in post-colonial discourse to mean simply cross-cultural ‘exchange’.... By stressing the transformative cultural, linguistic and political impacts on both the colonized and the colonizer, it has been regarded as replicating assimilationist policies by masking or ‘whitewashing’ cultural differences. (108) In other words, every nation is culturally hybrid because the world is in a dynamics of mutations, migrations and people move from place to place with their identities, values and beliefs. Migratory flexes are part and parcel of human culture. This is so because when Diasporas leave their home culture to join the culture of another nation, they bring with them certain aspects of the home culture as part of their approach to life. These home cultures can be values, skills, training, language, music, customs, life experiences and other behaviours. These diasporas are ambassadors of these culture. Incidentally, the ties to these cultures are usually a life and maintained as they keep in touch with friends and relatives at home and they usually create communities in their new environment to help retain their sense of attachment and identity. In other words, departure from a culture or a particular environment does not necessarily mean that all ties are broken.

In addition, Kilduff and Cirley agree that ‘new environments impose new demands, such as different language skills, different etiquette patterns, different culinary possibilities, and different child –rearing customs (6). This makes the diasporas modify their culture practices which in effect results to ‘hybrid culture’ (6) Damlegue Lare therefore agrees that ‘the modern man or woman is a culturally hybrid and cannot live in autarchy’ (334). Furthermore, there is so much morality decay in Western society today that many countries are being infected. This morality decay is again an outcome of diaspora. These are ‘homosexuality, lesbianism, transexualism, drug addition, high rate of criminality and terrorism... In seeking to resemble per se Europe and United States of America, Africa will engage in a bottomless pit of moral degradation’ (330). The African diaspora has had a serious impact on global culture, especially during the 20th and 21st century, in the field of science and medicine, music and popular culture. Diaspora has also affected dance, fashions and language. According to the Brian Drain, African diaspora has further

contributed to the ‘social, cultural and political innovations of global significance’ (4). Khahd Koser, in his article ‘A cultural Exchange’ posits that ‘diasporas are both consequences and cause of globalization’. Said in *Culture and Imperialism* posits that stories can be tools for postcolonial cultures ‘to assert their own identity and the existence of their own history’[11]. He goes ahead to write that the themes of emancipation and social awareness in narratives prepared postcolonial cultures to free themselves from the colonizers oppression [11].

This takes us to cultural identity where Lois Tyson posits that:

Postcolonial theorists often describe the colonial subject as having double consciousness... ‘double consciousness’ often produce an unstable sense of self, which was heightened by the forced migration colonialism frequently caused, for example from the rural farm or village to the city in search of employment. (Forced migration, either as a quest for employment, including indentured servitude, or as a result of enslavement, scattered large numbers of peoples around the globe, and large populations of their descendants have remained in the diaspora, or separated from their original homebound). This feeling of being caught between countries.....the result ...from the trauma of cultural displacement within which one lives is referred to by Homi Bhabha and others as ‘unhomeliness? Being unhomed is not the same thing as being homeless. To be unhomed is to feel not at home even in your own home because you are not at home with yourself: your cultural identity crisis has made you a psychological refugee, so to speak. (368).

Bhabha said that Gordimer’s *My Son’s Story* and Morrison’s *Beloved* are unhomely novels as the female protagonists – Aila and Seethe are imprisoned for different reasons. The two are marginalized because they were seen as women of colour in racist societies and as women whose actions have placed them ‘outside the circle of their communities’ (376). In the same vein, the researcher is of the view that *Americanah*, *Call Me by My Rightful Name*, *Osiris Rising* and *Everyday Is for the Thief* are unhomely novels. The protagonists of the above mentioned novels are culturally displaced. They are not at home in different countries they find themselves. Ifemelu in *Americanah* cannot get a decent job because of her colour. She is not comfortable when she is asked to use Ngozi Okonkwo’s card to work because her name automatically changes to Ngozi Okonkwo, Ifemelu has identity problem. She is not at home in the United States [US] as she becomes aware of race immediately she

arrives the US though she arrives in the United State without a concept of race. Immediately on arrival, she became black. Her blackening occurs as a result of the overt and covert racism she witnessed and experienced. All these make her to be ‘unhomed’ in the United States. Dike, Ifemelu’s nephew is equally unhomed as he is always discriminated upon because of his colour. Obinze is ‘unhomed’ in Britain because he has no residence permit to work in Britain. This makes him do menial jobs. He is not able to secure these menial jobs until he starts working with Vincent Obi’s National Insurance Number, he becomes Vincent Obi automatically but he is never comfortable with this arrangement. So many characters in the book are ‘unhomed; characters like Bartholomeo who is jobless, he has lost his bearing in Nigeria and yet refuses going back to Nigeria. Okafor Okoli, Obinze’s secondary school classmate is unhomed. Nicholas and Ojiujo, Chika, Auntie Uju, Amara, Emenike, Nosa, Chidi, Wale, Iloba and Vincent Obi are all ‘unhomed’.

In *Osiris Rising*, Ast is ‘unhomed’ as the experiences she has in Egypt are not welcoming. She is an African American whose grandparents are from Egypt. She comes down to Hapa to look for her root but Deputy Director of Security (Seth) and his men make Ast’s stay in Africa is very uncomfortable for her. She is arrested in the airport immediately she steps into Hapa, Seth tries raping her twice and later her lover and husband, Asar was killed. In fact, she is ‘unhomed’ in Africa. Otis in *Call Me By My Rightful Name* is ‘unhomed’ in the United States as the blacks actions in the university have placed them outside the circle of their communities. A Students Union election between a white and a black as president was rigged in favour of the white P.24. Otis’ grandfather, Abel Warfield was set ablaze alive because he is a negro and was falsely accused of sleeping with his master’s daughter (15). Otis grandmother also died a painful death because she is black woman. They are ‘unhomed’. The narrator in *Everyday Is For The Thief* is ‘unhomed’ when he comes down to Nigeria. He can no longer cope with the ways things are done in Nigeria after being away from Nigeria (Lagos) for fifteen years. The museum, the motor parks, ‘area boys’, generating sets and many things in Nigeria seem to irritate him and make him uncomfortable. At last he travels back to America as he is not at home with his ‘home’. The researcher studies the texts to see if there is imposed identity on the characters and how

these characters deal with it.

Furthermore, the two theories trauma and identity dove-tail into psychoanalytical theory to enable the researcher put in place a strong theoretical platform for the analysis of the selected novels. The problems of imposed identity and other vices slowly led the characters to frustration, depression and psychological problems. Thus the characters experience psychological trauma which occurs due to several ugly experiences. With the above mentioned problems, the researcher uses **psycholoanalytic theory** to analyse the characters' psychic problems and finally show how these problems are solved.

Psychoanalysis was born out of self analysis undertaken by Sigmund Freud in 1897. At a point where medicine proffered defiance, Freud opened a path that is neither that of medicine nor pure psychology. Psychoanalysis is a form of therapy which aims at curing mental disorders 'by investigating the interaction of conscious and unconscious elements in the mind.' (Concise Oxford Dictionary.) According to Stephene Michaud, psychoanalysis is 'a discipline devoted to the study of psychic life, aiming to cure diseases of the soul from its earlier developments'(1). He goes ahead to say that 'Psychoanalysis helps understand philosophy, culture, religion, and first and foremost literature' (1) In Freud's bid to provide a cure for so many neurotic patients he had, he was able to discover how some unfulfilled desires and repressed feelings in the past exert a great control in the psychological nature of a person in adulthood.

Psychoanalysis goal was to show that behavior was caused by the interaction between the unconscious and the consciousness. It believes that an awareness of the significance between the unconscious and the thought process is therapeutic and vital to a healthy mind. From the psychodynamic perspective, Sigmund Freud, in his clinical practice, encountered patients suffering from nervous disorders whose complaints could not be explained in terms of purely physical causes. He goes ahead to write that the mind is the reservoir which has mostly unacceptable thought, wishes, feelings and memories. According to him, methods analyzing the unconscious mind is by telling them (his patients) to say whatever that comes to their mind and through interpreting 'manifest'[dream – what we remember]

and latent [what it means – content of dreams], people should learn to communicate with their subconscious mind which speaks to them in symbols through their dreams.

Stephan is of the view that psychoanalysis focus on the following to explain behavior: significance of the unconscious, instinctual drive, hypnosis, significance of dreams and free association. Free association is a therapeutic technique started by Freud which requires the patient to speak freely while psychologist merely listened and interpreted. This is seen in *Call Me By My Rightful Name* between Otis and the psychiatrist doctor. It is equally observed in *Americanaah*, in discussions between Ifemelu and Dike. Freud's general ideas are; that creative writings are the products of unconscious process, works of literature and art become substitutes for the creator pathological ideas or effects, which must be elucidated by means of a specific method and finally, literary work is seen as a dream. Wayan Swardhani goes ahead to say that 'psychoanalysis can afford many profound clues toward solving a work's thematic and symbolic mysteries' (1).

Sigmund Freud believes that each person's personality is of three parts which are the id, ego and superego. Personality is an abstract construct, which is drawn from observable behavior as a result of human individuality (Smith: 429). Freud's personality approach emphasizes the role of the unconscious factors and the importance of childhood experiences in the formation of an individual's personality and behaviour. Psychoanalysis is the process of using what we know about id, ego and superego of someone's personality to analyze the way that person behaves. The id is the core of personality and is present at birth. It is the part of personality that contains our primitive impulses such as thirst, anger, hunger and the need for immediate gratification. We are born with our id which means that it is present at birth and as newborns; it allows us to get our basic needs. Id always seeks pleasure and avoids pains; it has no contact with reality and operates in an irrational manner. It wants whatever feels good at the time, with no consideration for the other circumstances of the situation. It is believed that id has no contact with the outside world and cannot satisfy itself directly. To Richter, id is ... the location of the drives' or libido (1015). He describes id as a devil sitting on someone's shoulder telling the ego how it will bring the self pleasure. The ego maintains a balance between our id (impulses) and our

superego (conscience). The ego is described by Freud as. ‘The mental agency supervises its own processes, goes to sleep at night, and though even then, exercises the censorship in dreams. Ego, according to Gerhard Richter is ‘one of the major defenses against the power of the drives... (1016). It understands that other people have problems or needs and that being selfish can hurt us in the end. It is the work of the ego to meet the needs of the id. To buttress the above points, Ronald Smith has this to say about ego,

Because the ego is the outcome of the id, it receives all its energy and power from the id and never becomes totally independent of it. The ego functions primarily at a conscious level, and it operates according to the reality principle. It tests reality to decide when and under what conditions id can safely discharge its impulses and satisfy its needs. For example, the ego would seek sexual gratification with a consenting relationship rather than allow the pleasure principle to dictate an impulsive sexual assault on the first person who happened to come by. (1993; 445).

To Richter, ego is represented by a person with a devil on one shoulder and the angel on the other shoulder. In other words, it provides the balance between the id (devil) and the superego (angel). Freud describes the ego as the ‘executive of personality. The superego is the extreme part of the human psycho. It represents the conscience and the moral part of an individual which the individual imbibes from childhood through his parents and other adults around him. Superego dictates our belief of right and wrong. The communication of social values and norms is carried out through the process of reward and punishment. Richter sees the superego as the area of the unconscious that houses judgment (of self and others) and ‘... which begins to form during childhood as a result of the Oedipus complex’ (1016). Anwana defines superego as a system of unconscious control within the individual and a child develops his morality dependent on the opinions of his parents and society (1989). Like the ego, superego tries to control the impulses of the id but unlike the ego, the superego is also as irrational as the id in its demands on the ego. The superego is like an angel sitting on someone’s shoulder telling the ego how the action will influence the society. Personality develops as a result of our efforts to resolve conflicts between our biological impulses (id) and our social restraints (superego). Id unconsciously strives to satisfy basic sexual and aggressive drives, operating on the pleasure principle and demanding immediate gratification (pleasure principle). Ego seeks to gratify the id’s

impulse in realistic ways. 'Where id was, there ego shall be' (Sigmund Freud). Superego provides standards for judgment (the conscience) and future aspirations. It is a moral compass and focuses on how we ought to behave.

The above mentioned parts, id, ego and superego emphasize the role of the unconscious factors and the importance of childhood experiences in the formation of an individual's personality and behavior. Some repressed feelings in the past affect the individual psychologically in adulthood. This, Freud believes affects the character greatly and could lead to depression or some degree of deformity. Sigmund Freud had maintained that the human mind is controlled by an unconscious sexual libido (the ego recommends itself as an object of the id's libido) which will be harmful to repress. Sexual feeling and libido, desire to have sex and fulfill the desires of the flesh is a greater part of the human subconscious and Freud X-rayed how these work unconsciously in the human system. A discharge of sexual impulses may be through direct sexual intercourse or by engaging in sexual fantasy, such as painting of a naked woman etc. Ifemelu has sex with a dirty man because she wants to discharge her sexual impulses. The Deputy Director wanted to rape Ast to satisfy his sexual urge. Ifemelu sex employer employs her to satisfy himself sexually and make him relax. Ifemelu's encounter with him made Ifemelu to stop communicating with Obinze as she frequently regretted her action and really thought it could have been Obinze.

The superego watches every movement of the ego as it holds up certain norms of behavior. Superego punishes the ego if it disregards the superego's norms. It punishes it with the feeling of anxiety and Freud said that anxiety is the pillar of abnormal behavior. This anxiety manifests in human beings as inferiority complex or guilt. Freud writes 'A man should not try to eliminate his complexes but to get into accord with them; they are legitimately what directs his conduct in the world; the ego tries to strike a balance between the id and the superego and when it can not cope breaks down to anxiety which may be reality anxiety in the face of the external world, moral anxiety in the face of the superego, and neurotic anxiety in the face of the strength of the passions of the id (1933). The superego watches every movement of the ego as it holds up certain norms of behaviors.

Sigmund Freud laid the foundation for psychodynamic play therapy. His work as a doctor and about his adult patients inspired new insights into the emotional development experiences of children particularly the profound relationship of children's psyches, bodies and sexuality. Anna Freud's methods aimed at helping children understand consciously why they thought; felt and behaved as they did. Richard Broomfield is of the view that the goals of psychoanalytic play therapy help the child

- Quell anxiety
- Lift depression and resolve complicated grief
- Overcome trauma
- Adjust to life events such as divorce
- Cope with illness and comply with treatment
- Master phobias
- Better able to attend, learn and work in school
- Manage personal anger and aggression
- Come to terms with a learning disability or physical handicap (2)

Psychoanalytic play therapy aspires to change the child's behavior and mainly his/her ways of dealing with life and its ordeals. Here Dike's life in *Americanah* and how he faces challenges will be looked into. This therapy helps a child integrate different aspects of his personality or adapting to puberty and its changes. This therapy goes beyond the immediate pain and helps healthy development to resume from where it had been stopped earlier by external trauma. Dike after trying to commit suicide is helped by people like Ifemelu to stabilize. Broomfield goes ahead to say that it helps children develop more 'secure, adaptable, compensating and self-accepting ways and attitudes' (2).

This therapy works by providing the child with a safe place free from physical and psychological harm where he will be comfortable and free to explore his thoughts and feelings. Knowing what the child feels, thinks and does is a long way in helping the child function better. Adult around can help the troubled child by always convincing the child that he can share his feelings and self-exploration with the adult. Winni Cott asserts that the troubled child should be helped 'physically' and 'therapeutically' (psychologically) (5). The therapist absorbs the excitement and the distress the child cannot bear on its own.

(Otis' parents, Norma and Ifemelu, Dike's aunt), this makes the child turn to a more genuine self. Broomfield completes this by asserting that the therapist should not make the child 'feel painfully dismissed, criticized, rejected, humiliated' as this may result to empathic failures' (3) A learning child who finds every moment in his school an assault on his pride can be the one to ask his teachers and peers questions they cannot answer.

Jung, a doctor and a Sigmund Freud's pupil believes that our unconscious mind powerfully directs much of our behavior. According to him, human psyche has three parts which are personal conscious, personal unconscious and collective unconscious. Personal conscious is a state of awareness of the present that later becomes a part of the individual's unique personal unconscious. Collective unconscious is a storehouse of knowledge, experiences and images of the human race. Jung agrees with Gilbert Murray when Murray asserts that the similarities found in novels are as a result of the memories we carry deep within us, 'the memory of race stamped... upon our physical organism' [62], [Such as the similarity of race issue in *Americanah*, *Call Me By My Rightful Name* and *Osiris rising*]. Such criticism is sometimes called mythological, or archetypal. Jung described archetype as a figure that repeats itself in the course of history wherever creative fantasy is fully manifested. It usually shows by the appearance of similar images found in characters or rituals which made people from different cultures and to respond in a particular way irrespective of where they live and when. Archetypes come to us as impulses hidden somewhere in our biological, psychological and social natures which may be originated in unchanging situations of human beliefs. Types of archetypes are: shadow, anima and persona.

Shadow is the part of ourselves that we wouldn't want to remember, we dislike and prefer not to confront. It is usually referred to as the villain in literature. In *Osiris Rising* it is Ras and Seth while anima is the soul's image'. This is the life force that causes one to act. This has both male and female characteristics. Persona is the mask we put on for people to see us as and not our real self. Persona and anima are two contrasting parts of the ego. Persona – mediates between the ego and the outside world while Anima – mediates between the ego and the inside world. Jung argues that when the 'manner and thought of an individual depart markedly from the norms of the species, a pathological state of imbalance

ensues...'(xxiii). This implies that the culture where the characters find themselves maybe the cause of their displacement and psychopathological disorder.

According to Jung, for one to be a well - balanced adult or for individualization to occur, one must accept his different sides – the good, the bad and the ugly. If we reject some of our sides, we cannot see ourselves as guilty therefore we see other people to be at fault. According to Jung, characters, images and situations show psychological responses from different groups of people. **Character** has to do with hero – the protagonist, the scapegoat – Asar became a scapegoat, he sacrificed his life for the betterment of his people, the outcast- a character thrown out of the community as a punishment for a crime against it, the devil / villain – a character that intrudes in the life of another character to destroy him / her. Seth and Ras are villains in *Osiris Rising*. The Baale may be seen as a villain in *Call Me By My Rightful Name* [he never wanted Otis to meet the twins. Female figures: women are depicted in different ways, has to do with characters – the good mother, female who inspires the soul and mind of men is a spiritual or plantonic ideal [Ast inspires Asar, Ifemelu inspires Obinze and Otis's girlfriend inspires Otis], the unfaithful wives and finally the trickster. **Images** has to do with colours, numbers, water, gardens and circles, while **Situations** has to do with the quest, initiation, death and rebirth. Initiation means progression from one stage to another, from childhood to maturity. The experience is rarely without problems. In *Call Me By My Rightful Name*, Otis was initiated into cultism [adulthood] and Sumbo Fagbenro was circumcised [into womanhood].

For the construct of the experiences (diasporic tensions) of Africans on diaspora to be well established as the propelling force that drives the primary texts under study, the researcher examines the psychological effects on the characters for Sigmund Freud's ideas of psychoanalysis has continued consciously and unconsciously to influence literary writers all over the world. Psychoanalysis theory is used for the psychic displacement of characters in the four novels and it is from this angle that the traumatic experiences of Africans in these diasporic literatures are explored for a fruitful analysis..

EMPIRICAL STUDIES

Displacement and Emotions

This section of the study presents empirical studies that are related to identity and displacement issues in some African postcolonial novels and around the world. In Sarala Krishnamurthy article, he asserts that ‘*Americanah* is a novel that belongs to the diasporic literature genre’ (54). This novel also expresses the ugly underbelly of Nigerian politics and through this novel, Adichie succeeds in educating ‘Nigerians to take pride in their culture.’ (55). Subashini’s article ‘Race-in-America is a central character in *Americanah*’, posits that Race-in-America is an ordinary character just like Ifemelu, Obinze, and Auntie Uju in *Americanah*. He raises troubling moments between Ifemelu and racist whites, Ifemelu and black Americans especially Blaine and Shan. Curt’s mother disapproves of Ifemelu’s relationship with Curt, with this Adichie shows how racism works to undermine Ifemelu’s sense of confidence. This is related to the present study because undermining Ifemelu’s confidence definitely affects her psyche.

Orabueze carried out a research on the dispossessed in Chimamanda Ngozi Adichie’s *Purple Hibiscus* and *Half of a Yellow Sun* using a systematic critical approach to reveal the various causes, forms and consequences of dispossession. She used Sigmund Freud’s psychoanalytic approach to explain the intra-psychic forces in different characters in the two literary texts used for the study and Marxist critical model to look into political and economic dispossession. She equally uses Julia Kristeva’s semiotic approach to show characters with psychological problems because they abandoned their culture. Her method of research is the library and internet being that documented materials were mainly used for the research. She arrives at the conclusion that the dispossessed are subjected to psychopathological disorders because of the dispossession challenges they face. Apart from dispossession, I am of the opinion that ‘double consciousness’ is equally subjected psychopathological disorders. This study is relevant to the present study because it analyzes the psychological effects of the dispossessed.

Thompson in his research on ‘The consequences of African American dispossession’ looks

at the 20th century African Americans who were confined to ghetto areas because of racial discrimination and in the latter part of the same century, deconstruction of black communities was carried out and it led to the displacement of large numbers of African Americans. His study looks at dispossession of blacks due to urban renewal and the problems blacks face by this singular action. I am of the opinion that blacks face many problems that are not caused by them; such actions include displacement and identity issues. The study is meaningful to the present research because it talks about the physical and psychological effect of the displaced African American sometime in the past.

Negin Heidarizadeh in her article, 'The Significant role of Trauma in Literature and Psychoanalysis', writes that Margaret Atwood examined her three novels, *The Handmaid's Tale* (1985), *Cat's Eye* (1988) and *The Robber Bride* (1993). She looked at her understanding of the art of the protagonists. To her, literature has a way of portraying human beings minds, she critically analyzes the social, spiritual and political activities of her female characters. To show the pain, sorrow, disgrace, suffering and humiliation her female characters go through to attain self confidence. Taking her data from non linear dynamic theory and current emphasis on trauma, she used Freud's psychoanalytical theory to look at how difficult the relationships with family members and friends affect female characters negatively and cause them trauma and long lasting wounds in their minds. It is good to know that it is not only relationships with family and friends that affect female characters as sychophants and those in power can affect them. This study is relevant to the study at hand because it looks at the causes of trauma in the three literary texts mentioned above.

Journey to the Source

In Mawuli Adjei article, 'Back-to-Africa, Double Consciousness and the African diaspora; Confronting the Myth and the Reality in Ghanaian Fiction,' he writes that Anyi Kwei Armah's *Two Thousand Seasons* and *Osiris Rising* operate at same levels in the context of

return. The research is on four contexts which are double consciousness, as motion (the reverse crossing of the Atlantic), as rupture and as myth. Using library and internet research, he concludes that the African myths make the texts authentically African as the narratives are situated between history and fiction. I criticize this as African myths are not the only thing that makes African works authentic as African local languages as seen in the four texts under study also make them authentic. This study reveals that return to one's root is necessary for immigrants and so is in line with the present study.

Many literary critics have looked at the influence of the author's life and biography on some of the texts used in this study. *Call Me by My Rightful Name* has been critically analyzed by some critics. Their analysis concentrates mainly on the themes, styles, language (diction) and characteristics. Adetajo Alabi in 'On Seeing Africa for the First Time', sees the text from the context of 'Back-to-Africa Movement' (146). Alabi, sees Oti's great-grandfather (a slave whose name is 'Daley') as a 'stubborn Af' can' who is strong will and does not take shit from any man and sees Oti's aunty, Ella Pearl as the president of 'Daughters of Africa', an organization that fights racism. Using library and internet research methods, Alabi then believes that Otis is born into a long line of people conscious of 'race' and so Otis' finding his root is a pertinent 'way of challenging their (US) racialized society' (147). Yes, he finds his root but it is good to know that Otis is forced to do that because initially he was not bordered about his root. This research is relevant to the present study as it supports the idea of finding one's root and real identity.

Dweight Garner in his article 'It's Home, Malevolent Yet Oddly Captivating: *Everyday is for the Thief* by Teju Cole' writes that the text narrator never knew who he was until he started wandering. The book is a book of peregrinations. He writes that the story is about a psychiatry student in New York who comes down home, Nigeria, moves around the city and observes the rate of corruption and thievery in Nigeria. So to survive in this country, he is continuously reminded that there 'has to be the will to be violent, a will that has to be available when it is called for'. The book is dense with travel writing's pleasures, with sharp sudden observations. Garner is of the view that the author tells the most primal story, 'an inquiry into what it was I longed for all these time, I longed for home'. This study is

related to the present study as it is all about going home to ones' root or searching for one's identity.

To buttress the essence of self rediscovery, Carlo Germeshuya writes that *Call Me By My Rightful Name* is a 'literary manifestation of the Afrocentricist discourse, which posits the rediscovery and reclamation of African identity, history and culture as an essential tool for empowering both Africans and members of the African Diaspora.' (2) Carlo believes that Africa is the center point in the identity of blacks in Diaspora. He further stresses the fact that the return of the protagonist to Africa shows Okpewho's value for Africa and its culture which he, Carlo believes is the centrality of identity of the African – Americans. The method of his research is library method\ He arrives at the conclusion that Okpewho's insistence on Otis' return to Africa for identity affirms the centrality of Africa in the identity of black in Western Society. Return to Africa is not the only thing that affirms centrality of Africa, mastery of African local language also does that. This study is relevant to the present study because it looked at African identity which is the core aspect of this study.

In the article, 'The Rhetoric of a New Essentialism versus Multiple Worlds: Isidore Okpewho's *Call Me by My Rightful Name* and Buchi Emecheta's *The New Tribe in Conversation*', the writer is of the view that Okpewho harnesses a strategic form of essentialism, as he calls for black people all over the world to return to the language and culture of their African homeland. This call is understood within the context of the racist American culture he confronts. Apart from the above, I am of the opinion that black people will go down to Africa to identify with their people. This is relevant to the study at hand as it looks at one of the aspects of postcolonialism which is return to Africa's original or local language and culture.

Jessica Hidalgo asserts that *Americanah* introduces a new generation of African immigrants – 'the afropolitans' who are described by Taiye Selasi in the following words:

They are Afropolitans – the newest generation of African emigrants, coming soon or collected already at a law firm / chem. Lab/jazz lounge near you. You'll know us by our funny blend of London

fashion, New York Jargon, African ethics, and academic successes. Some of us are ethnic mixes, eg. Ghanaian and Canadian, Nigeria and Swiss; others merely cultural mutts: American accent, European affect, African ethos. (5)

Hidalgo looks at Ifemelu's relationships with Obinze, Curt and Blaine and highlights the challenges Ifemelu encounters and the different factors (race and gender) that contribute to the shaping of her identity. The above study is relevant because it shows the societal pressure suffered by immigrants.

Stephen Kline in his article, 'Chimamanda Ngozi Adichie's *Americanah*: A Tale of love and Race' states that racism is a complex, multi-layered problem that continues to disturb many people on daily basis. He looks at the text from the race and love point of view and affirms that *Americanah* deals with how racism is implemented on a wider scale and on smaller incidents of everyday. Apart from love and race issues, I believe that there are political issues as well. The above study relates to the present one because race which is one of the major causes of 'return' is treated.

Search for Identity in a Foreign Land

Adou Kouame in his article 'Transatlantic Recrossing and the Shaping of African and African American Identities: An analysis of Ayi Kwei Armah's *Osiris Rising* (1995)' posits that Armah looks at the identity of Black African and African Americans in the novel. Ast comes down to Africa seeking for 'love, identity, self-knowledge and lifework' (3). He is of the view that Africans and African Americans should understand 'in a practical way' (10) the implication of their past, present and future lives, this will definitely help them solve their identity problem. This work is relevant to the present study because it shows that blacks' past help them to place their identity.

In Shauna Ferguson Martin's article 'Redefining the Post-colonial identity through the Deconstructions of Chimamanda Ngozi Adichie's novels' he writes that Adichie avoids telling single stories in her novels-- *Purple Hibiscus*, *Half of a Yellow Sun* and *Americanah*. She does this by using Derrida's deconstruction project to show that the

deconstruction that is ‘organic’ within Adichie’s novels produces infinity of interpretative readings. The voices of the oppressed and the oppressor are heard in her novels. Shauna asserts that the construction of a whiteness/blackness binary opposition by Adichie rests on the assumption that whiteness is unequivocally superior and more powerful than blackness. Aisha, Auntie Uju, Ifemelu, Dike, Obinze, Yinka, Emenike and a host of others experience racism in the novel *Americanah* in one way or the other. I agree with the above but quickly say that racism is not only their major challenge but they are displaced even in their own home (Africa). This study is related to the present study at hand as it tells us that racism is one of the major oppressions faced by blacks and this equally displaces them.

Damlegue Lare clearly states that Isidore Okpewho through his *Call Me by My Rightful Name* ‘brings a new understanding of what cultural diplomacy in a 21st century globalized world means.’ (322) A writer should be a cultural diplomat and so Okpewho in *Call Me By My Rightful Name* creates a diplomatic dialogue that brings peoples of different cultures and religions together instead of scattering them. Lare is more concerned on culture and cultural diplomacy aspect of the novel. Lare’s article ‘A cultural diplomacy of difference in the African novel: A reading of Isidore Okpewho’s *Call Me by My Rightful Name*’ posits that Okpewho calls for a ‘transition in cultural politics’ and showcases the ‘aesthetics of cross cultural-conversation.’(322). He is of the view that dialogue is the best diplomatic way to reduce cultural barriers, racial conflicts and promote peaceful co-existence among different communities living together and that is what Okpewho does in *Call Me by My Rightfully Name* (321). Note that it is not always the case as seen in the texts under study, back to homeland or home coming solves the protagonists problems. This study is in sync with the present study as it emphasizes on reduction of racial issues and peaceful co-existence among immigrants and the owners of the land, thereby echoing for true identity and freedom.

However, Clement Okafor in his article ‘The interrupted Dance: Racial Memory in Isidore Okpewho’s *Call Me by My Rightfully Name*’ looks at how the novel satisfies the discourse of duality. He explores Oti’s dual identity on the grounds of his Western and African

descent. He posits that modern Western Medicine Clinical Psychiatry and the African Yoruba Ifa ‘offer complementary solutions to the issue of racial memory and search for one’s root.’ (4) The protagonist gets his root and assumes his rightful African name – Akimbowale. Okafor concludes that Otis is an individual with a split personality and dual identity (American and Africa). He therefore echoes Du Bois ‘double consciousness.’ Okafor’s research or article also posits that ‘Otis’ sojourn has brought both life and death to the village’ (37) To him, the linking of the Otis lineage in America to the one in Africa (the twins) brought life while the death of the twins after the dance of destiny is the sad part of his coming home. The researcher observes that not all the returns in the four texts under study brought life as many of them were displaced in Africa, The Narrator even rushed back to America. The above study relates to the study because it looks at the solutions to the search for one’s root.

Isidore Diala, concurring with Okafor’s view on two world views – that of Western (America) and (Africa) sees them as complementing each other in establishing the identity of the Diaspora. Diala looks at the text, *Call Me by My Rightful Name* from the migrant discourse and identity perspective. To him, migration in the text occurs with space and he sees Okpewho’s establishment of the identity of the Diaspora on the basis of migration within time and memory. Thus he stresses Okpewho’s assertion of the African belief in the interaction between the dead and the living. Isidore Diala therefore says that in Otis’ desire to retain his rightful name and be identified with the name of his ancestor, names as characteristics of migrant identities are established. Diala in his article ‘Naming Migrant Identities in Isidore Okpewho’s *Call Me by My Rightful Name*’ establishes that Okpewho tries to bring African system of belief (reincarnation) to limelight. In tracing the protagonist’s root, Okpewho looks at reincarnation. The researcher believes that he does not only look at reincarnation but ‘double consciousness’, hybridity and ‘otherness’. This study is related to the present study because it encourages search for ones’ identity.

Summary

The literature reviewed center on the theoretical framework, theoretical studies and empirical studies done by writers and researchers of identity, return to root, diaspora and psychological effects of displaced characters. Identity is defined as sense of who one is and selfhood while diaspora means dispersal of people of same culture and language to other parts of the world thereby causing hybridity. The researcher has discovered that most writers write on identity but none has analyzed *Americanah*, *Call Me by my Rightful Name*, *Osiris Rising* and *Everyday is for the Thief* using Peter Burke and Stryker Sheldon Identity theory. The psychological impact of the characters experiences on the above mentioned texts have not been sufficiently looked into and so using the texts for more indebt analysis, this work looks at identity from Peter and Sheldon's view and equally treats the traumatic effects on the characters in the texts to fill the lacuna.

CHAPTER THREE

A Continual Tread through Human History in *Americanah*, Osiris Rising, Call Me By My Rightful Name And Every Day Is For The Thief

Overview of the texts

Americanah is not told chronologically, but instead is divided into three separate periods in Ifemelu's life, which are then chopped up and weaved together throughout the book: her teenage years in Lagos; her experiences in the US and her subsequent move back to Nigeria. It tells a story of young Nigerians caught in the agony of unbearable conditions, which gave rise to alarming rate of emigrants from Nigeria to countries like America and United Kingdom. The novel is also a story of love between Ifemelu and Obinze.

The story begins with Ifemelu in Princeton waiting for a train to take her to Trenton to get her hair braided. As she travels to the salon, she remembers that Nigerian blogs and profiles on face book are full of young people who have recently moved back home, with this she starts dreaming and planning of going back home quietly. In the university, University of Nigeria Nsukka, as undergraduates, Ifemelu, Obinze and some other students were frustrated due to incessant strikes which made Emenike to leave for England, Ginika and Ifemelu left for America. But in America, Ifemelu becomes more frustrated as she cannot work with her student visa, but with Ngozi Okonkwo's 'social security card'. Ifemelu goes to Philadelphia to study and when she cannot pay her own share of their house rent, she had to sleep with a tennis coach who gave her 100 dollar bill. Thereafter, she regrets it and feels like killing the coach and committing suicide, she stops talking to everyone and cannot face Obinze's text messages, calls or letters again, though she later gets a job as a baby sitter in Kimberly's house at 250 dollars a week.

Obinze in London cannot get a decent job, a scam marriage is organized for him to help him get his papers but Obinze is arrested on his wedding day because his visa has expired. They take him to cell and from there he is 'removed' (deported) from UK. Ifemelu tells stories of how Curt drops her in a 'spa' for her eyebrow to be waxed. The white woman refused to wax her eyebrow because Ifemelu is a black until Curt shouts at the woman and when Ifemelu and Curt walk into a restaurant, the waiter asked Curt 'Table for one?' ignoring Ifemelu because she is black [293]. In America, blacks have to perm their hair, change their accent and mode of dressing to belong yet they are discriminated upon. Ifemelu later started a blog on racism, she calls it 'Raceteenth'. Out of frustration, Ifemelu slept with the Coach, Curt, Rob and Blaine to have a meaningful life in America, Aunty almost went mad and Dike tried committing suicide. Out of frustration again (trying to be what she is not) she decides to go down to Nigeria where she starts another blog. This time no longer race blog but blog about Lagosians especially ladies and their life. Dike later visits Ifemelu in Nigeria. Ifemelu later meets Obinze and they rekindle their love. At last Obinze, married to Kosi and blessed with a child left his family to be with Ifemelu. She is surprised but accepts him back into her life.

Otis in *Call Me By My Rightful Name* is a black American who at his twenty first birthday starts hearing mysterious drumming which destabilizes him as it compels him to behave abnormally whenever he hears the drumming. It makes his speech incomprehensible to other people. He hears messages concerning his origin all the time since he started being in trance. Doctor Fishbein, a psychiatrist advises them to go back to Africa as it is the only solution. 'I think the solution to your son's problem does not lie in this country... Dr Fishbein is certain that the cure for his son's problem lies in Africa...' (73). The trauma of going to Africa left Otis' mother speechless and fraustrated as she believes that it is a 'zoo'. But with Ella's (Mr Hampton's sister) support, Mr Hampton, Otis and Dr. Fishbein visit Nigeria to look for Otis' identity and understand Otis language when in trance.

Later Otis, Mr Hampton and Fishbein travel to Nigeria. In Nigeria, the twins (Kehinde and Taiwo) believed to be Otis paternal grandfather's sisters, explore Otis body and confirm that he is one of them because of the birthmarks found on him. The twins finally interpret

the chant p.142-143. Their brother was twenty one years old when he was captured that is Otis exact age now. For Otis to be normal again, he should remain in their place, learn their language, culture and finish his chanting (song) ceremony, he also learns about 'Ifa' To do this, the twins will arrange a repeat of the ceremony. Otis father and the doctor later go back to the United States of America. Otis stays in Ijoko-Odo from 1964-1966. He writes series of letters to his parents and Norma to update them on his daily life in Ijoko-Odo.

Otis is initiated into the cult of strong men and usually practices his chant performance before the twins and Olumide, the drummer..The ceremony proper later took place with the trio-Otis and the twins chanting, they gave Otis a Yoruba name, Akinbowale, their brother's name. The twins later died same day. Mr and Mrs Hampton, Dr Fishbein and Norma visit Nigeria during their burial ceremony because Mr Hampton [Otis father] would dance a special dance as the oldest surviving member of their family p234. Mr Hampton was given a chieftaincy title. Otis new house in Ijoko-Odo [still under construction] is demolished by unknown men and people suspect the Baale and Crab. At last the Baale's house is destroyed because he does not put up an investigation team and Crabs brother [Ajala] is killed during the problem. The Baale runs away with his family, Crabs house is also burnt down p245. At last Chief Olu Adegboye, the man who initiated Otis into cult is made the new Baale p245. Otis finally goes back to US on January 29th,1966. Otis' plan is to come back sometime and build a hall in their family land to be donated to the new administration as a public memorial in honour of the twins. The hall will be called 'Itayemi hall'. Norma and Otis later get engaged. Otis and Norma, trying to protect the interests of blacks in America are arrested and rough handled by the police.

In *Everyday is for the Thief*, a young Nigerian living in US goes home for a short visit, he finds everywhere both strange and unfamiliar. Teju Cole reflects on the transition between cultures in this novel. The narrator arrives Nigeria from US [New York] after fifteen years and is disappointed with the way things work in Lagos. He notices many narrow and bad roads, too many internet cafes, 419 is endemic in Nigeria through the use of internet. There are 'yahoo boys' or 'yahoo yahoo' everywhere diligently perpetrating email frauds from internet café, noisy generators, thick smoke that lace the natural air from the generators, the traffic congestion, absence of social services, poor distribution of amenities, absence of

social services, the rowdy environment, inability to read nor write due to the noise during the day, hot weather, loud singing from the nearby churches and the shock average Nigerian is subjected to by the police, armed robbers, the government and the public officials surprise the narrator. He noticed that Nigerians are helpless and surrender easily to any situation they find themselves in and to him it is disheartening. The national museum in Onikan is not taken care of, the whole place 'look like a secondary school assignment finished years ago and never touched since' p 73. He remembers his visits to New York Museum, British Museum and Museum Fur Volkerkunde in Berlin where he saw beautiful Nigerian Art (well taken care of and in clean environment) with outstanding documentation. There has been no improvement in the museum for the past twenty years. Information on the plagues of each Nigeria regime in the Museum is inaccurate, sycophantic, uncritical and out dated. No analysis of coup or countercoup is seen and the narrator wonders what the social consequences of life in a country that has no use for history is? He visits CMS (now CSS) and is surprised that it is now a shadow of itself. He remembers how Bell View aircraft plying the Lagos-Abuja route and Sosoliso aircraft plying Abuja-Port Harcourt route went down in a space of six weeks and concludes that Nigeria is a country where nothing works. He left Nigeria after secondary school because his father died and he is not in good terms with the mother. He cannot stay with her and so he travelled to America without telling her.

He slowly begins to reconcile the profound changes in his country and the truth about himself. Church has become one of the biggest businesses in Nigeria with branches and ministries springing up everywhere. People believing in miracle, believing that prayer is a sufficient solution for plane crashes. Islam has become extreme like Zamfara State that made sharia the law of the land. Nigeria was declared the most religious country in the world yet it has little concern for human rights, Nigerians are found to be the world's happiest people yet so much weariness and suffering and Nigeria is the world third most corrupt country out of 159 countries. All these show that Nigeria is totally disconnected from reality. Unable to understand the negative changes and not being able to fit in, he runs back to America.

Nwt, Ast's grandmother, in *Osiris Rising* encourages her to search for her real self. Ast decides to search for her identity and root after her Ph.D. in New York. This singular thought brought her home (Africa). She travelled down to Africa but was arrested at the airport because an article 'who we are and why' is found in her possession. She is interrogated at the Airport and later taken to the Deputy Director of the country's security office for further questioning. Surprisingly, the DD (Deputy Director) of this security office is Seth Spencer Soja, Ast's former school mate in the university. Seth told her that the article she has is one of the series of such articles which work to discredit the present authority and it is his work as the Chief Security Officer to identify, locate, isolate and neutralize such people.

DD warns Ast to stay clear From Asar (another of their classmate in US who is settled in Africa and a revolutionist), offers her well furnished apartment or villa with all amenities and appliances but she declines his offer. Ast later settles in a hotel [Hapi hotel]. DD traces her to that place and tried raping her but did not succeed Cinque [Sheldon Tubman] is an African-American who comes down from America to help liberate Africa but after one year he gets broke and the security agents picks him up, sponsors him by giving him comfortable accommodation. Cinque uses his place as an orientation center for Americans seeking African roots. There, Cinque practices, slave trade, Nazism, and negritude which are against his original plan.

Ast finally meets Asar in Manda and secures a job in TTC Manda. DD later visited Ast in her apartment in the college where he tries to rape her again but Asar came in to save her. Prof Woolley, a teacher in TTC Manda was bribed to report any development that could pose a threat to the government, to suggest ways to neutralize the potential threats and to locate the source of the articles by offering him an advisory operative in the new state security service with a regular monthly honorarium slightly above his salary as a professor. His duties are Prof. wrote a secret report to SSS that Asar was the danger. He gave them Asar's profile. Ast and Asar later get married. On getting back they met the fake Ethiopian (a black American working for Ras) on Ast's door claiming to be on transit on his way back to New York. He begs to stay with Asar for two weeks while he waits for his flight. Asar accepts. Curfew was placed in town as the head of state escaped assassination by

unknown hoodlums. The weapons used by the assassins were identified as an AK 47 semi – automatic rifle and assassins drop an article bearing the ankh emblem and a draft plan of a revolutionary takeover of the country. The plan bore a code named OSIRIS.

DD leads his men to search Asar’s apartment in the presence of the VC and Prof. Woollen. On searching the house, fake Ethiopian’s brief case was found, opened and two large pairs of binoculars, two AK 47s and magazines are found inside. Ast, who is pregnant for Asar is arrested and taken away to Bara. She is taken to the DD’s cabin in a boat. DD came in with the fake Ethiopian and Ras, he paid the fake Ethiopian off and promised to settle Ras later.

When Ast looks from her boat to see Asar, she shouts from her boat to tell Asar in his own boat that it is a set-up. But, it is too late; DD’s men shoot Asar dead in her presence. He fell into the water and was no more.

Homeland Issues, Melancholiness and the African Society

Apart from Ifemelu, Obinze and Auntie Uju, African society – the nation, Nigeria suffers from psychic and political dispossession. The populace is psychically dispossessed through the incessant long strikes embarked by staff of universities in Nigeria.

Strikes are now very common. Campuses were emptied, classroom drained of life. Students hope for short strikes, because they could not hope to have no strikes at all... Sister Ibinabo started the student visa Miracle Vigil on Fridays, a gathering of young people, each one holding out an envelope with a visa application form. One girl, already in her final year at the university of Ife, got an American visa the first time she tried, and gave a tearful, excited testimony in church. (98)

One can imagine how bad Nigeria system of education is. These long strikes leave the lecturers and students confused and this is the major reason why many university students in *Americanah* leave the country to look for better standard of education system. Emenike left for England, Ranyinudo applied for American visa but is rejected, Ginika left for US, Kayode also travelled while Ifemelu equally left for the United States. Ifemelu’s father said

that ‘the unending university strike, was why young people became armed robbers’(91). When Ifemelu tells Auntu Uju that they had embarked on another strike, Auntu Uju bursts out ‘what is this kind of nonsense? ... honestly, you should come and study here’ (99). The move changes her whole life as her perception to social life style changes entirely. Mead’s framework asserts a formula which is ‘society shapes self shapes social behaviour’ (3). The psychological implication or trauma of these incessant strikes in *Americanah* on the students is serious as many of African intellectuals who could have helped in nation building left the country and many of them never came back. The lamentation of a young girl that had no money to transport herself home when the strike was announced at UNN is part of what the students suffer during strike, this shows the economic dispossession. They stay at home doing nothing, some get involved in crimes as they wallow purposelessly. Adichie writes ‘Ifemelu was restless, antsy,... Life had become a turgid and suspended film. Her mother asked if she wanted to join the sewing class at church, to keep her occupied ...’ (91). In *Americanah*, the wickedness and intimidation of the whole population is seen in the corruption that has eaten deep into the society (Nigeria). Nothing works in the country because their military leaders are corrupt, Obinze’s mum out of anger, bursts out ‘The Military is the enemy. They have not paid our salary in months. How can we teach if we cannot eat?’ (91).

The government is also the enemy in *Every Day is For The Thief* as workers and civil servants are not paid well. The Narrator says ‘Seventy thousand naira a month for a doctor... That comes to five hundred dollars a month, a pittance. And there is no real adjustment to make for cost of living because, in Lagos, television sets cost just as much as they cost else-where’ (91). Nigerians are traumatized as so many things go wrong in the country to the detriment of the citizens. The psychic dispossession, displacement and trauma the characters go through in the novels touch the state of their social lives. Adichie portrays a country with a high rated profile in corruption and moral degeneration. Government is corrupt as top government officials cart away people’s money while they leave the masses in abject poverty and they are treated with levity as none of them is brought to book. Chief trying to impress Obinze and probably initiate him into the business of corruption, callousness, wickedness and mischievous deals tells Obinze: ‘The houses are

all rotten and termites are eating the roofs. But they are selling them. I'm going to buy seven properties for five million each. You know what they are listed for in the books? One million. You know what the real worth is? Fifty million'(26). With the likes of Chief, the masses are deprived of sound system of education, well equipped hospitals, good roads, their rights, access to social amenities and other good things attached to life to make it meaningful and enjoyable. No wonder lecturers go on strike and students demonstrate chanting 'No Light! No Water and VC is a goat' (91).

Ifemelu and Obinze in *Americanah* and the narrator in *Every Day Is For The Thief* represent a new kind of immigrants introducing the figure of a new generation of African immigrants which Taiye Selasi calls 'the Afropolitans' (5), Adichie calls it 'Americanah' while Helen and Michael call it 'Been-to'. Ifemelu, Obinze and Emenike's migration gears towards better education and living because of the agony of backwardness and the unbearable condition of a deplorable state. The bad governance leads to incessant long strikes in the universities by lecturers which affect the education system and the economy at large.

The narrator in *Every Day Is For The Thief* left immediately after his secondary education. He faced an untold hardship after the death of his father coupled with the fact that the relationship between him and his mother is not rosy.

I left under a cloud.... Five years previously, I had darkened a doorway in our house in Ikeja and watched my father lie in bed, weak from tuberculosis. My father's death opened up the final cavern between me and my mother. The deprivation of life at boarding school became my refuge.... Our relationship... got remarkably worse in those years... by the time I entered my final year of secondary school, I knew I had to leave Nigeria. (118 – 119).

He left Nigeria to look for greener pasture as his mother could not meet up with the life he was used to before his father's death. The Narrator was not in good terms with the mother before the death of his father, he travelled and forgets her. The psychological effect of the death of his father left him with no other choice than to travel out without informing the mum. The Narrator said 'Uncle Tunde wrote to tell me my mother had left Nigeria not long

after I did' (119).

The populace is psychically dispossessed as Africans in Africa (Manda and environs) constantly live in fear and is deprived of amenities and their rights. The government is corrupt and so threatens and or kills anybody that is against them. The narrator in *Everyday Is For The Thief* does not want to identify with Africa. He finds nothing good about Nigeria when he visits Nigeria after fifteen years of staying outside. Nothing works in Nigeria – no electricity, no tap water, no good roads, dirty environment and area boys. He cannot stay back and so rushes back to America. These novels and other Diaspora novels show that disillusionment is a major theme in all of them. Going home or returning home of the protagonists brings a lot of confusion to them as issues concerning modernity and tradition shall remain extremely difficult and a hard nut to crack. Helen Cousins and Pauline Dogosson – Katiyo in their article 'Leaving home/Returning home: Migration and Contemporary African literature' assert that 'Recent postcolonial theory have explored the idea of migration as a way of life for so many, so that being away from home is normalized, and even the need to be geographically connected to a home place is no longer necessary.' (21). It is true that it is normalized as seen in *Every Day is for the Thief* where the protagonist rejects his original home. He cannot fit in as he keeps on comparing Nigeria to America. To him Nigeria no longer exists as he can no more be connected to Nigeria geographically. The truth is that Ifemelu and the Narrator cannot fit into the Nigerian system when they come back, Ifemelu becomes displaced in Nigeria as well and she never felt at home in America. On getting home (Nigeria) they (Ifemelu and the Narrator) observed that it has changed but they too have changed. Adichie writes about Ifemelu, 'She was no longer sure what was new in Lagos and what was in herself' (387). Barga and Goncalves write that immigrants hardly feel at home because of issues that arise from 'gender and race affiliations' (6). They neither belong to Nigeria nor to America. Asar, an African comes back to Africa after his education in US to help build his country but he faces another displacement in his 'home' as the DD and his men try to surpress him, failing to do that, he was eliminated. Ras and Jacqueline are black Americans whose grandparents are slaves, so in actual sense they are displaced in America as they are seen as inferior and the 'other'. They all run 'home' to Africa to locate their root but meet a lot of problems

which displace them equally and so they face repression, they are subdued by DD and his men

Several novels showcase post independent returns where some Diasporas return home after many years of staying outside. These returnees are traumatized and are usually confused, disappointed and disillusioned as they are most of the times thwarted with what they meet and usually their people that are Africans are also abashed and disconcerted with the returnees as they do not meet the expectations of their relations, friends and colleagues. On Ifemelu's return to Nigeria after thirteen years, she initially feels estranged in her own country that she can hardly recognize but she also reintegrates successfully after sometime. It is obvious that after assimilation, immigrants notice that they have become strangers in their own land. Thus, they struggle to detach themselves from the foreign culture and failing to do so according to Fanon Frantz, they 'fall back upon emotional attitudes and will develop a psychology which is dominated by exceptional sensibility and susceptibility' (177).

Ayi Kwei Armah's novels, starting from his first, *The beautiful Ones are Not Yet Born to Osiris Rising* have always focused on disillusionment, (*Beautiful ones are not Yet Born*) early post-independence problems (*Fragments*), thwarted expectations of African militants (*Why Are We so Blest?*) and (*Two Thousand Seasons, The Healers and Osiris Rising*) revisiting History for lessons. These novels as one can see are all tools of freedom, resistance and strive to achieve equal rights and status. Armah's works fight corruption, man's inhumanity to man and hostile attitude towards a particular group, race or religion in an African setting. Anyodoho asserts that:

The argument, to put simply, is that Armah's chosen objective is a revolutionary and visionary ideal; the visionary ideal is not simply a retrieval of a past ideal but a reshaping of a future world free from the destructive factors of past and present conditions. A historian with his eyes on the future is under no obligation to merely reconstruct past events (41).

The above statement is exactly true about the novel *Osiris Rising*. The novel shows a

revolutionary vision that tends to be creative and really attractive to rebuild new roads to a better future in Africa. Armah in *Osiris Rising* exposes the corrupt political leadership in Africa, the traumatized state of Africans in Africa and the distress Africans go through in their own land. Africans are alienated in their 'home'. In the middle of this are the fragmented minds of the African diasporas – Ast, Asar, Bailey, Jacqueline, asking bitterly for healing. Ast's decision to come down to Africa is both sentimental and political.

The opening chapter 'Nwn' shows the beginning, the very source. Nwn, a deity which is the root of creation in the novel *Osiris Rising*, sees Africa as the original home of displaced diasporas like Ast and Nwt. Ast comes home to affirm or assert her assumptions and work for her motherland, she believes she can change Africa for good with the help of people like Asar who are straight in their thinking and far in actions. Ast expresses her honest opinion when she said:

I know I want to do the kind of work you describe even when you're just talking causally, innovation, creation, revolution, everything necessary to remake Africa. Using, as you say, living essences brought up from hidden roots (243).

Though Ast likes what Asar is doing, at the same time she feels for Asar who the DD wants to indict because he (Asar) wants positive change for Africans. Ast tells Asar 'SSS sees you as a threat to everything he represents. He's not wrong. You are working for change'. (240). Armah through Asar, builds a revolutionary that takes part in liberation struggle in Africa as a whole. Asar works with his last drop of blood to bring his country to corruption free level. He shuns family duties and marriage as this may slow his pace of struggle in politics and mar his freedom of movement and actions. Armah's movement and revolution strategy fight against slavery introduced by the whites, dictatorship and nepotism. This is part of the damage done by slavery and colonialism. The society is chaotic and people are foiled making them traumatized. African revolution is boldly written in *Osiris Rising*. Ancient Egypt plays an important role in this exercise. The 'ankh' is associated with Kemt and it ties all the major characters (Ast, Asar, Ras) and the revolutionaries have it as logo in their pamphlets. It is in all the articles written against the government. When Ast is arrested in the airport because of the article 'who we are and why', the article has ankh emblem.

In this text, Asar represents the good because he fights for the masses while DD represents the evil as he subdues those people that oppose the wicked government. The political struggle involves an oppressive power structure which involves the DD, Ast, Asar and Ras (Cinque). Some returnees who do not take time to look at the African culture before coming back home end up in a mess and Bailey terms it ‘our Diaspora confusion,’ (154). As usual, Armah uses Bailey, an artist as an observer. It is noticed in the novel that African leaders maintain comfortable relationships with the likes of the DD, Ras and fake Ethiopian who are nothing but sycophants. According to *Revolution*

The revolutionary petty bourgeoisie must be capable to commit suicide as a class in order to be reborn as revolutionary works, completely identified with the deepest aspirations of the people to which they belong (110).

Asar is a good example of this group of people by deciding to be ordinary teacher while he has the opportunity of becoming a very rich politician or anything in the society courtesy of his education. Other good examples are Ast who decides to join in teaching and fighting for the masses and Tete who renounced the middle-class privileges granted to her. Tete rather works in the farm and she is also a teacher – teaching children. From this, it is obvious that the active people in the struggle for revolution are mainly the intellectuals. Revolutionary battles in *Osiris Rising* are fought by the academy (the elites). In this text, there is social difference, class reality, unequal distribution of the ‘national cake’ and unequal access to national assets which gives the populace nightmare keeping them miserable and unhappy as they constantly live in fear.

The members of modern ankh organization are teachers – Asar, Ast, Kojo Boanye Dineo Letsie, Iva Nensa, Bai Kamara, Duma Ndeye, Lamine Djatta and Moko and students who are actually the intellectuals fighting for freedom. This group of people try to redesign ‘the entire educational system...’ (220) to suit Africans. They are the innovative minority and they plan to decolonize African literature, they are against the native bourgeoisie like Seth, Ras, the fake Ethiopian because they still practice slavery, man’s inhumanity to man, corruption, wickedness, mischievous acts and other neo-colonial practices just for their own selfish and wicked interest. Asar and group in other words demand for the destruction

of capitalism and dictatorship practiced in this part of Africa. They work for social liberation and the masses' welfare: Asar's article 'Who We Are and Why' said it all:

In a people's rise from oppression to grace a turning point comes when thinkers determined to stop the downward slide get together to study the causes of common problems, think out solutions, and organize ways to apply them. For centuries now our history in Africa has been an avalanche of problems. We've staggered from disaster to catastrophe... the waste of humanity in the slave trade organized by Arabs. (21-22)

The concluding part of the article clearly states the mission of the revolutionaries.

We are not after the slave-foreman power... we are after the intelligent understanding of all our realities, not simply the politics of power. We are after intelligent action to change these realities. For we intend, as Africans, to retrieve our human face, our human heart, the human mind our ancestors taught to soar. That is who we are and why. (23)

Armah sees the call for working on African studies, History and Literature curricula as wiping away intimidation, suffering and the evil acts of some selected few from African system of education. Armah in this text supports Africa to move away from backward retrenchment which has been experienced since the colonial era and post-independence period. He calls for a more sanitized society to prevent revolution. Asar tries to create awareness through the articles he disseminates beyond Africa through e-mail as he tries to transform consciousness and action into an organized whole. Armah through the novel supports revolution. According to Armah in 'Masks and Marx', fighting corruption and changing the face of Africa positively is described as 'an inherently revolutionary dynamic because it winnows out merely tribalistic values, leaving positive, inclusive values as basis for future development', (60). Asar lamented that Africa is patient (213), if not; there would have been revolution earlier to push out dictators and their likes.

Armah in *Osiris Rising* through Asar and his academic friends look at a subtle way of organizing revolution, releasing people from tension and anger instead of fighting or going for war. This method looking at the essays and the novel as a whole simply shows that 'pen is mightier than sword' as all their proposals concerning education in that country are

achieved. Ast's pregnancy, signifies hope and continuity and so the revolutionary spirit will not die. It will continue with the baby.

Otis in Ijoko-Odo is distressed as the Baale would always want to intimidate him. At Ijoko-Odo, the Baale later kills Pa Fadipe and gets Otis' new house damaged because he is afraid that Otis has come to stay and therefore may take away the office of Baale from him. The killing and the damage are political. Otis writes to his parents:

We must take a close look at the political side of our commitment to this village, something we have taken too lightly thus far. I'm not saying this village is no longer the home of our ancestors. But we can no longer afford to be content with a romantic attachment to our roots, when some people here have shown, with very clear signs, that they have reservations about our presence. (243)

The people of Ijoko-Odo in *Call Me By My Rightful Name* were psychologically displaced and made physically homeless when their town was raided by white men who were slavers. So many people were arrested and taken to America as slaves where they were rough-handled. Taiwo and Kehinde's father's enemies also invaded their town with some white men arresting many young people in which Akimbowale (the twins' brother) was one of them. Apart from arresting people, they also set the whole town ablaze and seized some properties. The black race is denied good homes, better jobs and are killed at random.

From Otis letter to Norma on April 1965, we notice that the populace is traumatized as there is 'political trouble in Nigeria' (212) and Wole Soyinka's play they watched is '...about the present political crisis in the country: the corruption and criminal behavior of the leadership, etc. and seems to predict there's going to be an explosion soon.'(212)

Isidore Okpewho's *Call Me by my Rightful Name* ideology is that Africans should learn from their past and present to enable them attain what Arunma Oteh and Olugenga Adeside call 'alternative visions of the future development from a globalized perspective' (10). In *Call Me By My Rightful Name*, Otis migrates from US to Nigeria, adapts and starts learning immediately and accepting Nigerian culture which makes him a dual citizen. In one of Otis letters to his parents, he writes: 'In this society, there's great deal of respect for old age and

seniority that someone brought up in a different culture like the US would find quite confining' (188).

Otis confirms that Mrs Fagbenro 'has taken my (Otis) acculturation programme nearly as seriously as myself (Otis)' (167). She teaches him Yoruba language and how to greet his elders. Otis learns about traditional form of treatment when Taiwo is sick. Otis watches as Madam Remilekun treats Taiwo with 'a gourd-pipe in her mouth'(179). Otis attends Awo's classes where he learns about Yoruba culture. He writes in one of his letters 'Being in Awo Akinwunmi's company has helped me to appreciate how rich and deep Yoruba culture is (180).

In *Osiris Rising*, DD and his men are the output of civilization. The corrupt government is as a result of colonization as according to Boyarins 'cultures are not preserved by being protected from 'mixing' but probably can only continue to exist as a product of such 'mixing' (323) Ast comes down and blends into the African culture on ground. Ast notices that nothing works in Africa and Netta tells her that government embezzles money and 'specializes in hunting and jailing opponents' (69). Ast, Ras and the fake Ethiopian blend well into the African culture they met on ground. Ras and the fake Ethiopian blend so well with the new culture they find in Africa. They are neck deep into corruption and they become slave dealers.

In the society, women generally suffer violence from men. In *Americanah*, Obinze's mother, a lecturer at University of Nigeria, Nsukka fought with a male professor from same institution. '... A real fight, punching and hitting... even tearing his clothes (55). In the above incidence in *Americanah*, Obinze's mother is punished by suspending her from work for two years '... and so she was suspended for two years...' (55) But the man's punishment is not mentioned; probably he is not punished at all. Her psyche is affected by the above action. Violence against women in the four texts under study is not considered a taboo. Men who violate women in the texts do it with ease and are not questioned nor arrested. Women too are made the weaker vessel because probably they did not migrate with their men.

Jacqueline comes down from the US to Africa alone, according to her ‘continue school here, get a skill, do something with myself. But I come and find this ol’ Ras... running an game on all those women ... so I asked to get out and go back home... Then he got to hitting on me every time he saw me and the last twist it took he wants me to be his wife. Fourth wife, for crissakes’ (177). Jacqueline Brown who migrated from United States to Africa in search of her identity is embarrassed and confused by Ras. Her saviours are Ast and Bailey who help her secretly to travel back to United States (New York). Jacqueline really suffers intimidation and sexual harassment from Ras. He intimidates women, rape them and marries them by force. These women do not have voice and so he keeps harassing them. In fact, he treats women badly. He has four wives who are at his beck and call; he orders them around without respect. Ast has her own share of exploitation and intimidation as the DD wants to use her to pin down Asar and others who uphold their integrity by refusing to be bought over by the government. Ast, refusing to befriend Seth Soja Spencer, the Deputy Director of Security (DD) and to be used by him to get information, faces rape attempts by the DD. She starts suffering as a woman immediately she steps her feet in Africa, first of all she is arrested and harassed, she is followed and almost lost her life. The DD did not stop here, she is followed to the school where she teaches. Ast’s case is bad because she gets pregnant for Asar and Asar is killed before the baby is born. This has been Asar’s fear – the trauma of bringing fatherless and unprotective children into this wicked world, ‘A child growing up, especially in this society, without both parents, I always wanted to avoid that ... it’s brutal’ (144).

Women most times find themselves in disadvantaged positions than men. In this society, women are not protected from male violence; they are beaten and molested at random. Netta never uttered a word or do anything that will attract Soja (DD) and his men because she would be beaten up mercilessly and Jacqueline is always beaten up by her supposed husband. Even Ras has no regard for his wives as he talks to them carelessly and orders them around. Women in diaspora are marginalized, they create social locations for themselves to survive and once they go back to their countries (Africa) they will be faced with different types of struggle at different levels and contexts. Ast finds it difficult to adjust in Africa. Ast, a black American, finds it difficult because of DD but when she later

finds Asar, she relaxes but death comes knocking on Asar's door.

Clifford is of the view that 'diaspora women are caught between patriarchies, ambiguous pasts and futures. They connect and disconnect, forget and remember in complex, strategic ways' (314). Their experiences involve 'painful difficulty on mediating discrepant worlds' (314). Just before Asar's death, the DD is speaking with Ast and she is gripped with fear, 'super cold bubbles travelling at sound speed in her blood-stream turned searing hot' (342). Women's experiences are revealing, Ast's experience with the DD reveals his kind of person.

African society is cruel to women who are usually emotionally wounded leaving so many of them psychologically injured, depressed and frustrated. African society hand over rituals concerning sexuality to one another from generation to generation. One of the rituals is circumcision and we are told that it takes away woman's sexual pleasure for life. Juliana Makuchi Nfah-Abbenyi asserts that:

....a theory of sexuality that limits itself to the presence, lack of, or denial of sexual pleasure is not only problematical but also negative to those women in Africa who have had to undergo the cruel practices of 'female circumcision.'... some critics find the expression 'female circumcision' inappropriate because ... the pain and trauma, as well as the infections, hemorrhaging, sickness and death that sometimes ensue from excision and infibulations, is not comparable to that experienced with male circumcision (25-26).

Women are usually not involved in issues that involve them and their sexuality. Though there are some mythical, cultural, and historical reasons associated with this practice (circumcision) but it is totally not acceptable as it may result to death out of infection and or excessive bleeding. In *Call Me By My Rightful Name*, Sumbo Fagbenro, a little girl is circumcised. She is not sedated but is allowed to feel the pains. The woman said; "Sumbo... should be allowed to feel the pain of the cut by herself since its part of a girl's growing up rites' (238). Otis who is present during the circumcision cannot stand the ugly sight and the pains Sumbo is going through and so he wants to stop them from 'brutalizing

the poor child'. (238). Africans believe that female sexuality is the reason for this brutality but it is not, this act is unfair to women. This can only be stopped when the social structures are challenged.

However, flexible gender system allows women to acquire wealth, power and authority which in the typical and strict gender system are reserved only for men. Ast in *Osiris Rising*, a PhD holder lives well in US and in Africa. She too is comfortable that she rejects the DD's help and she is very intelligent and uses her wealth of knowledge to exhibit authority. In the Teachers Training College at Manda, she is the chairperson of one of the committees selected to look into curriculum change. In the four texts under study, women appear fully in two of them which are *Americanah* and *Osiris Rising* where Ifemelu and Ast are the protagonists. These two women as young girls grew up in families where both parents are educated. Their identities are reconstructed in a changing African socio-political and literary scene. Ifemelu is forced by the American environment to 'forget' and reject her original self. Realizing herself, she becomes happy and eager to go home. The good thing about Ast and Ifemelu is that their backgrounds are solid; they know their history and so know where they are coming from and where they are heading to. Ifemelu wants to establish a beautiful life style in US but financial instability cannot allow her to live the life she had wanted to and so she goes through a succession of lovers experiencing one trauma and shock after another. At times, she is the one to disappoint her lover just like she disappoints Curt by sleeping with riffraff. She escapes all these relationships without getting pregnant. Ifemelu's and Ast's experiences show interruption in the sexual division of labour and gender relations which psychologically affects diaspora women's life in the United States. Ifemelu was taken advantage of as a jobless woman who needed to survive in America – she sleeps with the coach just to enable her pay her house rent. She puts her body at the mercy of this coach and Curt in order to survive. Ast is almost raped twice.

Universal Human Experience

Migration is considered an integral part of globalization and people migrate for a variety of

reasons. People move in order to give their children better opportunities or to escape conflict, poverty and famine. It is certain that whatever the reasons are, they gear towards improved way of life. Two types of diaspora are discussed in this research. Out of the four novels used in this study, two of them, *Osiris Rising* and *Call me by my Rightful Name* are mainly about compulsory diaspora while the other two, *Americanah* and *Every Day is for the Thief* treat mainly voluntary diaspora.

Eyerman in *Cultural Trauma: Slavery and Formation of African-American Identity* sees trauma as a collective experience which is a form of memory that informs the formation of how people address themselves. Dispossession and displacement can be felt psychically/psychologically, economically/politically and culturally. The psychological dispossessions and displacement of characters in the selected texts have serious consequences on them. Ifemelu's sexual desire of the 'id' is shown in her love affairs that is scattered all over the novel, her love life with Obinze, Curt, Blaine and Rob. Ifemelu's love making with these men is a method in which her relentless psychic energy of the 'id' is released. Nothing separates her from her libido. *Americanah* tells the story of the growth of sexual consciousness in Ifemelu, Auntie Uju and Obinze. Ifemelu and Obinze, both secondary school students then believed to be at the genital stage of the psychosexual development met themselves for the first time at Kayode's (their classmate) party. Obinze shows interest on Ifemelu but she concentrates her libidinal impulse on his lips. Ifemelu asks "aren't we going to kiss?" "They kissed.... his kiss was enjoyable". (63) Obinze is aware of Ifemelu's lust for him and he has the same towards her, when finally she bursts out the words 'I love you', (63) Obinze quickly responds positively, he calls her 'Ifem' meaning 'my own'. Ifemelu lusts around a particular boy Odein, in the university; he is a member of the university's Students Union. Ifemelu imagines kissing him and joins demonstration because of him. 'Ifemelu imagines kissing him in a way that she imagined doing something she knew she never would'. (91) It is clear that Ifemelu and Obinze's genital development is at the puberty when their love objects are outside their family circle.

In *Americanah*, distance separates Ifemelu from the object of her libido when finally she travels to America leaving Obinze though Obinze later finds himself in London years later.

In her libidinal impulse for Curt, Ifemelu became, ‘in her mind, a woman free from knots and cares, a woman running in the rain with the taste of sun-warmed strawberries in her mouth’ (196). Ifemelu has lustful wish for Rob, a young man ‘who wore dirty, ripped jeans, army boots and rumpled flannel shirts’ (287). In Ifemelu’s libidinal impulse for Rob, she imagines ‘how he would be naked in bed with her’ (288). Ifemelu flirts with Curt and Blaine. Between Ifemelu and Curt, Ifemelu discovers that the most powerful force is ‘race’. Ifemelu’s sexual feeling and libido appears again as she ‘could bypass several steps, ignore several unknowns and slide into an immediate intimacy’ (310) with Blaine. Ifemelu’s ‘id’ energy always has a way of escape because according to contemporary research by Dwyer in Ofodile’s work,

The human person is so profoundly affected by sexuality, that it must be considered as one of the factors which gives each individual’s life the principle traits that distinguish it. In fact, it is from sex that the human person receives the characteristics which on biological, psychological and spiritual levels make that person a man or woman....(80)

The energy is released through series of sex Ifemelu had with Obinze, the coach, Rob, Curt and Blaine. When Ifemelu and the coach have sex, Ifemelu is cold and thought of killing the coach or herself after the incident. They are strangers who simply do not like each other. But with Rob, it is another thing; actually they are neighbours but strangers who simply satisfy their unavoidable sexual impulses. She sleeps with Rob out of curiosity, ‘she had done it in truth because she was curious’ (287). This detestable action leads to the end of her relationship with him. Initially, Ifemelu felt bad but consoled herself with the idea that she never loved Curt. Her relationship with Curt ends and Ifemelu feels that ‘There was a feeling I wanted to feel that I did not feel’ (287). Despite Ifemelu’s fantasies and love making with Curt, the coach, Rob and Blaine, she is displaced emotionally in America as she does not find real love with any of them. Her relationships with these men are devoid of love. According to V. Frankl, love is ‘not understood as a mere side effect of sex but sex is a way of expressing... love’ (117). After spending many years struggling to become what she is not actually, she finally concludes that she can never fit in in America and decides that her best bet is to reconcile with Obinze to enable her recover from the trauma she went

through in America. With Obinze she is no longer emotionally dispossessed and displaced. Obinze is equally psychically dispossessed as he lives without real love for many years. He marries without love and has to live with his wife, Kosi without actually loving her. He finally realizes that he cannot live without Ifemelu.

‘Id’ the unconscious impulsive component of Freudian psychoanalytical model controls the voluntary migrants because they continue to misbehave. First of all Ifemelu, Ginika, Emenike, Obinze and the Narrator left on impulse without thinking deeply. That is why they all have serious problem along the line. Ego continues to argue while superego teaches them moral.

Dike is displaced psychically. He is at the genital stage of his psychosexual development when he attempts suicide (he was sixteen years old) because he can no longer bear the humiliation, disgrace and discrimination. The trauma and challenges he faces in America is too much for him to control that out of depression and frustration he attempted suicide. According to Aunt Uju, ‘His suicide attempt was from depression’ (380). The trauma and shock Ifemelu and Aunt Uju went through during this period is frightening. They cannot believe it and they become more careful and watchful over him and organized a trauma focused cognitive behavioural therapy for him.

Blacks in London equally face a lot of psychological problems and trauma as they are demeaned. Obinze suffers a lot in London and for him to get a menial job like toilet washing; he has to tell lies pretending to be who he is not. He is discouraged and he almost see himself as useless in London, even when he finally comes back to Nigeria, he still sees himself as useless until he meets his cousin, Nneoma who encourages him and introduces him to ‘Chief’.

In America, Ifemelu and aunt Uju are displaced as starting life afresh in a strange country becomes very difficult. Ifemelu, first of all is disappointed with America. In aunt Uju’s

small apartment there are cockroaches and rats. She has to sleep on the floor on the day she arrived America. Then she only knew aunty Uju and Ginika in America so she finds it difficult to adjust. At a time, she feels lonely, ‘she felt like a small ball, adrift and alone’ (154). Ifemelu is not contented staying in America and Adichie describes her feeling thus ‘cement in her soul. It had been there for a while, an early morning disease of fatigue, bleakness and borderlessness’ (7). Throughout her stay in America, she feels that all is not well, as if something is missing. She describes it as ‘a hunger, restlessness, and an incomplete knowledge of herself. The sense of something farther away, beyond her reaches’(289). This borderlessness is a feature of hybridity and hopelessness. She is affected emotionally as she feels bad that America is not the heaven that she had been dreaming of. She is displaced and ‘homeless’ in America because of racism which makes her not to fit in well into the American system of doing things.

Otis is at the genital stage of his psychosexual development when he meets Norma who is also in her psychosexual development then. Otis Hampton in *Call me by My Rightful Name* is regularly traumatized; his spasm which makes him to speak in the language he himself does not understand gives him trauma. He finds it difficult telling his parents because he is still in doubt of what is exactly wrong with him, it is Norma, his girlfriend who told his parents. Thank God for Norma who is always with him to calm him down, support and encourage him. The psychological effect on him is such that he always feels ashamed of himself after the spasm that he gets worried frustrated and he starts feeling inferior and abnormal before people. He becomes destabilized each time by mysterious drumming which prompts his father to take him to a psychiatrist. One can imagine the trauma Otis faces in a psychiatric hospital. He is not the only one facing the trauma, his entire family, his father, mother and Norma, his girlfriend are all traumatized. In Nigeria, Otis runs down from the vehicle into the bush. ‘Otis dashes right and wrests the wheel from him, forcing him out of the driver’s seat... swerving the car off the road, Otis drives straight into a bush’. ‘His father is so distressed that he is almost at the point of tears’ (118). He didn’t cry but rather fought Mr Bigelow who tries to stop Otis, Hampton yanks Bigelow down, pressing his other arm on the officer’s shoulder and pinning him to the seat, he yelled out, ‘you just don’t understand, do you?’(119).

There is a very strong power and pressure that pushes Otis to accept his African identity and it does not give him time to decide neither does it give him option. The power is so much that it imposes backwardness if he, Otis, does not accept it. The pressure is too bad that he nor Norma nor any of his parents can control it. The worst part of it is that he is disillusioned, traumatized, confused and does not know what actually is wrong with him. His discussion with Norma:

- ‘Somehow, these days, I’m not sure I know which way my mind seems to be working. It’s like you know.’
Again, he holds back.’
- Get yourself together, Otey. What exactly is going on.?’
- ‘I wish I knew what is going on. It’s like..... I’m losing control of the power to decide. I don’t know what. That’s just it – if you ask me what, I can’t even begin to describe it.’
- ‘he shakes his head slowly. I know I feel a pull inside, like some unknown power in there, and there’s nothing I can do about it’.(28).

To affirm that Otis is disoriented, his father asks him: ‘But how do you know what you are up against? You don’t even know what language you speak when that stuff hits you’. (46). The words and phrases, ‘that stuff’, ‘don’t ever’, ‘power is unstoppable’, ‘losing control’, ‘unknown power’ and ‘uncontrollable’ shows that it is too much for Otis to handle. He does not know when the spasm hits him and so does not have a clue of what is wrong with him. Otis however observes that the images are becoming harder for him. He cannot deal with them. Once he hears the sound of African music or drumming, he ‘loses more of his concentration’ and is drawn ‘to a region he can hardly recognize’ (37). When this happens, he will be disoriented and forced to stay and face his challenges because running away from the sound of the music is not the solution. Otis is being disturbed by anything Africa, the Guinea Man’s show perplexes him, African local music disturbs him and African drumming equally upsets him. He is being dragged and the disturbance continues as if to say that he must succumb to the push. Even inside the plane, some little African children bit their drum to appreciate him as a famous basketball player, he lost control of himself

(39).

In *Osris Rising* Ast's psychic dispossession is clearly seen as she is a steady victim of Seth Soja's violence. Seth Soja gets mad with Ast when she refuses his advance. He tries raping her twice. In the first attempt, he beats up Ast to almost unconscious state 'her body felt hot, and her head seemed filled with burning air. It surprised her that she could still see.... (he) yanked her head back and brought up his knee smack against her jaw before she could raise an arm to protect her face. The room darkened.' (82-83). During the second attempt, Seth 'hit her with the blind force of his anger' (237). Seth Soja concentrates his libidinal impulse on Ast, who refuses to respond to his advance rather she loves someone else (Asar). Ast has always been the object of his libido. Ast has some ambivalent attitude towards him. In Soja's relentless sexual desire for Ast, he determines to rape her. He tried twice but does not succeed and so he keeps on fantasizing over her though his psychic energy of the id is not released. Despite his sexual fantasies for Ast, Seth Soja is dispossessed psychically as he cannot possess her. He nearly shot her in the second attempt of rape but is saved by Asar who walks in at the right time. Her psychic dispossession does not involve any stage of Electra complex nor Oedipus complex but rather she is physically dispossessed of her true love, Asar. She is often assaulted by a stranger – DD (Seth Soja) who denies her of her love of life; he killed Asar, Ast's lover and husband right before Ast. The trauma of seeing her husband shot and killed left Ast dumbfounded (348).

In *Every Day is for the Thief*, the Narrator is psychically dispossessed right from his psychosexual stage. He was in secondary school when he lost his father, this makes him confused as he is never in good terms with the mother and he immediately starts planning to leave the country. He left but came back after so many years and he is shocked to the marrow with what is on ground in Nigeria, he becomes physically displaced.

In Adichie's *Americanah*, she tries to construct black female characters that are relevant and have an active voice in the narrative though at a time, they (especially Ifemelu and Auntie Uju) are intimidated but they later survive and make themselves important. Initially, Ifemelu works for a business man just to make him relax, a form of prostitution because she can not pay her house rent and Auntie Uju gets dazed and confused easily due to her

series of problems especially her medical examinations which she took several times before she could succeed. These medical examinations embarrass Auntie Uju that at a time she becomes mystified and almost lost hope as she complains to Ifemelu after failing her medical examination, 'I'm tired. I am so tired. I thought by now things would be better for me and Dike.....' (109). In fact, Ifemelu and Auntie Uju are traumatized by the series of problems they encounter. When Ifemelu is through with her education, she starts blogging and later gets a better job, she becomes more confident and secured. Same with Auntie Uju, when she finally scales through in her medical examination, she feels secured and has a sense of belonging. Bartholomew's relationship gives Auntie Uju is a lot of nightmare that at a time she abandons him because she sees him as a parasite. Ifemelu even complains bitterly about him. Ifemelu refuses to go home when she has challenges with men but finally on her own accord decides to go home. Ast goes to Manda (Africa) out of her own volition to locate her lover and identity.

Women in the studied texts, Ifemelu, Auntie Uju, Ginika, Jacqueline and Ast migrated independently of men. Ifemelu, Auntie Uju and Ginika migrated in desperation, looking for greener pasture due to economic and social compulsion. Because men do not support them and they are not allowed to play their traditional roles, these women earn independence abroad which is often exploited. This equally makes life for them very difficult and doubly painful as they struggle with a lot of things like insecurity, demands of family and work, and claims of old and new patriarchies. In United States, Ifemelu suffers poverty, joblessness, and demands from home. At a time, she can no longer feed herself nor pay her house rent. Auntie Uju suffers same as she lives in a very small apartment in a remote area that Ifemelu was taken aback when she came newly and resided with Auntie Uju. Blacks situation in America and Auntie Uju;s standard of living affect her son who almost killed himself due to the challenges he faces in school and the society in general.

Emotional Wound of Africans in Diaspora

Adichie also makes prominent the psychic dispossession of the black race in America and

Europe. The unconscious also operates in social groups. This is highlighted in the way Africa and Africans are dehumanized. In America, social structure affects Ifemelu and this manifests in her behaviour. Acculturation is the merging of different cultures due to prolonged co-existence. People from different background live together peacefully, this leads to modification of people affected to adapt to a different pattern of life altogether. This new pattern of life is definitely a mixture of both cultures. Usually in this situation, one of the cultures is seen as the superior one while one is looked down on. It is the process of cultural and psychological change as it affects people's way of life- dressing, eating, language, music, dancing, food and so on. Acculturation usually results in change of culture, education and social ways of life. The way individuals relate to one another is also affected as constant association of groups of people automatically affect them psychologically and otherwise. Acculturation is therefore second culture learning as you already have learnt a particular culture earlier and this time around, learning another one to blend the one you have already in you.

J.W Powell coined the word 'acculturation' in 1880. He defines it as 'the psychological changes induced by cross-cultural imitation'(18).

Redfield, Linton and Herskovits define acculturation as:

Those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original cultural patterns of either or both groups... (6)

There are four stages of acculturation which are

Assimilation- individual adopt the culture of their hosting country

Separation- individual rejects the culture of their host country in order to preserve their own

Integration- individual accepts and adopts both cultures - host country cultures and his own culture

Marginalization- individual rejects both cultures

Berry defines acculturation as cultural changes that take place when different ethnic groups of people come in contact continuously. Integration is widely seen as the best of all the

types of acculturation because it is good for the psychological well-being of people as it results to life satisfaction. Ifemelu in *Americanah* has to be integrated into American culture. The children like Dike and Jane's children are assimilated into American culture. They behave like American children. Aunty tells Ifemelu:

This is how children learn to misbehave in this country. Jane was even telling me that her daughter threatens to call the police when she beats her. Imagine, I don't blame the girl, she has come to America and learned about calling the police.(109)

Jane becomes furious when this happened and was taken aback. They lament that bringing up children in America is way different from bringing them up in Africa. To them, children have and show respect to their elders and they obey their parents, they can be flogged but such can never happen in America. Our children are usually assimilated in the American culture as they are taught in school that they have every right to query their parents' actions towards them. Jane complains bitterly that 'It's different back home because you can control them' (112).

Bartholomew is another person that assimilates American culture. He has spent thirty years in America and he is the category of those that would be called 'lost' (116). He dresses, speaks and thinks like Americans. 'Bartholomew wore khaki trousers pulled up high on his belly and spoke with an American accent filled with holes, mangling words until they were impossible to understand' (115). Ifemelu thinks of Bartholomew this way; 'He was jarringly unsuited for, and unworthy of Aunty Uju' (116). On another occasion, she tells Aunty Uju, 'In Nigeria, a man like him would not even have the courage to talk to you'(118). Bartholomew does not feel relaxed in the mist of real Africans because somebody like Ifemelu sees him as a failure. This affects him and aunty Uju badly and in no time Aunty Uju curbed the relationship. Ifemelu's accent changes that she sounds 'totally American' (175). Ifemelu starts behaving like real American by what she eats, how she talks and so on. She starts flossing and going to gym and eats more protein than carbohydrate.

In fact, immigrants do what Americans want for them to survive. Women involved, Ifemelu and Auntie Uju have to change the look of their hair to look professional to get jobs. Change of natural hair style to straight relaxed hair with beautiful curls which is white people's style but this is assimilated by our women for them to survive. Auntie Uju rightly said: 'you do what you have to do if you want to succeed' (119). Michelle Obama relaxes her hair because if she appears on TV programmes with her natural coarse, coily, afro, kinky hair 'Obama would certainly lose the independent vote' (297). Ginika is also assimilated into American culture as her accent and lifestyle change to suit the Americans way of life. Ginika's dressing style changes. Ifemelu wonders 'whether she, too, would come to share Ginika's taste for shapeless dresses, whether this was what America did to you' (126). She did, but the truth is that a good number of them is not comfortable with the change. Teju Cole in *Every Day is For The Thief* portrays a narrator who finds it extremely difficult to adjust in Nigeria though he is a Nigerian, born and brought up in Nigeria. He travelled to US and is no longer able to cope in Nigeria. The narrator falls under the category of the first type of acculturation; he assimilates foreign people's culture and rejects his own entirely. He is the only protagonist in the four texts under study who runs back to US. He goes back to US because Nigeria is corrupt - nothing works. Ifemelu fall under the second category while Auntie Uju falls under the third group.

Even as Africans try to belong by assimilation, they are still being dehumanized and humiliated as Africans in America are psychically and culturally dispossessed, they are deprived of their rights and many privileges. In America, blacks in *Osiris Rising* are intimidated and humiliated; Sheldon Tubman (Ras Jomo Cinque Equiano) attempted suicide because he burnt his white girlfriend's notebooks. The trauma and psychological problem Ras has when he discovers that his white girlfriend, Adele Morgan, is only using his brain to write her thesis titled 'the brain of one black man'. All along, Ras believed that Morgan loved him until he finds out the secret recordings of their conversations in her notebooks. Cinque Ras as a student in America was a leader of the student movement set out to turn America into a land of justice. He was later the black leader of a black and white people group seeking to make the 'Real America'. Adele Morgan, a white lady writing on 'The Brain of one Black Man' befriended Cinque to enable her write her paper well as she

would study Cinque very well. When Cinque finds out that Adele makes confidential recording of their conversations, he, out of annoyance burned Adele's notebooks. This singular act destroyed Sheldon's universe. He lost energy and needed a hiding place, he tried suicide, when rescued, he disappeared. He later became a Muslim and joined an Authentic Yoruba village founded on principles of negritude and from there he finds himself in Africa and changes his name to Ras Jomo Cinque Equiano.

Apart from Ras, Dike tried committing suicide because he is being discriminated against by the whites as the only 'real' black student in his school. Obinze never anticipated any fear about losing Ifemelu as they communicate often through phone calls and e-mail letters. He at times sends money to her, Ifemelu keeps thinking about Obinze and sees him in everything she does in the US, she tells him about every of her experience in America. After sleeping with the coach, she becomes annoyed with everything around her, she hates herself. She even thought of killing the coach, regrets coming to America and thought of committing suicide. '..... in front of her and behind her and all around her, an utter hopelessness. She knew there was no point in being here, in being alive, but she had no energy to think concretely of how she could kill herself.... she no longer went to class. Her days were stilled by silence and snow.' (156). She feels bad and her spirit over America becomes low. She concludes immediately that America is wicked, evil and vile. Ifemelu is down psychologically and emotionally wounded. She stops communicating with Obinze, he gets worried. Ifemelu cannot understand her infidelity and so 'she gave herself a month, a month to let her self-loathing seep away, then she would call Obinze. But a month passed and still she kept Obinze sealed in silence'. (159) Even at this, 'she imagined him at his desk in his boys' quarters, near his small humming refrigerator ...' (160). The trauma of this ugly experience destroys Ifemelu's relationship with Obinze. In the words of Gayatri Spivak: 'Can the subaltern speak?' The question of 'woman seems most problematic in this context. Clearly, if you are poor, black and female you get it in three ways' (294). That is the relegated place of women in any society, especially being black and poor in a white dominated area, it has very serious contribution to silencing their women's (blacks) voices.

Black university under-graduates form African and Afro-American Association (AAAA) to enable them have a lone voice and to enable blacks avoid the past errors made by their grand and great grandparents. This shows how far Africans abroad are emotionally wounded. In *Osiris Rising*, psychic dispossession of the black race is highlighted as African history and geography are distorted by whites, “we (Africans) have endured the plunder of a land now carved into fifty idiotic neo-colonial states in this age when large unions seek survival in larger federal unions...” (22). In Isidore Okpewho’s *Call me by my Rightful Name*, Africans are dehumanized in America where they are seen as animals. Americans were taught that blacks live on trees. Norma asks, ‘where are all those people we’ve always been told live on trees?’ (74). The psychic dispossession of the black race by European civilization and slavery is highlighted in Okpewho’s novel. Africans are dehumanized. White police treat blacks like animals. When Otis and Norma are coming back from a party, they are stopped by the police and ‘the officer gives him (Otis) a hard push’ and shouted ‘lean over, asshole’ (9). Norma bursts out, ‘but you’ve got no right to treat us like animals’ (9). Abel Warfield, Otis’s maternal grandfather was set ablaze alive because he was a Negro who was wrongly accused of sleeping with his white master’s daughter. A student union election between a white and a black as president is rigged in favour of the white and the blacks feel cheated and humiliated that leads to a commotion and police are brought in to ensure peace and tranquility (24). The American higher education system never reflects the history and culture of black people and their contribution to mankind (249). Blacks are treated as inferior to whites; black leaders are either jailed or killed in United States of America on daily basis. Otis and Norma are arrested, inflicted some wounds by police and detained for a night during a black protest march (256). *Call me by my Rightful Name* is an offshoot and a consequence of slave trade and the novel examines the vital issue of racial memory and the search for one’s identity. Africans are deprived of their rights and many privileges. Adichie writes that ‘tribalism is alive and well’ in America (184) and in the ladder of racial hierarchy in America, ‘American Black is always at the bottom’ (184). The word ‘nigger’ is used by whites to refer to black Americans sarcastically and the word hurts African- Americans, ‘it hurts other people’s feelings’ (138). In *Americanah*, African university undergraduates have African Students Association (ASA) which is the only place Ifemelu feels relaxed and ‘did not have to

explain herself' (139). Blacks do not get good jobs, Ifemelu had to sleep with a white tennis coach in Ardmore to enable her put food on her table because as a black, she could not secure a good job as a student. After this incident, Ifemelu is traumatized that her relationship with Obinze is strained, in fact, this singular act cost her the relationship. After graduation, it was Curt (her white boyfriend) that helped her get a good job though they could have denied her of the job if she had not relaxed her hair to look like the whites' own. Ifemelu said, 'I need to look professional for this interview' (204). She has to look like an American to get this job. She has to stretch her hair to get the job. Ifemelu explains to Curt: '... I need to look professional for this interview and professional means straight is best but if it's going to be curly then it has to be the white kind of curly, loose curls or, at worst spiral curls but never kinky.' (204). She has to look neat and acceptable, black woman's natural hair is not acceptable and so her hair must look like a white woman's own even when she does not like it. After relaxing her hair in the salon, 'she did not recognize herself. She left the salon almost mournfully' (203), but she has no option as she cannot get a decent job with her natural hair. This new identity/look is imposed on her to enable her get a decent job and live a decent life in America. She does all these even when she feels emotionally bad just to be accepted. Ifemelu later cut off the relaxed hair and continues with her natural hair but the day she resigned, Miss Margaret, her colleague wanting to know why she is leaving asked her, 'you think your hair was part of the problem?' (212).

Melba Hampton, Otis mother, never identified with her parents as both died when she was only four years nor did she identify with her siblings – Simon and Esther. She was psychologically dispossessed as she lacked parental love and care. After the death of her parents, Miz Sarah took her while her siblings were given to a black childless couple in Atlanta and she never saw them again (15-16). When Miz Sarah died (Melba was in her first year of community college then), Melba struggled to finish her education and being alone in the whole wide world, she accepted the first man that ever proposed to her. Her husband (Mr Hampton) 'had helped her outlive the traumas of the past' and that is why she once called him 'deliverance' (16). This is why Melba who is emotionally wounded seems to be overprotective over Otis, their only child. She does not want Otis, her son to lack parental love, she does anything to assure him of her love and so when Otis spasm comes

up and his travelling down to Africa becomes the only solution, Melba becomes sceptical. She bursts out, ‘what sense does it make to send him out there into pagan country where the devil himself lives with all his angels?’(80). When she learns that her son would be travelling with the father and Dr Fisbein, she is a bit relieved but still bothers herself on the safety of her son.

As a black, you are expected not to know your right, challenge or question the authority. Allwell Onukaogu and Ezechi Onyerionwu in their review assert that ‘the black person is ‘the other’ and an inferior other at that ...’ (245). Okolocha confirms this when she writes that ‘being black is essentially characterized by difference’ (154). Otis joins a group of black leaders when he comes back from Africa to enable him talk to blacks about Africa. He starts to understand and realize that whites do not mean well for blacks because before he travelled to Africa he never wanted to associate with blacks, he prefers white people to blacks. On realizing his mistake, he writes to Chip when he comes back ‘What I learnt there (Africa) has made it difficult for me to fold my arms while other people continue with the same tactics that caused our people to lose a sense of themselves’ (251). Otis laments bitterly that blacks are ‘subjected to unimaginable injustices ... Every day our leaders are thrown into jail; some are even killed’ (256). When he comes back, he joins blacks to dissent and object whites’ intimidation. Otis and his girlfriend are arrested by the police during a protest rally by some blacks and are treated badly that they have ‘not fully recovered from the head wound inflicted by a police club’(256). Otis is demeaned, disgraced and debased in the police station; he is put under emotional wound which leads him to psychological injury.

Race and Exilic Perspective

Ifemelu learns about race in America and a new identity is imposed on her, identity that makes her look like white people, identity that makes her look like what she could not imagine in Nigeria, identity that makes her see her culture and her kinky hair as inferior, identity that makes her look substandard and identity that makes her see herself as false.

The fact that she is forced to believe that she is inferior gives her goose pimples, it makes her depressed, sad and bored of America. It gives her strong and sturdy emotions. I believe that this is the major reason she went back home. Ifemelu is forced to behave and look like the whites to enable her fit into the system she finds herself in and gain meaningfully from America. She realizes that she is black immediately she steps her foot in America. 'I did not think of myself as black and I only became black when I came to America' (290). Ifemelu makes us understand that blacks are inferior in America as in the hierarchy of race in Ifemelu's blog post, blacks are the least, they are the last and in the bottom. This makes many black people deny their actual identity as they claim to have mixed blood but Ifemelu makes it clear that black is black. In her blog post, 'Why Dark-Skinned Black Women – Both American and Non-American - Love Barrack Obama':

Many American blacks proudly say they have some 'Indian.' Which means Thank God We Are Not Full-blooded Negroes. Which means they are not too dark. (To clarify, when white people say dark, they mean Greek or Italian but when black people say dark, they mean Grace Jones.) American black men like their black women to have some exotic quota, like half-Chinese or splash of Cherokee. They like their women light ... And this is the reason dark women love Barrack Obama. He broke the mould! He married one of their own (213-14).

Blacks are traumatized daily and are not recognized, Ifemelu walks into a restaurant with Curt, a white waiter provides seat for Curt only, neglecting Ifemelu because she is black. Blacks face a lot of challenges and trauma daily in America. Adichie writes:

Dear non-American black, when you make the choice to come to America, you become black...If you are a woman, please do not speak your mind as you are used to doing in your country...And if you are a man... never get too excited, or somebody will worry that you're about to pull a gun... when a crime is reported, pray that it was not committed by a black person, and if it turns out to have been committed by a black person, stay well away from the crime area for weeks, or you might be stopped for fitting the profile. If a black cashier gives poor service to a non-black person in front of you, compliment that person's shoes or something, to make up for the bad service, because you're just as guilty for the cashier's crimes... if you go to eat in a restaurant, please tip generously. Otherwise the next black person who comes in will get awful service because waiters

groan when they get a black table... if you are telling a non-black person about something racist that happened to you, make sure you are not bitter. Don't complain. Be forgiving. If possible, make it funny... Black people are not supposed to be angry about racism. (221)

Aunty Uju is psychically dispossessed and displaced as she almost lost her sanity and African identity in America and she complains bitterly. 'These people, they make you become aggressive just to hold your dignity' (217). She tries to hide her African identity but exhibits the American imposed identity on her. She adopts a nasal, sliding accent... when she spoke to white Americans... And with the accent emerged a new person, apologetic and self abasing (109). Aunty Uju's denial of her identity is so bad that she no longer pronounces her name well, she pronounces it 'uou-joo instead of oo-joo' (104). Ifemelu asks her 'is that how you pronounce your name now...? Well, that isn't your name' (104). Aunty Uju perms her hair and encourages her son, Dike not to speak Igbo and quarrels with Ifemelu when she speaks Igbo to Dike (109). Aunty tries to live false life to impress the whites but she ends up being repressed and subdued.

Even Halima is also traumatized as she complains how American identity was imposed on her son. The boy was always beaten in school until he changed his African accent to American accent (187).

Ifemelu is shocked when she realizes the difference in culture and values in America. She notices with dismay that status and class is inextricably tied to nationality and skin colour. Ginika never realized that she had skin colour issues until she came to America (124). Ifemelu tries to convince people who believe that 'Obama will end racism in this country' that racism is well rooted in America and so he can not end it. Obinze complains of race issues in London. In London, race is so clear that 'everybody knows their place'. 'I think class in this country is in the air that people breathe.' (275). Frantz Fanon's *Black Skin, White Masks* supports Ifemelu's view that black people became aware of their blackness in white people's environment when she writes;

As long as the black man remains in his home territory, except for petty internal quarrels, he will not have to

experience his being for other.... For not only must the black man be black; he must be black in relation to the white man. (89 – 90)

The discomfort and sad experiences get worse by the day. Ifemelu once recounts a man telling her ‘ever write about adoption? Nobody wants black babies in this country, and I don’t mean biracial, I mean black. Even the black families don’t want them’(4). Ifemelu’s abasement can be felt from the above statement as she is reduced to nothing. Adichie in *Americanah* clearly maps out the racial ladder where blacks are at the bottom. The hierarchy is spelt out in Ifemelu’s blog post ‘Understanding America for the Non – American Black: American Tribalism’

In America, tribalism is alive and well. There are four kinds- class, ideology, region and race. First, class. Pretty easy. Rich folk and poor folk. Second, ideology. Liberals and conservatives... Third, region. The North and the South.... Finally, race. There’s a ladder of racial hierarchy in America. White is always on top, specifically white Anglo-Saxon Protestant, otherwise known as WASP, and American Black is always on the bottom. and what’s in the middle depends on time and place. (184)

Though blacks are at the bottom, Adichie goes ahead to define and explain well that there are different types of blacks. The Puerto Rican or Brazilian is not as black as ‘recognizably black’ (330). Even the Egyptians refer to real blacks as ‘black barbarians’ (330) and Ifemelu is like ‘... hey, this is supposed to be Africa!.... People act funny when I’m walking to the first- class line at the airport... like you’re making a mistake; you look like that and fly first- class’. (330-331). Blacks in America are really dishonoured and the whites see them as deficient who must be at the base at all times. To Americans, black people cannot do many things because they see them as inferior. Ifemelu’s talk ‘How to talk about race with colleagues of other races’ generates a reply through e-mail from a white who writes: ‘Your talk was baloney. You are a racist. You should be grateful we let you into this country’ (305). In other words, he is implying that blacks are not supposed to talk about race, whites are so proud and always see themselves as exceptional and competent. To buttress the fact that blacks should have limit to what they can do and possess, a carpet cleaner that came to clean Kimberly’s house, on seeing Ifemelu thought that Ifemelu was the house owner and was not comfortable. When he finally finds out the

actual owner, he became relaxed, 'it was like a conjuror's trick, the swift disappearance of his hostility. His face sank into a grin. She too was the help, the universe was once again arranged as it should be' (166). Blacks are not expected to live in such a house. It is abnormal and unusual for blacks to live well. The insult and humiliation is unbearable.

Professor Hunk remembers how a white teacher said to him: 'Focus on getting a basketball scholarship, black people are physically inclined and white people are intellectually inclined, it's not good or bad just different' (375). He feels insulted and being reduced to lowliness, he determines to spend the rest of his years as an undergraduate in the school then trying to prove the white teacher wrong by getting straight As to make a point. He succeeded in proving the teacher wrong by showing that there is no difference but he feels bad that he is emboldened to show the stuff he is made of.

The narrator in *Everyday is for the Thief* goes through a lot of problems in US which he sums up like this, 'there were also the pressures of remaking my life in the new place'. (119). This indicates the type of stress and suffering he goes through in America. Though he does not write his daily challenges but from the above statement, it is crystal clear that he goes through a lot of tension in the United States to survive.

In *Call Me By My Rightful Name* it is said that Africans can easily be identified by the way they walk. 'Africans picked their every step because they had trouble adjusting from swinging on branches to walking on paved grounds'(41). Africa is painted black by whites that even black Americans become afraid and speak bad of Africa. Melba asks her husband, 'What sense does it make to send him out there into pagan country where the devil himself lives with all his angels?' (80). Africans are treated with disdain; in fact, they are not regarded as human beings but animals that live in the forest on trees. The relationship between whites and blacks is so poor that blacks are not regarded at all. In *Call me By Rightful Name*, Otis grandfather, Abel was burnt alive because his white boss suspected that he was 'lusting after their daughter' (15). The emotional and financial effect on the children is ever lasting as Melba, one of the daughters (Otis' mother) later finds herself alone in the whole wide world. After the death of Melba's father, the mother could not bear the shock and financial stress on her. She later died leaving her small three

children, a white couple took the first two and after some years they were separated from Melba for life. Melba never saw her siblings again. The trauma of being alone in life started as she lost the woman that adopted her in her teenage years. It has not been easy for her, because she is afraid of being alone; the phobia and agony of being lonely is dreadful that she accepted a marriage proposal from her first suitor.

The racial discrimination in United States is too bad that Chip, feeling bad, has this to say ‘we will never be who we want to be in America,... because the society won’t let us, no matter what promises it makes to our leaders’ (169). This must be the exact reason why Chip left America. He is never free and so utilizes the only opportunity he has to leave America. He raced down to Africa where he feels he belongs and never went back. Blacks are the least group of people in America, they are next to nothing and they are treated in like manner. When Otis and his girlfriend Norma have problems while driving; the police treat them badly because they are blacks because blacks are not expected to be accorded respect. ... ‘He has less need to be extra careful dealing with the black youngsters’. ‘The officer gives him (Otis) a hard push. “Lean over asshole”(9). When Norma, Otis’ girlfriend tries to challenge him by telling him that he is treating them like animals, ‘the policeman gives her a hard look, restrained from doing more only by the approach of two officers from the backup car. One of them turns out to be black’ (9). Norma especially feels dejected and deprived of dignity. To her, America has no human face when it comes to dealing with blacks.

In *Osiris Rising*, a white lady, Morgan befriends Sheldon Tubman (a black man) in United States just to find out how the black man’s mind works. When Sheldon finds out the lady’s target, he burns her notebooks which she used to analyze him (Sheldon). Sheldon paid dearly for this action as he is frustrated and distressed that he tries committing suicide ‘he tried suicide. ...he was discovered...he disappeared’ (115). He finally escapes to Africa where he would live freely as a black man without assault. In an article written by Sheldon Tubman as an under graduate, he deplored ‘the taint of racism blackening an otherwise splendid American institution’ (109). Blacks in the university are segregated upon and so form African and Afro-American Association (AAAA) to enable them undertake a study of

their history and avoid past errors. Sheldon even writes an article titled 'The Menace of Racism' (110).

It is crystal clear that blacks are not treated well as a good number of them are not delighted and elated to live in America. *Americanah*, *Call me by my Rightful Name* and *Osiris Rising* are stories on race and identity while *Everyday is for the Thief* is a story that chronicles Lagos reality. The novels under study deal with how racism is implemented on a wider scale and the smaller incidents of everyday experience; referring to different cultural values and definitions between Nigeria, US and Britain and another African country (Hapa) in *Osiris Rising*. The above mentioned novels examine blackness in America, Nigeria and Britain and are also a dissection of the universal human experiences made fresh by the authors' careful observations.

CHAPTER FOUR

Disorientedness and Imposed Identity in *Americanah*, *Osiris Rising*, *Call Me By My Rightful Name* And *Every Day Is For The Thief*

Return to Homeland

Otis Hampton's twenty first birthday is marked with a strange event which made a complete 'U' turn in Otis life. Otis has a strange feeling like 'some kind of agitation' and 'his arms and legs begin to shake' (6). This turns out to be very serious because Otis starts having periodic spasms once he hears the sound of African drum anywhere. Dr Fishbein suggests that the solution is only in Africa and so Otis must visit Africa. 'If you really want to know what I think ... I think the solution to your son's problem does not lie in this country... Otis last attack of spasms has rendered the prospect of his going to Africa increasingly inevitable'. (73) So he comes down to Africa looking for his root and identity just like Ast but the circumstances of their homecoming differ. Both protagonists face a lot of racial problems in the United States. The challenges vary though both Otis Hampton and Ast suffer as African –Americans. The difficulties the four protagonists face range from racism to sexuality to home sickness.

In *Americanah*, Ifemelu's defiance and revolution against an imposed identity within a stereotypical structured American society presents her as an intelligent, courageous, strong and no-nonsense woman. She struggles to resist the pressure that confides her to live as a black woman in America by first of all starting a race blog where she exposes racism in America. To resist it the more, she decides to go home, Nigeria where there is no racial discrimination. She does not stop at this, but encourages her aunty, Uju and her son, Dike to resist intimidation by the whites. On the contrary, The narrator in *Every Day is for the Thief* left United States to Nigeria his homeland to identify with his people after a long period of absence from his homeland. The narrator is the only protagonist amongst the four protagonists examined in the course of this study that revolted against Africa. He visited Nigeria after fifteen years in US and cannot fit in; he runs back and prefers the imposed identity on him in United States.

A strong unseen power forces Otis to accept his African identity by forcing him to travel down to Africa. This powerful power does not force Otis only but the entire family is pushed to support Otis to embark on this all-meaningful journey. The power and pressure that push him to accept his African identity do not give him time to decide neither does it give him option. The power is so much that it imposes backwardness if he, Otis, does not accept it. Otis feels a kind of pull pushing him to a particular dimension. Thus, it is obvious that the protagonist is being pulled towards a predestined end which he must accept. He has to comply and observing that he cannot resist the pull, he accepts to be directed. With this, Otis starts associating with blacks making them his friends to enable him survive. According to Stryker and Burke there is probability that 'identity will be invoked across a variety of situations' (5) this probability is what they call identity salience. Black identity is replaced with social class he identifies with from birth. Otis decides to accept his new role and self due to many numbers of spasms and gibberish utterances he encounters. There is a sharp turn in the narrative as Otis is being led specifically to a particular direction authoritatively.

What he feels is not the usual general tingling all over his body, rather a kind of impulsive tug pointing him in a specific direction, no matter where he may be facing. He walks to the toilet bowl and goes through the motions of urinating. But he has difficulty targeting the bowl, causing his urine to splash all over the seat and on to the floor. He doesn't even bother to clean it up. Zipping his pants even becomes problem. In the end, he decides there is no use in concealing his discomfort. (117)

When they get to Nigeria, on their way to Ijoko-Odo, he starts to command the driver claiming to know where they are going to and actually he knows because at a time when it seems to him that the journey is too slow, he jumps out of the vehicle and runs to a particular spot in the forest, clutches the earth with both hands, 'he yells, rests his head on the ground and heaves a deep sign.' He shouted 'it is here'(120). He embraces his identity and on seeing another Yourba man in that forest, 'Otis feels a gentle flush of calm. It is as if a hidden bolt has been unlatched within him. His instincts slowly yield intimations of

self-revelations.... It is no longer a troubling sensations' (120).

Otis is relieved from this moment of the American identity imposed on him and he is at home with his real identity though forced on him as well. He is an African, a Yoruba man from Nigeria and his original name is Akinmbowale.

Ast, a black American was born and brought up in the United States of America. She is fortunate to have a grandmother who taught her how to read ancient Egyptian hieroglyphs. This singular act 'opened doors to her soul,'(18). It is the grandmother, Nwt, that gave her the African name "Ast' which means 'most intelligent divinity' instead of naming her 'after some European saint' (18) her parents preferred. Nwt even gave Ast maps for the journeys of the soul. Ast read History in her first degree, Egyptology in her second and she has PhD in Identity and Social Justice in the philosophy of Ancient Egypt.

She took world history for her first degree, then shifted closer home, to Egyptology, for the second. Her doctorate focused on kemt, she wrote her thesis on identity and social justice in the philosophy of Ancient Egypt. By graduation time her search for knowledge of self, and of self within universe, had led her through a flow of changes.... The search accelerated her decision to return.(20).

The integration of Ast into American Life style is obvious. Ast's way of life, her identity, her accent and social life style is American. She is fulfilled but this does not stop her from believing and thinking that she does not belong to America though she had not been to Africa before then. Her grandmother's teachings that their great grandparents are slaves from Africa and so they do not belong here still lingers in her mind and this pushed her home (Africa) to look for her root. By the time she graduates as a PhD holder, she gets fed-up with the imposed and fake identity that she can no longer bear it. Ast and Netta's discussion:

'I'll stay,' Ast said

'You must have strong reasons'.

'I've spent time thinking of what to do with my life'.

‘You could have done that in America’.

‘I want to work in a society I belong to, with friends moving in directions I can live with ... It would have to be in Africa because of who we are, who I am.’ Ast said (86-87).

She travels home with the determination to liberate her people from their bondage – the effect of colonial rule that still lingers. To achieve this, she accepts to teach in a Teachers Training College, Manda, that is Asar’s school where she later teams up with Asar and other like mind to revolt against their corrupt government and stop many other things they borrow from the whites. America no longer attracts Ast as she goes home to find self. She becomes free of the imposed identity and becomes real African realizing that home is sweet. Ras also gets feed up with the identity imposed on him in America and runs back home.

Other characters that go home are Obinze, Chip Mac Adoo, Tim Dubtsky, the whole of Hampton family, Jacqueline, Ras, the fake Ethiopian, Asar and Seth Soja (DD). All of them feel alienated and strange in Africa; initially they are all disillusioned as they are taken aback with the situations of things in Africa. Obinze adjusted much later and becomes very comfortable. He helps in nation development through his business. Chip Mac Adoo comes back to Nigeria and decides never to go back to the US because according to him, whites can never recognize black no matter how much blacks try, so to him, he better settles with those people that will appreciate him. Hamton family all comes back during the twins burial. Mr Hampton as the head of the family leads the burial team. They are recognized as part of the family. They later go back leaving Otis to sort things out before coming back. Jacqueline comes back to stay but gets feed-up with the rate of corruption, intrigue, conspiracy and deception in Africa. She is deceived into marriage which she on realizing herself sneaks back to America and vows never to come to Africa again. Ras runs down to Africa to help rehabilitate and restore Africa but cannot hold his head high as he lost his integrity in no time. He is bought over by the DD and his men (government) when he gets broke. Since then, he starts working against the common man; he encourages slavery, corruption, bribery and other vices. He is among the team that planned Asar’s assassination. The fake Ethiopian’s plight is same as Ras. He comes back and joins the ugly

situation he meets on ground just to enable him survive. The DD (Seth Soja) studied abroad and on coming back joins the corrupt government and becomes the Chief Security Officer that is State Deputy Director. He becomes so powerful, wicked, corrupt, evil and mischievous that the populace fear him. He kills those who oppose government with ease. He is the one that bribes Prof Wolloff to indict Asar just for Asar to be killed, he is also the one that arrested Ast immediately she stepped her feet in Africa, he is the one that planted guns in Asar's room through the fake Ethiopian and finally, he killed Asar and made Ast a widow just because Asar is up-right and wants the populace to know that their government is corrupt and probably set them free. Asar, a freedom fighter studied abroad, came down to gather some elite to revolt against the government but he is silenced by the wicked government.

Some immigrants like Aunty Uju, Emenike, Ginika and Bartholomew never came back, even though they are frustrated in America. Aunty Uju, a medical doctor, is not married but is in relationships with few men. Emenike marries a white lady and never plans going home. Ginika never went home and finally Bartholomew; he is defined as 'lost'. He has stayed in America for more than thirty years without travelling home; in fact, he has lost his bearing in Africa. He may never come home.

Finally, Otis' and Ast's self-processing and interpretation of 'meaning' is dependent on the cultural tradition of the whites which they are born into. They grow up in the States and so accept members of the whites as their in-group, with the black retaining the characteristics of an out-group for them. Otis leaves America for the first time in search of his identity at twenty one years and Ast leaves America for the first time in search of her identity after her doctorate degree. The two protagonists retain a formation of their self-relevant meanings in the frame work of the social structures of the black society in a color-coded discriminatory America, and therefore decide to go 'home', refusing the imposed identity on them.

Assuming identity that is not yours is according to Bhabha 'unhomely'. The return of the protagonists of the four novels used for this study is the climax of their stories because their homecomings are filled with contradictory issues. Each protagonist on return has different stories to tell and various feelings depending on his or her experiences over there and the

conditions they face at home on their arrival.

Ifemelu willingly left America rushing down to Nigeria to contribute her quota in building a better Nigeria. It is obvious that she did not come back because of Obinze because she could have asked Obinze to join her in America and sure, he could have done that. Adichie describes her thus: ‘She was the kind of woman who would make a man easily uproot his life, the kind who, because she did not expect or ask for certainty, made a certain kind of success become possible’ (32).

Cole in *Every Day is for the Thief* depicts theme of return home as the protagonist, the narrator rushes back home to help out. He left Nigeria out of frustration caused by poverty and death of his father. The narrator becomes a psychiatry student in New York, and then comes back to Nigeria after spending fifteen years abroad. He moves through the city by bus, car and on foot, taking note or cognizance of the way things work in Nigeria, Lagos in particular. His notice of high level of corruption, wickedness and evil in Nigeria due to our bad governance in Nigeria ‘combined with traffic congestion...The total absence of social services, the poor distribution of amenities... with the loud singing from the churches in the middle distance’ (67 – 68) help in giving him trama that end up giving him sleepless nights that finally sent him packing. He would have loved to stay back in Nigeria and make a ‘U’ turn in his life but he rushes back to US, though he never wanted to. The narrator, before he leaves Nigeria said ‘I am feverish, not at all eager to travel. I consider canceling my flight... and so hard to pin to its meaning. We have not left yet, and already there is something drawing me back to this city, this country.’ (156 – 157) Though he would have loved to stay but the trauma of staying in a filthy and noisy environment where nothing works makes him to have a re-think.

In *Osiris Rising*, many people left America to look or trace their root in Africa. The protagonist, Ast, a Ph.D. holder on Kemt and a black American, returns home (Africa). Cinque, Jacqueline, Asar, Seth Spencer Soja, Ezekiel Jehosophat Nguruwe, Don Bailey and Earl Johnson come back home to help contribute their own quota to the development of their country. Ras (Cinque) has half of his ancestor’s ankh and so must surely return home to complete the work of liberation started by his ancestors. So also Otis in *Call Me By My*

Rightful Name comes down to Africa (Nigeria) to complete the work (dance) of his ancestors. Ras Jomo Equiano Cinque, Ast, Jacqueline and Don Bailey are black Americans who come down or return home to trace their root but Asar and Seth Soja Spencer are Africans who travel to US in their adolescent stage of life to look for better education. Immediately after their education, they rush home to help develop and liberate their people from bondage. Seth becomes corrupt as he is bought over by the present government while Asar revolts against the government's man's inhumanity to man. Asar and Ast coming home made a very big positive impact in the school's curriculum as they help change it to suit Africans. Though they all came back for good but assorted problems and puzzling circumstances they face made them go through different degrees of trauma and distress in Africa on account of poor leadership.

According to Oby Okolocha, the migration quadrangle is A-B, B-C, C-D and D-A. The first one in *Osiris Rising* and *Call me by my Rightful Name* is the confusion caused by the colonizers which led to slave trade. They started arresting, capturing and transporting people across the sea to work in their plantations as slaves. The second one is the journey itself which I believe was very miserable for Africans. The third one is the arrival, working in the plantations and finally loss of their identity. D-A stage – this is the final stage, it shows their return (the return of their grand children). The return of Ast and Otis contradicts the circumstances and their expectations. The condition that they meet Africa in on their return is contrary to their expectations. Their return is also voluntary except for Otis' return because he is forced to return to Africa to solve his psychological and identity problems. He wouldn't have returned but for the fact that Africa is his only option. His mother never wanted Otis to visit Africa but her hands are tied and she wants to see her vibrant son return to normalcy. Otis said, 'I went there because our ancestors summoned me to honour them...' (256). Otis homecoming serves as an eye opener to all of them (his family members) concerning the realities of the United States of America. He learnt that all that glitters is not gold as the humiliation they all suffered in the United States for being black helps in realizing the false impressions of America. Actually, America loses its attraction and beauty as Otis and Ast travel to Africa to find original selves. They realize that home is sweet no matter what happens – that home is home because you feel relaxed

and at home where nobody reminds you of your colour or status in the society.

It is not easy for migrants. For them to exercise peace of mind, they must go home to actualize their dreams. Otis, Chip McAdoo, and Tim Dubitsky go home and are happier with themselves for actually going home. Though, Otis goes back to America but promises to come back, he writes: ‘should I fail to return and complete the house, it should mean that we have vainly answered the call of our ancestors... So, look to see me someday in the falling dew’(257). Ast’s husband is killed in Africa but we are not told that she will travel back to the States so it is assumed that she stays back probably for the sake of her unborn baby.

The protagonists face a lot of problems abroad. The challenges vary as Otis Hampton and Ast suffer as African –Americans while Ifemelu and the narrator in *Every Day Is For The Thief* suffer as real Africans. The difficulties they face ranges from racism to sexuality to financial problems to prostitution to unemployment to home sickness. Looking at how racism affects the identity of Africans in the diaspora, Oby H. Okolocha in her article asserts that diaspora movement nowadays takes ‘takes the shape of a quadrangle, a twist on the triangular slave trade description.’ (144).

Though the migration quadrangle ends with a return in Adichie’s *Americanah*, Armah’s *Osiris Rising* and Okpewho’s *Call Me By My Rightful Name*, the reverse is the case in *Every Day Is For The Thief* as the protagonist rushes back to United States because of the bad state of things in Nigeria. But the important thing is that he returns home after fifteen years of staying outside, at least he thinks about home and feels nostalgia

A-B stage is the first stage which according to her is the stage of confusion, a feeling of disappointment arising from the fact that things are not moving the way they should. This stage looks at the economic hardship and the social decay that led to the immigration of the characters. This begins with Ifemelu and her family in Nigeria. She is from an average Nigerian family but her country is soaked in corruption that nothing actually works well. Her father lost his job and things became so hard that they could not pay their house rent.

As if the hardship was not enough, the university's endless strikes was the last straw that broke the camel's back and many Nigerian students in the university decided to leave the country. This was actually the reason why Emenike and Ifemelu left. Obinze would have left as an undergraduate but was denied visa and so he left after graduating. He left to look for a better living, Auntie Uju, a medical doctor, left because she could not get a job. Even the hair dressers in Trenton salon, Mariama, Halima and Aisha left their countries in Africa to America to get a better living. Ifemelu did not plan her travelling for a long time but the psychological effect of the incessant strikes which made her believe that one could not plan ahead as one could not predict when to graduate from the university and have other things done. The trauma is so much on university undergraduates that some of them left the country with short term visa. Obinze was repatriated because his visa had expired within a short period of time. The narrator in *Everyday is for the Thief* had a long term plan of how to leave Nigeria. The psychological trauma he went through after his father's death coupled with hardship made him seek for visa to travel out without the consent of his mother. 'It is better to be there.....than to sit in a large and silent house with my mother and her oppressive. Our relationship was never good to start with...' (118 – 119)

The second stage B – C is the journey itself. During the journey to America or United Kingdom, the migrants are happy and hopeful believing that going to America is the saving grace and so everybody hankers after it. Incidentally, America does not solve their problems as a lot of distress and psychological problems are added to their already existing problems. Ifemelu is disappointed with the 'saviour country' as she enters it. First, the weather is too hot. 'She was startled, most of all, by a teenage boy ... hands between his legs' (104). She shows surprise that people 'pee' outside in America. That night, Ifemelu saw cockroach and sleeps on the floor in Auntie Uju's house. Ifemelu cannot believe that this is America she had been dreaming of and so this is the beginning of Ifemelu's endless surprise journey in America. The protagonist in *Everyday is for the Thief* had a smooth journey to America, though not much is known of his trip to the United States.

The third phase C – D is the largest and is filled with elegant insights and observations of human conditions in the US, the feeling of having a foot in two worlds yet fully in neither.

Immigrants experience a lot of tensions daily between living 'here' and remembering 'there' (home). *Americanah*, *Osiris Rising* and *Call me by my Rightful Name* offer a wide range of approach to the intricate and complex relationship between blacks and whites. The American culture and a number of romantic relationships Ifemelu involves herself in unquestionably affect her personality and shape her identity. The relationship between the immigrants and the host country which is characterized by the ugly experiences of the protagonists and other characters include race, identity, 'double consciousness' unemployment and so on.

Ifemelu, Otis and Ast experiences in America differ a great deal. Otis and Ast are born and brought up in the United States yet they face racial discrimination. Ifemelu, the narrator and Asar get to America at their teenage age. Ifemelu, Otis, Ast, and the narrator in *Everyday is for the Thief* go through emigrational issues which justify their loss of identity in the United States.

Black man in America sees himself as he is seen and not as he wants to be seen because the whites dominate and control the authority. W.E.B Du Bois writes:

The Negro is sort of a servant son, born with a veil and gifted with second sight in (the) American World-a-world which yields him to no true self-consciousness but only lets him see himself through the revelation of the world (2)

D –A is stage four and the final stage of the migration quadrangle. This stage is the largest in *Everyday Is For The Thief*, *Osiris Rising* and *Call Me By My Rightful Name*. The return of Ifemelu and narrator in *Everyday Is For The Thief* is the right step in the right direction but the state of Africa on their return is nothing to write home about as it is contrary to what they were looking forward to. Their return is also voluntary. Actually, America becomes repellent to the protagonists as they return to Africa to find their actual self. They realise except for the narrator in *Everyday Is For The Thief* that home is sweet

At last when Obinze returns initially, he is equally distressed and displaced until Chief helps him out. Obinze and Ifemelu's return yield positive results which make their return permanent and end their exile while the narrator's return to Nigeria marks the beginning of

his exile as there is no hope of his coming back to Nigeria again. He has stayed away from home for fifteen years and so a detour is created and there seems to be no return. This goes to explain the theme of strangeness in diaspora novels. The narrator finds everywhere and everything strange and so adjustment and change appear inimical. According to Helen and Pauline, the failure of some characters to feel at home when they return is because home is diaspora.

A predominant theme in African postcolonial literature is leaving home and returning home. Ifemelu, Obinze and the narrator in *Everyday is for the Thief* leave home to US and UK where they meet discrimination and prejudice and they are uncomfortable with leaving abroad and return home though *Everyday is for the Thief* narrator cannot withstand the changes and the rate of corruption in Nigeria and so rushes back to the United States. It becomes necessary to ask ourselves what ‘home’ and ‘return’ mean to the migrants and contemporary literature. Fazal and Tsagarousianou ask ‘when does a location become a home?’, how can one distinguish between ‘feeling at home and staking a claim to a place as one’s own?’ (12) To them the relationship to many locations through geographical and cultural boundaries is essential in diasporic notions of home. To Ahmed and co, imagined fragments are pieced together as a wholly imagined home (9).

The four protagonists come back to Africa to meet difficult circumstances but one common thing among them is that they all find it difficult to adapt to ‘new Africa’. Ifemelu was away for thirteen years before coming back, the narrator in *Everyday Is For The Thief* stayed for fifteen years in America before coming down to Lagos. To these two who are among voluntary Diasporas – those that travelled on their own at their teenage age to look for greener pasture, so many things have changed.

Homelessness and Displacement

The worst effect of racial discrimination is displacement. Ifemelu, Aunty Uju, Bartholomew, Ginika, Emenike, Obinze and many characters in *Americanah* have a taste of racism in one way or the other and they are all displaced, depressed and sad in the novel. They are all on self-made exile. Obinze sends himself on exile from Nigeria and he is

repatriated from London. In London, he does not find life easy; he works with someone's insurance card, which is fake identity while Ifemelu works with Ngozi Okonkwo's card in US. At a time, Obinze's visa expires and he starts hiding in London, he still does not want to come back home believing that he would be displaced in Nigeria. He cannot work in London so he works with Vincent Obi's National Insurance Number and card. He is later arrested in London on his sham wedding day and taken to cell where he meets many displaced black men, mainly Nigerians 'who casually change names and passports' (281). Obinze had the shock of his life that day as he is taken to prison straight from his wedding arena. Emenike once told Obinze a story of how he hailed a taxi one night in one of the streets in London, only for the driver to put his car light off and passed him, then put on his light and 'a little way up the street' (275) stopped for two white women. Emenike 'did not mention the rage he had felt standing on that street and .looking at the cab. He was shaking, ... his hands trembling for a long time, a little frightened by his own feelings', (275) poor Emenike who could not act but feels bad and totally convinced about discrimination.

Ginika advises Ifemelu to see a therapist in a health centre because of her depression. Ifemelu later resigns from her work place out of ennui and melancholia caused by boredom. Dike does not find things easy in his school because he is the only black student apart from one half cast in his school and so he stands out all the time. White students and teachers try to intimidate and humiliate him, to cover their aggressiveness, his teachers said he is 'aggressive' (171) and tagged him mental case but Auntie Uju refuses to accept this because she believes that her son is being oppressed in school. Dike in his school attempts suicide because he can no longer face the disgrace, insult and abominable attitude from his white classmates and teachers. Dike is depressed and displaced in America. Dike's trauma after trying to commit suicide was solved with psychotherapeutic approach. Ifemelu does a wonderful work trying to talk to Dike regularly about his emotional and behavioural difficulties. Adichie writes; 'She had switched to part-time work so that she could spend some time with Dike, and drive him to his therapist appointments herself.' (380) Blacks in America are displaced because 'In America, tribalism is alive and well' (184). 'There are four kinds - class, ideology, region and race....white is always on top.....and American

black is always on the bottom'(184). Auntie Uju complains that Americans intimidate blacks so much that 'they make you become aggressive just to hold your dignity' (217). Auntie Uju regrets coming to America and blames Nigerian government both past and present for the ordeal and torture she is going through.

Experiences of unsettlement, loss, displacement and recurring terror produce different worldly possessions like broken histories that trouble the linear and global modernization. Reflecting on the issue of displacement, Susan R. Suleiman classifies them as émigrés, exiles, expatriates, refugees, nomads and cosmopolitans' (15). For her, all these words show a state of being 'not home' or being 'everywhere at home' which Omar says it is 'at distance with one's native tongue' (14). James Clifford is of the view that displacement in diasporic communities which sustains hybrid historical conjunctures resists poverty, racism, policing and inequality of any sort (315).

Otis, the protagonist in *Call Me by My Rightful Name* is an African-American and by virtue of this, he was born and brought up in America and by virtue of this is an African-American. He is more attached to the white than to the blacks owing to his 'growing up in an America that sees the world outside, especially the black world as primitive' (33). To him he is indifferent and so their problems do not concern him. Incidentally, his girlfriend is a black nationalist who 'always talks about the great kingdom of old Africa' (5). Even when the entire African students in Bradley is up in arms, Otis 'makes his way quietly through the menacing crowd' (24) and disappears into a pizza joint close to his university. Otis, due to social class, keeps Africa-Americans, in fact black students a far while he interacts with his white basketball team members only. His interest in basketball is so much that when Dr. Fishbein wants to get his attention, he switches on to basketball topics rather than family or social or history issues.

Ast, Ifemelu, the narrator and Otis are disoriented by cultural differences, they find it difficult adjusting to their new style of life. Ifemelu struggles between cultural adaptation and keeping true to her identity. She questions how becoming 'more American' is encouraged in order to blend successfully in American society. Dominant cultures impose a

condition of subordination, which makes social and class divisions difficult to overcome since parts of society are excluded from legal and political decisions. As Fanon points out: ‘the feeling of inferiority of the colonized is the correlative to the European feeling of superiority. Let us have courage to say outright: it is the racist who creates his inferior.’ (69)

To Chip, ‘... black man is never going to win the respect and status he fights for in American society’ (168). It is obvious that the notion of African-American identity is linked to a common experience of slavery. W.E.B Du Bois is of the view that the noticeable or distinguishing feature of being identified as African-American or as black is same with the memory of domination and discrimination which yields to no true self-consciousness but only makes the black man see himself through the revelation of the other world. Thus, Chip is right when he said that being a black person in America is only on a mission. ‘What it means to be a black person in American society. ... It’s a mission’. (168)

Hair plays an important role in the novel which is all about how hair of black women is so little understood and known. Misconceptions make it easier to label coarse hair as unprofessional or unsophisticated although it is the way that it naturally grows. The issue of accepting naturally coarse hair is raised in the novel when, more than once, the protagonist, Ifemelu, confronts western hegemony, asking herself why coarse hair is considered ugly or exotic. In one of her blog posts, Ifemelu takes the hair of the United States former first lady, Michelle Obama, in the 2008 election as an example of how it could affect Obama’s campaign for presidency:

Ever notice makeover shows on TV, how the black woman has natural hair (coarse, curly or kinky). In the ugly ‘before’ picture, and in the pretty ‘after’ picture somebody’s taken a hot piece of metal and singed her hair straight? ... imagine if Michelle Obama got tired of all the heat and decided to go natural and appeared on TV with lots of wholly hair, or tight spirally curls....She would totally rock but poor Obama would certainly lose the independent, even the undecided democrat vote. (297)

Adichie implies that Michelle Obama represents a sort of black respectability, but then

again, if she wore her natural hair, since terms attached to it – such as difficult or radical – are not good for presidential candidates, Obama would not win. This happens because the acceptance of natural hair (for black people) is connected to the acceptance of black identity which is not up to western standard. The issue of natural hair is felt in the narrative again when Ifemelu is looking for employment. Her college advisor advises her to “loose the braids and straighten your hair... We want you to get the job”. (205)

In *Americanah*, hair works as a symbol of strength and assumes a strong role against racism. Black diaspora women in America lose their identity as they relax their hair to look like white ladies’ own. Identity and self-definition issues once again come to play when Ifemelu looks for job. It is obvious that if you don’t relax your hair, you will look unprofessional and also lose a job. Whites are not comfortable with black women’s natural hair or braids, so to fit in, black ladies perm their hair. Auntie Uju also has a taste of it when she goes for a job interview, she said: “I have to take my braids out for my interviews and relax my hair... if you have braids, they will think you are unprofessional... you are in a country that is not your own. You do what you have to do if you want to succeed” (119). Ifemelu forgetting her history denies her African identity when she stretches her hair to look professional for an interview. After relaxing her hair, ‘...her hair was hanging down rather than standing up, straight and sleek, parted at the side and curving to a slight bob at her chin. The verve was gone. She did not recognize herself.’ (203) The last quotation says it all - you are expected to lose your identity to succeed. Ifemelu has perfected in using American accent ‘from careful watching of friends and newscaster, the blurring of the t, the creamy roll of the r, the sentences starting with ‘so’, and the sliding response of ‘oh really’, but the accent creaked with consciousness, it was an act of will. It took an effort, the twisting of lip, the curling of tongue.’ (173)

Her blog helps to shape Ifemelu’s identity. Elias and Lemish write that ‘the internet plays a variety of roles in the immigrants’ lives, in keeping with the diversity and dynamics of the ongoing adjustment to a new society and maintenance of their original cultural identity’. (535) Ifemelu maintains her original identity through the blog. She tells people about her hair products, how to maintain natural hair (for blacks) to retain its natural kinkiness and

her cultural heritage through her blog. She interacts with her readers concerning their experiences (especially immigrants' painful ones) and opinions and so receives feedback from them. Elias and Lemish argue that these interactions contribute to immigrants social empowerment. They write: 'The internet (serves) as a forum for public discourse on issues related to immigrants' painful experiences, usually excluded from the mainstream... media, thus contributing to the immigrants' empowerment' (535). They argue that internet help immigrants shape their identity by becoming more self confident as these immigrants usually feel inferior to the local residents.

Ifemelu finally returns home but notices that she had been living in the Nigerian diaspora – she observes that Nigeria has changed in so many ways. Carine Mardorossian writes that diaspora identities have become mobile, as in the definition of a hybrid identity. 'Her identity is no longer to do with being but becoming' (16). The narrator does not want to accept his true identity. Aunt Uju and Bartholomew are like this narrator; Aunt Uju is not free to own up to her true identity whenever she is with the whites. She shuns Ifemelu when she speaks Igbo to Dike and this annoys Ifemelu: 'Dike I mechago?' Aunt Uju replies 'Please don't speak Igbo to him'. Aunt Uju also has 'a nasal sliding accent when she spoke to white Americans, in the hearing of white Americans' (109). Bartholomew has lost his identity as he is lost in America. He no longer plans to go home.

Ifemelu, Otis, Ast and the narrator in *Everyday Is For The Thief* achieve self-definition. They recover from identity crisis because of self-perception which helps them to recover from being black people in America. They all run home (Africa) honourably though the narrator in *Everyday Is For The Thief* runs back to America. Ifemelu feels free, happy and at home the day she stops hiding her Nigerian accent under an American one, the accent that convinces her that she is white. She claims her identity back as an African the day the telemarketers compliment her on phone, 'you sound totally American' (177).

Otis realizes himself because of the periodic spasm that forced him and his family members back to Africa, their root. He decides to fight for the rights of black people through black people association in his university in America. He stays for two years in Nigeria, Ado-Oke where he learns Nigerian language, Yoruba to be precise and their culture. Claiming his

actual identity, he is initiated into the prestigious Yoruba cult and he changed his name from Otis Hampton to Otis Akimbowale Hampton. He adjusts easily in Nigeria, the climax is the dance ceremony he performs with the twins. He adjusts to his newly reclaimed identity smoothly. Otis goes back to finish his university program and ‘establish a program on this campus that recognizes, respects and projects the history and achievements of black people within the structure of American education’ (251). Ast realizes herself early in life with the help of her grandmother but then she had nobody to help her actualize her dream. ‘In college, she found unexpected love from inspired mentors’ (19), so after graduating as an academic doctor, she starts her journey of no return to Africa where she will no more be displaced in terms of racism and identity issues.

It is good to know that Ifemelu liberates so many people on the issue of race as her blog posts help her and many others shed off their imposed identity. Her blog is called ‘Raceteenth’ or ‘curious observations by a Non-American Black on the subject of Blackness in America.’ (296). She writes about race and through her blog posts, people become aware of racism in America. She notified the whole world that racism is very serious in the United States. Ifemelu’s blog helps her accept her real self and makes her reach other blacks in America suffering from identity problems. In fact, her blog really helps her express herself and reveal all about racism to the world and then promote her African identity. The blog is expository, therapeutic and emancipatory. This blog helps her regain her almost lost identity. As a working class lady in US, Ifemelu is doing well. She pays more attention to her blog and writes well that people start inviting her to deliver speeches in schools and companies. She is even included in a ‘Ten people to Watch Feature’ (305). She works hard and buys a house. But all these do not give her satisfaction. Her fulfilment in America does not stop her from yearning to go home – Nigeria, because she is displaced and has a feeling of homelessness. Finally, Ifemelu achieves self-definition by going home to Africa where she actually belongs.

Stryke and Burke Identity

Identity issues concern the real human beings in their interactions in society. Components of identity theory according to Stryke and Burke are identity standard, perceptions, comparator and behaviour. These four components are experienced by the protagonists of the four novels under study.

Identity standard- blacks from Africa face identity problems because they are looked down upon. They are not comfortable with whites because of racial discrimination which makes them drop their African identity by imitating the white peoples' culture and associating with them in schools and yet they are not accepted. They imitate the whites trying to copy the way they talk and their mannerisms, straightening their hair to look like the white peoples', bleaching their skin like Bartholomew and associating with them in schools. This makes them more confused as they see themselves in dilemma and are neither here nor there. Their identity becomes questionable because they are not really Africans neither are they really Americans.

Perception - their ideas of certain things are not same with whites. In *Call Me By my Right Ful Name*, blacks are seen as animals that live on trees in Africa and so no good thing is expected to come out from them and according to *Americanah*, they are the least set of people in the American race hierarchy. Comparator- the characters in the novels seem to compare their original countries with their host countries. There is every tendency that the individual will always compare the situation with that of his original country. By doing so, tries to copy the behaviour of his host country, this leads to hybridity – they are neither here nor there. Therefore identity and self-definition are major issues faced by diasporas. Ifemelu keeps comparing people living in America with those living in Nigeria. She is disappointed with Bartholomew's appearance and utterances as he is not interested in Dike. Looking back at Auntie Uju she knows in Nigeria and comparing auntie Uju's boyfriends then in Nigeria with Bartholomew, Ifemelu is not comfortable with the relationship because a man like Bartholomew would not have the courage to talk to auntie Uju in Nigeria. Comparing Nigerian students and American students, Ifemelu observes that American students never say "I don't know" rather they say "I'm not sure". They do not say "ask

somebody upstairs”, they say “you might want to ask somebody upstairs”.... they do not say ‘sorry’, they say ‘are you okay?’ (135)

In *Call Me By My Rightful Name*, Otis compares situations of things in Nigeria with that of America. Otis comes down to Nigeria from America in search of his identity, initially he finds it difficult to adjust and as time goes on, he adjusts but keeps on comparing ‘here’ and ‘there’. “... where I have come to find my roots, there is little doubt in my mind that African tradition, ... has had to trade a few things here and there and make an adjustment. I see it in the educational system, I see it in men like Mr Fagbenro... I even hear it in some of the stories Mrs Fagbenro tells us’ (178). Ast in *Osiris Rising* keeps on comparing the situations in Africa with that of America and she is disappointed that a lot of things are going wrong in Africa. The artist (a black American) she meets in Ras Jomo Cinque Equiano’s residence is also not happy with the standard in Africa. Lamenting, the artist said ‘...the connection I thought I’d African-Americans making creative contact with Africa. He shook his head, simple reproduction of American master-slave pattern’(154).

When comparing Nigeria with America, Ifemelu said that “there was dirt on the building windows ... it’s wonderful but it’s not heaven”.(118) Ifemelu keeps comparing her actions in America with hers in Nigeria, even the way lecturers teach and students’ reaction in both countries:

Back home, she would wash her underwear every night and hang it in a discreet corner of the bathroom. Now that she piled them up in a basket and threw them into the washing machine on Friday evenings, she had come to see this, the heaping of dirty underwear as normal. She spoke up in class, buoyed by the books she read thrilled that she could disagree with professors and get, in return, not a scolding about being disrespectful but an encouraging nod.(136)

Behaviour – the behaviour and every tension experienced by the diasporas are looked at here. . Behaviour is also every activity, knowledge, skill, opinions and events by the diasporas. All these make up the diasporas identity. The researcher analyzed the protagonists’ identity based on Stryker and Burkes identity model. The identity standards with the social environment of the protagonists, their perception of these standards and

their behavior as a function of the difference between the perception and the standard is looked at. This study establishes that

For Isidore Okpewho's Otis Hampton

IDS – P = COMPLIANCE

For Ayi Kwei Armah's Ast

IDS – P = COMPLIANCE

For Chimamanda Adichie's Ifemelu

IDS – P = DEFIANCE

For Teju Cole's Narrator

IDS – P = DEFIANCE

Where IDS = IDENTITY STANDARD

P = PECEPTION

The researcher arrives at the above by studying the behaviour of the protagonists. Ifemelu travels to America on her own volition to look for better education. She also left America when she had made it. Her people least expected her to leave. Her leaving America takes everybody by surprise yet she insisted on leaving. Not obeying or listening to anybody and rejecting America makes her defiance. The narrator travels to America out of his own decision, he did not consult anybody before planning. He also runs down to Africa and back to America on his own. Rejecting America and not being able to obey anybody makes him deviance.

What people expect of one in a society and how they see or take the expectations are what the researcher studies in the above analysis to arrive at the behavior of the protagonists. Otis obeys the force that pulled him down to Nigeria to look for his root, he finally likes Nigeria. Being obedient makes him compliance. Travelling to Africa brings a change in Ast's perception of black identity and adhering to her grandmother's advice makes her compliance.

Khalid Koser writes '... diaspora communities have a unique role to play in shaping and bridging the cultures of both their home and their host countries' (5). Ast, a black American was taught how to read at age four by her grandmother. Same grandmother, Nwt, prepared

Ast's mind for her identity search as she taught her how to read Egyptian hieroglyphs at age ten. She told Ast about slavery and how diasporas come to live in America. I believe she did this out of frustration and the racial problems they face in America, indirectly telling her that America is not her home. She gave her the name 'Ast' and 'before the last of her withdrawals', Nwt gave Ast 'maps for the journey of the soul' (19). The old woman directly and indirectly asked Ast not to relent in searching for her identity.

Otis in *Call Me by my Rightful Name* initially is not interested in identifying with the blacks, to him then, he is not an African, and he never joined Africans to do or organize anything in school. He does not bother about the plight of Africans until his twenty first birthday when all of a sudden he starts responding in a strange way to local Yoruba drumming. He cannot understand himself, but the mysterious drumming which is only audible enough for him to hear changed him and his attitude towards blacks at the long run. According to Clement Okafor, he becomes an 'individual with a split personality and dual identities (African and American)' (28). The drumming issue becomes a serious problem to Otis and his family as they face mental, physical and psychological challenge especially Otis. To decode and interpret the language and what Otis says during these periodic spasms, Otis, the doctor and his father travel to Africa (Nigeria). Finally, Otis finds his people and roots in Ado Oke. He finally finds where he really comes from. Chip tells Otis, 'you don't know how lucky you are man... At least you've found your roots ... you know who you are' (168). Otis who is neither here nor there replies that he is 'still battling with it' (168).

Ast and Asar in *Osiris Rising* fight for African identity and self definition even in Africa. In Ast and Asar's school where they are teachers in Manda, African history and literature are not taught rather they teach Western History and Literature. Their clubs have foreign names instead of debate and drama clubs. They are of the view that 'western universities did not encourage African students to study hieroglyphic texts...' and so they insist that 'For Africans, the study of literature should be inclusively centred on African literature... Teachers of literature should themselves first be producers of literature' (250 – 251). Ast and Asar, with few other teachers fight for African history to be recognized as African

historians and students are ignorant of African history

Ifemelu's, Ast's, Obinze's, Asar's, Otis and the Narrator's return impact positively on the development of the homeland though Ast, Asar and the Narrator in *Every Day is For the Thief* do not end their stay in Africa well.

History and Enslavement

Call Me by My Rightful Name and *Osiris Rising* are rooted strongly in African tradition. In the process of trying to capture Africans for slave trade, Okpewho exposes the inhuman and barbaric nature of the white man as the narrator notes 'it is not simple that they raided the town... they went on to set fire to the whole town, burning every house they could find (136). Armah shows in his novel that slavers do all sorts of things to capture Africans as slaves. People like Appo, an African slaver, kill fellow Africans in the bid to capture them as slaves. Some families in *Osiris Rising* are traced to their third or fourth generations using the story of 'ankh'. Ras' third generation story is told by Ama Tete, the great historian using the half ankh Ras has with him and Asar's third generation history is told by the same person, using the full 'ankh' he has with him. In fact, the story symbolizes Egyptian god [Isis], goddess and their son, Set. Asar symbolizes Isis, Ast symbolizes Isis wife while Seth (DD) symbolizes Set. Armah names every chapter using Egyptian word and main characters closely align with the major characters of the myth. Otis Hampton traced his lineage to Nigeria, a Yoruba area in the South West part of the country. In presentation, Okpewho presents the slave trade in a flash back manner in which Africans are captured from Nigeria but in which he does not mention their arrival in the US. Same way, Armah presents slave trade in a flash back in which Africans are captured from an unknown country in Africa and equally he does not mention their arrival in the US. Incidentally, *Americanah* and *Every Day is for the Thief* never mentioned slave trade in their stories.

Call Me by My Rightful Name and *Osiris Rising* show international stories of many affiliations and equally different historical experiences of the blacks and history connecting Africa and Americans through the protagonists' sense of belonging in America and Africa. The novels are mainly stories of Africans who return to Africa and how they help in nation and community building from their myriad of experiences. *Call Me By My Rightful Name* begins with the twins-Taiwo and Kehinde in the 'Heart of Yoruba land' (1). The twins over a hundred years old live in a mud house and people in that area see them as living monuments because of their knowledge of history for there is no history concerning their area that they are not aware of. They are encyclopedias. These twins are Akimbowale's sisters. Akimbowale is Otis' great grandfather that was arrested by the whites as a slave. The novel then goes to the slave past of the Hamptons after introducing Otis and his first experience of the periodic spasms. Otis' predicament is akin to that of Sebastian, a character in Syl Cheney-Coker's *The Last Harmattan of Alusine Dunbar*. Sabastine's dead father, a former slave calls from beyond his grave telling him to return to Africa. In Africa, Sabastine's father connects him to a meaningful pre-slave past where Africa becomes meaningful to him than just simply a place in his family's past. Same way, Otis' great grandfather takes him to Africa where he stays for more than two years learning their language and culture which according to Otis has a lot of history and traditions locked into it (157), with this, Africa is no longer just Africa but a home to him. Otis feels a sense of belonging to his pre-slave ancestors, that is the twins. The first day Otis eats in their home, they are so happy and Otis feels free with them. Otis reconnection brings joy and happiness to the twins which show that he belongs to Africa. Other been-to's like Mc Adoo and Chip are also back and comfortable showing the kind of belonging adopted by the returnees.

Otis initiation into cult is individual history that explains the sense of belonging of a bonafide member of their clan. The reincarnation issue which is the major tension in *Call Me By My Rightful Name* is a very strong way of historically associating oneself with Africa. The text examines the important issues of racial memory and the search for one's roots among the Africans in Diaspora from two main angles: Western and African. It is a narrative of how Otis, a third generation descendant of Akimbowale (who was kidnapped in his home land while he was performing the funeral dance for his late father Akindiji and

enslaved in America) is chosen to be the one to bring back honour to his ancestors. It is believed that honour left their land when Akimbowale was kidnapped by the whites and taken as a slave.

Okafor is of the view that ‘it is surprising from the Ifa perspective that once the Hamptons decide to travel, their kin’s woman, Taiwo, got the message as she suddenly becomes happier one morning with ‘an intense and extraordinary urge to dance’ (2). Taiwo’s twin sister, Keyinde is taken aback as she asks

... Are you alright ,Taiwo?

I am, says the other. I am just ... feel ... like.... dancing.

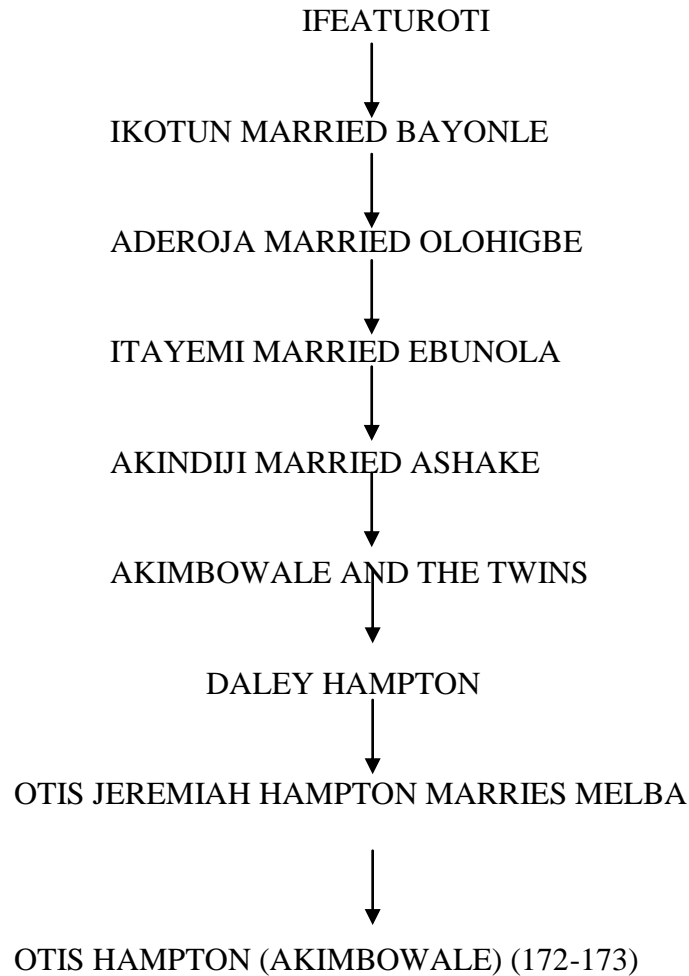
Do you think you might ... want to join me in ... dancing?

Are you serious? Says Kehnide, turning again to the fire.

Even the goat might laugh (2)

The spot where Akimbowale was captured and sold into slavery is the exact spot that Otis rushes to as soon as they get to Ijoko-Oke to embrace the ground. That was the original town (old Ijoko-Odo) where they were having their dance before the white man’s intervention.

The events that take place in the story which are: the search for the sacred spot; the identification of the family that owns the praise poem (Oriki orile) that is the Hampton’s ancestors; the performance of the chant; the construction of the family tree; the completion of the interrupted dance of destiny, the death of the twin sisters and Otis new building show actually the history and the actual root of Otis. The family root is



Otis is initiated into the cult of strong men while waiting for the dance as recommended by the centenarian twins. Otis ends up staying for more than a year in Ondo, learning their language and culture to make him emotionally and physical ready for the dance. Finally, after the confirmation of the Ife oracle that the occasion would be a success, a location in the village of Ijoko-Oke which is the site where Akimbowale was kidnapped and sold into slavery is cleansed and the dance which the twins danced so vigorously is performed. The performance is well prepared and carried out that it reaches the climax which is the ritual dance of destiny. This actually is the fulfillment of the Ifa, as the saying goes: ‘Honour leaves the home and honour returns to the home.’ The twins died few days after the ‘ritual dance of destiny’ and Jeremiah Hampton, as the eldest living member of their lineage leads the farewell dance. Mrs. Hampton and Norma attend the funeral. The twins’ funeral dance really reconnects the Hamptons to their ancestral roots.

Osiris Rising, is a revolutionary novel which shows that the damage both physical and psychological caused by slavery still lingers in the present. Douglas and Ruth assert that Armah's life has been centered on his literary work, especially on the 'retrieval of the African past for the reinvention of post-colonial Africa' (31).

They maintain that the main aim of the revolutionaries in the novel is to reinstate ancient Egypt as the matrix of African History and culture and begin long-term changes capable of breaking the contemporary neocolonial deadlock (205). It is crystal clear that the social issues important to him are corruption and materialism.

History has it that 'Osiris' is a god in Egypt which had an unusual compassion for humanity. The myth has it that he educated his people but was murdered by his wicked brother, Pharaoh (god), he resurrected as a deity and as an eternal paradigm for the Egyptian monarchy: Grimal writes that 'Osiris is the prototype of the dead king who having accomplished his task on earth, dies conferring his titles on his son, then comes to life again in a beatified form. Every Pharaoh went through the same process.' (36). Osiris who was equally referred to as the supreme god of the dead by Grimal was the divine father, has a mother, Isis and Horus, his son Isis is also Osiris wife. According to Harvey Isis is ranked as 'a great Egyptian goddess, worshipped throughout the world of the Greeks' (299). Isis rescued Osiris from Set's first attempt to murder him but could not on the second attempt but Horus later avenged his father's death. Horus was god of the sun. Through his son, Osiris was 'the source of renewed life' and god of the dead (Harvey 299).

Ifemelu, the daughter of a Nigerian civil servant, is by all standards from a middle class in Nigeria. She is integrated into American life style and her ways of life change – her identity, her accent, her hair style and her social life style. But she reclaims her identity as an African when a telemarketer compliments her on phone for sounding like an American. She asks herself, 'Why was it a compliment, an accomplishment, to sound American?' (175) She decides that the compliment is 'because she had taken on, for too long, a pitch of voice and a way of being that was not hers. And so ... resolved to stop faking the American accent' (175). The decision is a very big landmark in her diasporas evolution.

She feels ‘a rush of pleasure from giving the ‘t’ its full due in advantage’, from not rolling her ‘r’ in ‘Haverhill.’ (175) Ifemelu rejects the imposed identity as she resolves to speak in her original accent to claim her rightful identity.

Ast rebels against the one-sided history she was told by her grandmother and in self-emancipatory mood, travels down to Africa to see things for herself. Ifemelu and Ast are forced by the American environment to ‘forget’ their African history as well as themselves as Africans. Realizing their real selves preoccupies their mind that they have to struggle to go down to Africa for their real selves and original identities. In *Osiris Rising*, remembering and retelling are very powerful tool used by Ast’s grandmother to get Ast’s attention and interest back to Africa.

There is the problem of identity to African women. They need to claim their identity and Patricia Collins describes it as ‘outsider within’ (31). Women have to make use of ‘I’ which Minh-ha says has ‘Infinite layers’. Identity is not static, it changes severally depending on whom one encounters. When fixed identity is de-stabilized, fixed relations of gender is equally disorganized. When this happens, women can redefine their cultural, racial and historical difference. This is what happen to both Ast and Ifemelu as they go further to look for their identity and history.

Stylistic Features of the Texts under Study

The novels are similar in structure. They have the same visual or physical appearance. In the first place, the four of them are all prose fictions. They are written with the everyday language and in a free-flowing manner without being patterned into any metrical or rhythmic unit. They are all written in chapters though Cole’s chapters are usually short.

While *Americanah* is not told chronologically but is divided into three separate periods in Ifemelu’s life which are chopped up and weaved together throughout the book, *Call me by my Rightful Name*, *Osiris Rising* and *Everyday is for the Thief* stories are chronologically told. *Americanah* is non-sequential. The plot is sporadic and episodic because of the

disillusionment, disappointment and depression caused by the corrupt government in Nigeria and racism in abroad. The three phases of the novel are; Ifemelu teenage years in Lagos, her experiences of first moving to the United States and her subsequent move back to Nigeria after living in the States. *Americana*'s story is like a braid, the events are twisted like a braid. Ifemelu's story starts when she is growing up in Nigeria, at a tender age. Aunt Uju comes into her life and in high school Obinze is added to the braid. Another strand of the braid is when Aunt Uju gives birth to Dike and her (Aunt Uju) leaving Nigeria finally. This is followed by Ifemelu leaving Nigeria and another strand is Obinze travelling to London, then Obinze's movement down to Nigeria and his getting married to Kosi. Another strand is Ifemelu coming back to Nigeria and the last strand is the rebuilding of the relationship between Ifemelu and Obinze in Nigeria. On the other hand, *Every Day Is for the Thief* is interwoven with original photos by the author. It is arranged sequentially. *Call Me By My Rightful Name* and *Osiris Rising* are arranged sequentially. In *Osiris Rising*, one event smoothly leads to the other one.

Modernism which is a recent style in literature involves newness in manner of writing. It equally offers the handling of sexuality as part of literary style in modern literature. In view of the above, Onukaogu and Onyerionwu write:

Without doubt, one of the most defining characteristics of contemporary (especially 21st century) Nigerian literature is the demonstration of almost extreme and sensual liberties. The conscious imaging of sexuality has become such a dominant feature in Nigerian and African literature as a whole... For the average Nigerian writer, sexuality has become more of a rule than a taboo. (174)

Osofisan agrees with the above when he writes that older generation writers do not write about romantic love and sex "except in the deflected language of metaphors and refringent echo...."(89). Ayi Kwei Armah's *Osiris Rising* is a good example of modernism. He writes:

He laughed, reaching under her nightgown to rub her right nipple. She stiffened. Here again, when she touched upon his safety, he'd found the means to silence her. Yet she

responds to his touch with desire. But when he tried to slip into her, she stopped him.

‘What’s wrong?’ he asked, sounding pained.

‘I’m off the pill’, she said ‘Stopping for two months. You’ll have to use a condom. You have any around?’

‘Possibly,’ he said. But instead of getting up he continued caressing her. Again she stopped him to ask why.

‘Ast, don’t stop me,’ he said, not now.

She let him in. It was a pensive kind of lovemaking this time, silent, as if a gap had come between them across which they were yet to learn to communicate. But, by the end, she’d lost her remaining fear, and the sense of her union was total as they came. (277)

In *Americanah*, Adichie writes

...She leaned in and kissed him, and at first he was slow in his response, and then he was pulling up her blouse, pushing down her bra cups to free her breasts. She remembered clearly the firmness of his embrace, and yet there was, also, a newness to their union; their bodies remembered and did not remember. She touched the scar on his chest, remembering it again. She had always thought the expression ‘making love’ a little maudlin; ‘having sex’ felt truer and ‘fucking’ was more arousing, but lying next to him afterwards...(447)

The remaining two authors, Isidore Okpewho and Teju Cole never discussed sexuality in their texts used for this work, though Teju Cole is a 21st century writer.

In *Every Day is for the Thief*, we read or hear the stories from the horse’s mouth; this helps the reader have direct intimacy with the narrator instead of the author. *Every Day is for the Thief* is narrated by a nameless narrator, an observer who is an eye witness to all the events. Its point of view is third person objective. *Call Me By My Rightful Name*’s point of view is third person limited thus the story is told from only a character’s - Otis Akimbowale Hampton point of view who is the only one dictating the action. Readers can comfortably

make their objective interpretations after getting the subjective accounts of the characters. *Osiris Rising* is a story told from Ast's point of view, an all-knowing narrator. The point of view used in the novel is third person omniscient. The story runs along the opinion of Armah's political and cultural principles. *Americanah* is told from the consciousness of two major characters (Ifemelu and Obinze, each is both the observer and the observed) that tell the stories from different perspectives. *Americanah* point of view is third person omniscient point of view. Ast and Ifemelu interpret the thoughts and feelings of any character any time.

Although they all employ parallelisms, simple and non-simple sentences, Armah in *Osiris Rising* uses symbolism rooted in ancient Egyptian mythology. He uses 'ankh' which symbolizes 'life', 'maat' which symbolizes 'justice', Asar symbolizes Osiris (the Egyptian god), Ast refers to Isis (Osiris' sister who later became pregnant for Osiris) and Seth symbolizes Set (Osiris' brother who later killed him). Adichie uses the 'hair' and 'accent' as symbols of racial discrimination describes how blacks struggle to relax their hair and change their accent to be accepted pages 12, 203 and 252. The four authors blend their works with different types of writing – figurative, analytical and documentary.

Adichie in *Americanah* tries to deconstruct issues by expressing her artistic thoughts using Igbo vocabulary. These Igbo phrases are used to convey communication, states of mind, feelings, opinions and expressions of affection. In one of her statements in an interview, she admits that:

Igbo is a major influence since most of my characters speak it and since I mutter in Igbo when the writing is not going well. Language and style are very important to me; I am a keen admirer of good prose stylists and I can tell right away which writers pay attention to style. I care about the rhythm of a sentence. I care about word choice. I much respect poetic prose done well. (Tunca: 2008)

It is deduced from the above that Igbo language plays a vital role in Adichie's writings as well as English. Adichie uses Igbo words intermittently in narrating *Americanah* - 'o di egwu' (47), 'Ama m atu inu'(61), 'adi m ime'(83), 'Ifem kedu?'(99). Adichie also uses some local words like 'woman wrapper'(63), 'aje-butter'(60). Cole equally uses Yoruba

words like ‘eyin ti l’owo, awa naa gbodo l’owo’ p.106, ‘adire’ and ‘knaben wunderhorn’ p.41. Okpewho uses Yoruba words like ‘iya wa maji’, ‘babalawo’(149). ‘emi ni yen’, ‘omo jagunjagun alaya inaki’ (257). All the chapters in *Osiris Rising* bear Egyptian names like Nwn, Nwt, Rekhit, Set, Asar, Lawr, Rwwt, Lenw, Jehwty, Irty and Dwat. It is observed that both English and local languages are necessary part of migrant identity formation in the globalized world. Generally, the four authors use a highly standard variety of English. Adichie used neologism, she coined her own words. Words like ‘emailed’ p.26 ‘swaggering’ p.65

On the graphological level, the four novelists use devices like graphological devices such as the period, dash, hyphenation, capitalization, italicization, ellipses and so on. Adichie abuses the use of capital letters as we can see on page 340 where she writes: ‘BY THE TIME Boubacar told her about the new humanities.....’ This repeats itself in the beginnings of some other paragraphs and after periods - pages 310, 311, 141 and so on. Teju Cole abuses the use of dash as peoples’ conversations in each page begins with a ‘dash’. Okpewho also abuses the use of capital letters and periods as he can use them to start paragraphs like Adichie - BOSTON, MASSACHUSETTES. A VOICE CAME ONE night.....(3). Armah writes the article ‘Who We Are and Why’ in italics (21). Italics are usually limited to highlighting new words, borrowed terminology or mother tongue vocabulary but Adichie uses it for foregrounding purposes like the message she sent to Obinze p.25, Ceiling kedu? Hope all is well... (53). Another one is testimony given in the church p.53

Okpewho and Cole use poetry mainly because of the psychological effect on the characters in the novels and because of the corrupt government examined in the stories. The authors employ poetry as a narrative style. Okpewho uses poetry at the beginning of each part of the three part-divided novel. He uses poems of traditional, spiritual, Jay Wright’s ‘the homecoming singer’ (76) and Christopher Okigbo’s ‘Distances’ (154). ‘Tiger’ poem of traditional spiritual is the first poem: Hush, Hush, somebody’s calling my name

Hush, Hush, somebody’s calling my name

Hush, Hush, somebody’s calling my name

Oh my lord, oh my lord, what shall I do?

It is used to introduce and usher in as well as lead the readers to what the central theme of the novel is, 'homecoming'. Besides the first poem, the remaining two poems are used to sum each part of the novel. For example, the last poem reads:

From flesh into phantom on the horizontal stone
I was the sole witness to my homecoming...

Serene lights on the other balcony:
Redolent fountains bristling with signs

But what does my divine rejoicing hold?
A bowl of incense, a nest of fireflies?

I was the sole witness to my homecoming...

The above poem is used to sum up Otis travel down to Africa and his meeting the twins. This is actually 'homecoming'. Cole starts the story with a poem by Maria Benet. The poem in the same vein introduces the readers to the central theme of the story which is 'homecoming'. The poem reads:

The windows was one of many,
The town was one. It was the only one,
The one I left behind.

He comes back to his only town that he neglected for a long while. On the other hand, his second poem on page 49 which he used to wrap up chapter nine is personal creation about the dead. *Osiris Rising* has no poem but rather writes-ups like articles examples 'Who We are and why?', 'Recommendations on African Studies', 'History and Literature' (246-257). Adichie in *Americanah* uses blog write-ups to wrap up different events in the book. Example 'Understanding America for the non-American blacks: American tribalism'

p.184-185 was written after Dike narrated his story about 'sunscreens'. About how Dike was not given sunscreen in class because he is a black and Dike complains bitterly that he 'wanted to be regular' p.184.

Americanah is made up of seven parts, it begins and ends as a love story, a love story that travels and migrates, sees and learns because it seems to be the kind of love that no one dares to believe in anymore (love lost and rekindled). The book is also about poverty climbing to richness. *Call Me by my Rightful Name* is equally written in three parts. It is a story of lost but found identity and love. *Osiris Rising and Every Day is for the Thief* are written in chapters only.

Proverbs are words of wisdom. They are usually short sentences and are used to express wisdom and universal truth. Ruth Finnegan defines proverbs as 'a saying in more or less fixed form marked by shortness, sense and salt and distinguished by the popular acceptance of the truth tersely expressed in it'(393). Proverbs are African oral literature elements. They spice up oral conversations in Africa. Achebe in *Things Fall Apart* said that 'among the Ibo, the arts of conversation are regarded very highly, and proverbs are the palm-oil with which words are eaten'. African literary writers use them to show the Africaness of their works. Adichie and Cole show their Africaness as they employ proverbs in their works. In *Americanah*, Adichie uses some proverbs just for the fun of it as Ifemelu and Obinze compete with each other to know who speaks Igbo better. Some of them are:

- ❖ Akota ife ka ubi, e lee oba (61).
- ❖ Acho afu adi ako n' akpa dibia (61-62)
- ❖ E gbuo dike n' uno, e luo na ogu agu, e lote ya (62).

The title of Teju Cole's book is a proverb and he introduced the story with same proverb just before the title page 'Ojo gbogbo ni t' ole, ojo kan ni t' olohun'. Armah and Okpewho did not use proverbs in writing their two works under study. The 'kinky hair' in *Americanah* is metaphorical as it depicts blackness and its identity.

CHAPTER FIVE

CONCLUSION

This study shows that Ayi Kwei Armah, Isidore Okpewho, Ngozi Chimamanda Adichie and Teju Cole's preoccupation in their examined literary texts is the portrayal of diaspora and their return in their fictional settings. This is achieved through the methodical frame work provided by Cathy Caruth and Kali Tal's trauma theory, Stryker Sheldon and Burke Peter's Identity theory and Sigmund Freud's psychoanalytical theory where the issues on the diaspora produce the cause and effect. This makes it possible for the researcher to examine carefully the various forms, causes, and effect of diaspora on characters especially the protagonists. The themes that permeate their works are important tools to understand history which must have its' space in literature. The study shows that diaspora goes with the history of displacement, resistance, racism, suffering and gender issues; therefore it goes with trauma, identity issues and oppression. It's obvious that these authors see contemporary diaspora as a movement that took place in the twentieth century while slave trade, the one that produced the first diaspora in the west came into existence much earlier. The authors are motivated by passion to write their own version of African history probably because they are all aware that what has been offered as Africa's history has been constructed from western materials.

Armah, Adichie, Okpewho and Cole in opposing the colonial practices, attempt to prove Africa's historiography which our colonial masters never agreed with. Armah looks at Africa's past through his interpretation of African history and myths. In *Osiris Rising*, Armah moves from the past through fragmented narratives and events towards the future which reflects the full title of the book, *Osiris Rising: A Novel of Africa's Past, Present and Future*. Thus Armah's vision is both backward looking and forward looking. Okpewho tries to bring African systems of belief to limelight. In tracing his protagonist's root, Okpewho makes reincarnation known to the world. In other words, he tells the world that Africa has culture and history. It is good to observe that from the four texts under study, the authors believe that the experiences of colonialism wipe out the pre-colonial African ideal and in its place, individualism born out of our colonial masters' selfish, egoistic and self-

centered interest is fixed. To Armah, to heal this wound inflicted on Africans by our colonizers, Africans need to offer the philosophy of ‘the way’, ‘the living way’ and ‘our way’ as sources of African values. To him, ‘our way’ aims at preserving knowledge of who we are and it knows no oppression, ‘the way’ is wholeness, destroys oppression and our destruction while ‘the living way’ equally knows no oppression. Adichie, Okpewho, Armah and Cole believe in one thing which is the reconstruction of the past for the purpose of social redirection.

Adichie’s *Americanah* explores corrupt Nigerian government and identity issues. It x-rays the corruption in Nigeria involving the government [military] officials, the incessant university strikes and blotted contracts awarded by the government to their friends. We read about how Ifemelu and others left Nigeria because of the strikes and government sell government buildings and other properties at next to nothing and award both existing and non-existing contracts to themselves.

In *Osiris Rising*, Armah looks at corruption, but from another dimension. There are issues of unfulfilled promises- like roads not built and unemployment which is the order of the day. People that are the elites and revolutionists are arrested, locked up, maimed or even killed because they demand for their rights and the rights of other citizens. People are bribed to shut their mouths up or to indict innocent people who are fighting for the rights of ordinary citizens. Any one that speaks for the liberty of these Africans is crushed and trampled upon by Seth Spencer Soja [SSS] and his men. Asar is followed and killed because he sensitizes people about the government ways of doing things through his articles. They set him up and he is killed by SSS. Ast is arrested by the State Security Service at the point of entry into Hapa because she has a copy of one of the articles titled ‘who we are and why?’

Isidore Okpewho looks at corruption but from a different angle. The Baale in Ijoke-Oke never wanted Otis to meet with the twins because the kingship (Baale) may be taken away from him. Pa Fadipe who stops him from this action is later killed and Otis’ house set ablaze by the Baale and his men just to frustrate Otis and probably force him back to US.

Every Day is for the Thief by Teju Cole is another novel that deals with corruption. There are issues of deceit; Nigerians are deceived by their past and present government. The write up by the pictures of Nigerian past presidents in the museum are deceitful. So many projects are left undone or if at all done, will be done haphazardly by the government. The roads are bad, there is no steady electricity supply, and the environment is dirty, polluted with the smoke from generators and projects are not well carried out and our enclitics are left to rot away. The writer explores the uncontrollable greed and urge to acquire more wealth not minding whose ox that is gored. In *Everyday is for the Thief*, *Osiris Rising and Americanah*, the writers expose African leaders greed and strong desire and itch to acquire more property and to enrich themselves and their friends irrespective of the fact that the masses suffer. In the novels, *Osiris Rising*, *Call Me by My Rightful Name* and *Everyday is for the Thief*, there are oppositions to corruption and victimization. In *Call Me by My Rightful Name*, we have Pa Fadipe who confronts the Baale openly. In *Osiris Rising*, we have Asar, Ast and some university lecturers. In *Everyday is for the Thief*, we have the narrator who tries to bring this corruption to limelight for all to see. In *Americanah* nobody cares to face the government but rather they are all interested in leaving Nigeria to travel out and look for a greener pasture. The four novels uncover the dark deals in Africa and beyond and bring them to limelight - their abuse of power and positions.

Okpewho, Adichie, Armah and Cole have the same thematic preoccupations because issues of Diaspora - both compulsory (seen in *Call me by my Rightful Name* and *Osiris Rising*) and voluntary (seen in *Americanah* and *Everyday is for the Thief*) are seen in the novels, then racial segregation and oppression are central themes in their works. In all the books, melancholia which is a feeling of great sadness characterized by hopelessness, pessimism, frustration and despair resulting from the loss of heritage and root and then the urge to go back to ones root is noticed in all the novels.

Other themes that are clearly written all over the texts are the themes of home coming and the quest for African identity. Diasporas these days walk through the door of 'return' while our ancestors (those sold during slave trade) walk through the door of 'no return'. Modern Diasporas keep in touch with their relatives and friends at home and also create communities of the displaced to help them maintain their identity and attachment at home.

Modern exiles or Diasporas willingly leave their countries to pursue or look for economic and or educational progress, usually nursing the idea of returning home when they achieve their targeted goals. This idea of ‘return to the native’ is seen in all the new demands like new identity, language, culture and skills, so they all rush back to Africa to embrace their root and also help in building their nations for good.

Call Me By My Rightful Name examines the ramifications of the African presence in the Western world. It portrays the Western Nigerian political crisis of the 1960s. In other words, he tells the world that Africa has history. Armah shows the world that Africa has history and myth before civilization through the story of Isis, his wife and brother, Seth. He brings out oral literature and African myth to limelight. Cole tells us about Africans way of life showing that civilization has even done more harm than good.

This research finds out that post colonialism themes do not end abroad but are seen in the protagonists’ home countries as all the protagonists face displacement, disillusionment and alienation which leave them frustrated at ‘home’. Said’s utopia that post colonial literary texts are all about ‘the other’ is not farfetched and so materializes and shows in all the texts under study as the fragmented events unfold themselves to expose the diasporic tensions in the texts such as displacement, identity crisis, acculturation, hybridity and racism. Bill Ashcroft, Gareth Griffiths and Helen Tiffin in *The Empire Writes Back: Theory and Practice in Post Colonial Literatures* write that postcolonial cover(s) all the culture affected by the imperial process from the moment of colonization to the present day’ (2). The research proves the above statement right because due to culture change, Africans who later come back from US can no longer adjust to the way things are done in Africa.

This work has proved that the characters are traumatized both in Africa and abroad due to hybridity – a state of ‘in betweenness which is noticed in all the texts used for this study. The protagonists in the four novels – Otis, Ifemelu, the Narrator and Ast are not real Africans as they exhibit both their culture and the culture of the country they reside in. Otis does not speak his native language until he comes to live in Nigeria for two years. His parents especially his mum never liked Africa. When Otis visits Africa, his behavior perception and mannerism are never the same with his native people. Ifemelu’s visit to

United States made her live like Americans. She starts perming her hair. In Nigeria, she was an undergraduate in the university, the culture changed after colonization because colonizers introduced education, their language, medical care, buildings and so on. These new introduction are now fused with our system and which automatically changed our original culture. With this, a lot of people start to leave Africa for better education and social life. Ast, an African by origin comes down to Africa with modern way of living. She does not behave like a typical African – she made love with Asar in the bank of the sea in a broad daylight. Apart from this, her language and reasoning is not African. Asar is also hybrid, his dressing, education and perception makes him half African and half white. The narrator in *Everyday is for the Thief* cannot fit in well to the Nigerian system. His perceptive language and way of life changed. Though he accepts the changes in him and the city but he does not feel comfortable living in Nigeria because he does not feel and reason like real Africans. In general, Africa has changed a great deal due to colonization and there is no going back. This is the exact reason why there is imposed identity – the four protagonists’ new identities imposed on them indirectly by our colonizers. The imposed identity is pronounced in all the texts because the authors of these texts are descendants of the colonized. As Ann Dobie puts it, postcolonial literature is that ‘literature written in English by people in formerly colonized countries, some of it authored by colonizers and their descendants, but more of it by those they colonized...The subject matter...is marked by its concern for ambiguity or loss of identity...colonial subjects practice mimicry – imitation of dress, language, behavior, even gestures.

This study reveals that the forms of diaspora involved in the texts are forced and voluntary diaspora. Two novels discussed in this research – *Osiris Rising* and *Call Me By My Rightful Name* depict the first type of diaspora which is the forced diaspora. Ast and Otis are descendants of slaves in United States of America. Their forefathers were forced to leave Africa as slaves to work in plantations in America. In this case, they are not expected back but in the texts, their grand children traced their roots back to Africa. Voluntary diaspora is seen in the remaining two texts – *Americanah* and *Every Day is for the Thief*. The protagonists, Ifemelu and the Narrator and other characters like Obinze, Aunty Uju, Ginika, Emenike and others leave Nigeria in their adolescent stage and in *Every Day is for the*

Thief, the narrator leaves to find better standard of living in US in his youth. In *Osiris Rising*, Asar leaves to get educated and enable him fight for his people's standard of living and corrupt society while Seth Soja Spencer travelled abroad for education. Ast's grandparents migrated to America as slaves and equally Otis grandparents became black Americans as slaves. These grandparents' migrations are triangular while Ifemelu and *Every Day is for the Thief*'s narrator is quadrangle. Ifemelu and the Narrator later rush back home irrespective of the fact that they made it over there. . At 'home', they are faced with another type of problem though Ifemelu feels more relaxed and at ease in Africa, stops her race blog and according to her 'Race doesn't really work here. I feel like I got off the plane in Lagos and stopped being black' (476). Adichie in an interview published on November 4th, 2014, states that *Americanah* is a novel about leaving home and going back home-what home means.

It is good to note that this study discovers that there is a relationship between colonization and bad, wicked, evil and ugly government in Africa. Colonization ushered in slave trade which helped in introducing intrigues and corruption into African system. Colonization equally brought about civilization which made it possible for our colonizers to force their own culture on Africans believing that theirs was superior while African's inferior. With this, education, mode of dressing, transportation, language change which results to hybridity. This opens black people's eyes and the idea of leaving the continent for better standard of living comes into existence. This work concludes that colonization brought about diaspora.

The work further reveals that effects of diaspora on the protagonists and their solutions are quite different and all the protagonists in the texts have identity issues. Otis exhibits some schizoid conditions. This research showcases how the respective identity crisis is mediated. This work discovers that the only solution to their identity issues is returning to their father land (Africa). Finally, Otis travelling to Africa to locate his real identity solves his problem but makes him have dual identity as his name changes from Otis Hampton to Otis Akinbowale Hampton because he accepts his Yoruba identity, accepts his people in Ado Oke, learns their language, their food and the local politics. Though he later leaves Nigeria but it is for a while (probably to complete his education and marry Norma officially) as he

promises Awo firmly to be back to complete his unfinished business in his new found home. Identity theory which examines individual self – structure within the symbolic interaction between the self and its society examines the force that overpowers the protagonists – Otis, Ifemelu, Ast and the Narrator to an unavoidable search for their identity. This work deduce that Otis and Ast are not farfetched with the Stryker and Burke identity postulations as they move from their usual white social structures to African social structure. In the opposite, Ifemelu and the Narrator operate as members of the black as their in – group and the white as an out – group. They also agree with Stryker and Burke identity postulations as they move from Africa to America (another social structure). Otis and Ast operate as members of the white as their in – group, with the black as an out – group. This is so because they were born and brought up in America in the midst of whites and they never had any serious reason to question their association with the whites until Otis’ twenty first birthday and Ast’s graduation from the university as a Ph.D. holder. The four protagonists go through changes of self because of the external pressure experienced by them. Ifemelu and the Narrator are deviant while Otis and Ast are compliant.

The protagonists’ ability to revolt against imposed identity within a stereotypically structured American society presents them as being bold and courageous. They try to reject, resist and abandon the situation and pressure that will make them forget their original identity and behave absolutely like whites though Otis is forced to look for his root and the Narrator who comes back to his root rushes back to US because he is no longer familiar to noisy and dirty Nigerian environment. He actually has no one in Nigeria as his secondary school lover; Amina is now happily married with a kid. Ast is also forced to look for her identity by her grandmother. Ifemelu comes back voluntarily and never goes back. Ast and Otis accept to suffer in Africa to find their root while Ifemelu and the Narrator leave Nigeria to suffer and lose their identity in America. The protagonists’ acceptance and warm embrace of whites’ social standards unveils to them the wide margin between the blacks and the white. The structures of the white society help Ifemelu to return to Nigeria as she would always complain about race in her blog.

This work finally establishes that most of the characters experience trauma at home and abroad. The protagonists are all compelled to leave their country of origin by one force or

the other. In *Americanah*, Ifemelu is forced to travel out because of the rate of corruption in Nigeria, the Narrator leaves the country due to frustration and the poor relationship he had with his mother after the death of his father. It is so bad that he prefers staying in the dormitory 'with those military brats' (119) than staying at home with his mother. During holidays, he stays with his uncles and aunts. Finally, he is forced to leave the country after his secondary school education because according to him 'I needed to restart my life on my own terms alone' (119). According to Rotimi, the Narrator's friend '... life is hard in Nigeria, man. Life is very hard for the majority. We're all looking to get out. America, London, Trinidad, wherever' (92). People mainly leave Nigeria because of depression caused by poverty and corruption. Ast and Otis have no choice as their ancestors are migrants.

Ast goes back to Africa to look for her root and finally solve her identity issues. Even though her stay in Africa, Manda to be precise is not conducive, she has no plans of going back to the States. She has decided to identify with Africa. '...Ast still finds her home in a quiet community working to bring the continent's people together. The love of friends focused on the making of an African future absorbs her pained consciousness of a world destroyed' (cover page). Though the husband is killed, she never plans going back. It is crystal clear that going 'home' is actually the resolution in all the novels under study.

It is clear that the protagonists carry out most of their actions because they live outside Africa. If Otis' grand parents had not been sold as slaves, they could not have had Otis living in the US and so such schizoid problems and conditions Otis faces could not have arisen, same with Ast who is a granddaughter of a slave. Ifemelu and the Narrator face such problems in America because they travel out for greener pasture. These implications of diaspora on their actions are the diaspora tensions mentioned in this research which could have been avoided if they were not migrants. In the end, we have a kind of resurrection from the death and exile of consciousness and it is obvious that rigid boundaries and strong demarcating walls are identity issues that create diasporic walls. The researcher's contribution is that these walls have to be broken by diaspora literature to evolve new but unified identity.

However, this work has room for expansion as other researchers can go further and expand on this study by examining the discourse on diasporic tensions on other African postcolonial literary texts or novels. They may study or research critically on any of the authors dispossessed or displaced character. There may also be a comparative analysis of the major characters or different protagonists in the texts. The researcher used a systematic theoretical framework to study the migrants in the four texts and yet there is still lacuna to be filled by other researchers who may wish to look at the dilemma of other immigrants in many other African texts or open up another means of looking at the concept of diaspora.

Finally, it is obvious that their only solution to the diasporic tensions is to go home to Africa though there are still problems in Africa but at least racism is not among them. This work showcases the problems of contemporary African migrants while in Africa and abroad and believes that with the help of literary writers and critics who write these problems and experiences exactly the way they are, the problems will come to an end in no time. Therefore, let us keep our fingers crossed and wait for the future to unfold itself.

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