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**Hybridity, Trauma and Resistance in the Third Generation of
African Writers' Novels: A Post-colonial Reading of Tsitsi
Dangarembga, Amma Darko and Chimamanda Ngozi Adichie**

Présentée par:

Koffi Noël BRINDOU

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Président du Jury

Monsieur Kofi ANYIDOH, Professeur des Universités, University of Ghana – Legon

Directeur de thèse

Monsieur Daouda COULIBALY, Professeur des Universités, Université Allassane Ouattara

Examineur

Monsieur Silue LEFARA, Professeur des Universités, Université Félix Houphouët-Boigny

Rapporteur

Monsieur Kouamé ADOU, Professeur des Universités, Université Allassane Ouattara

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For my son
Prince-Smith BRINDOU,
And my wife
Aboubla Anan BROU

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ABSTRACT:

This thesis analyzes the concepts of hybridity, trauma, and resistance in novels by three third-generation African authors: Tsitsi Dangarembga, Amma Darko, and Chimamanda Ngozi Adichie. It argues that characters from ex-colonized societies bear a hybridity which enables them to undo cultural hegemony deriving from Western colonialism. Using post-colonial theory, the thesis concludes that hybridity is a strategy of resistance to the cultural trauma generated by the clash of cultures.

Keywords: Hybridity, Migration, Post-Colonialism, Resistance, Third-Generation, Trauma.

RÉSUMÉ:

Cette thèse analyse les concepts d'hybridité, de traumatisme et de résistance chez trois romancières de la troisième génération des écrivains africains: Tsitsi Dangarembga, Amma Darko et Chimamanda Ngozi Adichie. Elle postule que les personnages issus des anciennes sociétés colonisées se caractérisent par une hybridité post-coloniale qui leur permet de surmonter l'hégémonie culturelle engendrée par la colonisation occidentale. Ayant pour cadre théorique le postcolonialisme, cette thèse conclut que l'hybridité est une stratégie de résistance au traumatisme culturel provoqué par le choc des cultures.

Mots-clés: Hybridité, Migration, Post-Colonialisme, Résistance, Troisième génération, traumatisme.

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GENERAL INTRODUCTION

The dissertation is entitled: “Hybridity, Trauma and Resistance in the Third Generation of African Writers’ Novels: A Post-colonial Reading of Tsitsi Dangarembga, Amma Darko and Chimamanda Ngozi Adichie.” Through this topic, the stance is that the authors of third-generation African novels paint post-colonial worlds in which colonization, migration, and globalization undergone by the colonized subjects occasion their cultural hybridity, which not only traumatizes them but also gives rise to their resistance to cultural hegemony.

It is worth mentioning that if at the beginning the choice of this topic stems from the desire to push further the analysis of the Master’s Thesis “The Trauma of the Post-Colonial Subjects: A Study of Tsitsi Dangarembga’s *Nervous Conditions*,” the impetus to study hybridity, trauma, and resistance in the third-generation novels derives from the necessity to explore issues of hybridity moulded by post-colonial phenomena that the authors portray. The novels that constitute the corpus are Tsitsi Dangarembga’s *Nervous Conditions* (NC, 1988) and *The Book of Not: A sequel to Nervous Conditions* (BN, 2006), Chimamanda Ngozi Adichie’s *Purple Hibiscus* (PH, 2003) and *Americanah* (AM, 2013), and Amma Darko’s *Beyond the Horizon* (BH, 1991) and *Between Two Worlds* (BTW, 2015).

Not only do the novels disclose post-colonial hybridity as a symptom of colonization, migration, and globalization, but they also shed light on the trauma and resistance that the colonized subjects undergo. The study investigates post-colonial hybridity in novels by Dangarembga, Adichie, and Darko because they bear literary traits that are tropes of post-colonial hybridity. The choice of novels from different origins – Zimbabwe, Ghana, and Nigeria – is to show how the realities of the colonized subjects that each writer depicts converge to post-colonial hybridity. The corpus is constituted of female writing. This is to reveal

the contributions of African female writers to the battle against hegemony in post-colonial culture.

Dangarembga, Adichie, and Darko represent cultural hybridity and its effects on Africans from colonization up to the present day. Their post-colonial cultures comply with Bill Ashcroft et al.'s standpoint of hyphenated post-colonial with a "'post' to separate itself from chronology or from spatial boundaries" (195). For that reason, the concept of "post-colonial" is used in the dissertation to refer to direct and indirect colonization. It covers the periods of direct colonization, independence, cultural colonization, and globalization.

The novelists portray the evils of colonization on the colonized people. They portray protagonists who stand as subalterns. Their African protagonists are what Gayatri Chakravorty Spivak coins as subalterns. Their "reason for failure most often given is the much greater scope, organization, and strength of colonial authorities" (*In Other Worlds* 199). For that reason, like the concept of "colonized subject," the concept of "subaltern" is used in this dissertation to refer to the colonized Africans. Whenever these concepts are used in the dissertation, they refer to the protagonists who are classified as Africans.

The effects of Western hegemony from colonization to the present reach their peak when writers describe Africans' ways of living in community as affected by Western individualism. When the Africans set themselves in Western culture, they no longer live in peace with their traditional communities. They enter into conflictual relationships with their traditional families. For that matter, the present study uses the concept of community to represent Africans and their territories. In contrast, the study resorts to the concept of society whenever referring to Westerners and their societies.

Cultural hybridity, which is a thematic preoccupation of third-generation female writers, is not foreign to post-colonial African literature. Since the advent of colonization, cultural trauma and resistance have never been disconnected from inspiring literary production in Africa. When writing “Colonialism, Neocolonialism, and Postcolonialism,” Simon Gikandi highlights this stance: “It is hard to find an African literature that has completely escaped the colonial influence. That influence ... reflects the trauma of colonial encounter” (169). Gikandi’s insight does not depart from what Homi K. Bhabha coins as post-colonial hybridity. As Michael Ryan’s *The Encyclopedia of Literary and Cultural Theory* puts it, Bhabha coined the term hybridity to signify “the intermixing of cultures that has occurred as a result of colonialism” (636).

Homi K. Bhabha coined the concept “hybridity” to refer to the cultural encounter between colonizers and colonized in *The Location of Culture*. As the colonizers migrate to the African territories, they set Western culture as one. Though the colonizers migrate to African communities where traditions already exist, they impose the imported culture as the only culture worth existing. But the colonized subjects transgress such an imposition of cultural borderline. They infuse African traditional cultures with Western culture. The infusion brings the imported culture to stand not as a monochromatic culture but as a compartmentalized unit.

Homi K. Bhabha introduces the concept of post-colonial hybridity to demonstrate that the colonizers’ politics of maintaining cultural purity and fixity in the colonized territories are disrupted by the colonized people. As colonizers refuse to recognize the traditional cultures, the colonized inhabitants incorporate these traditions into Western culture. Western culture shifts from fixity and purity to a compartmentalized culture mixed with the cultures of the conquered territories. It is worth recalling that the cultural mixture is what Simon Gikandi

brings to light when he writes: “It is hard to find an African literature that has completely escaped the colonial influence. That influence ... reflects the trauma of colonial encounter” (169).

In the post-colonial African literature, the colonized communities allow their traditions to be infused with Western culture to resist the colonizers’ culture as the only culture. For the colonizers, the only culture that is worth existing in the colonized communities is Western culture. The traditions do not have to be considered as cultures. To resist this cultural hegemony, the colonized subjects either appropriate Western culture through school education or they make their cultures be infused with Western culture via abrogation. In this condition, culture becomes “less than one and double,” as Bhabha puts it (116). This process of doubling the culture is conflictual, as demonstrated by the first and second generations of post-colonial African writers. It sets both colonizers and the colonized in an antagonistic relation. Attention is directed to the prototypical novel of post-colonial first-generation literature, *Things Fall Apart* (1958), written by Chinua Achebe. Likewise, attention is directed to the second-generation novel *Second-Class Citizen* (1974) written by Buchi Emecheta.

Chinua Achebe, a pioneer of first-generation post-colonial African literature, writes *Things Fall Apart* (1958) to deal with cultural clash and “the trauma process in which this African culture loses its autonomy in the face of the colonial encounter” (Gikandi, *Encyclopedia of African Literature* 234). In addition, in her novel *Second-Class Citizen*, Buchi Emecheta, a prominent writer of the second generation of postcolonial African literature, throws light on the difficulties encountered by the process of cultural hybridity.

Although cultural hybridity and its trauma abound in the literary productions of post-colonial African writers, this study is particularly concerned with a literary production in which post-colonial hybridity results from colonization, migration, and globalization. It is for that reason that the study is centrally interested in what literary scholars have distinguished as a “third generation” in the post-colonial African literature.

To preclude any misunderstanding of “third generation” in post-colonial African literature, it is relevant to maintain that as the literature of the third generation is being discovered, critics respond to the concerns of that literature. Willem Jacobus Smit gives the reasons that occasion the birth of the third-generation literature. Smit asserts that the anticolonial literature, “despite providing a point of departure for the study of related writing, is overburdened by temporal specificity. Being bound by historical events, it effectively loses sight of the scope of ... themes which are not determined by colonisation” (4). In addition to that, Stephanie Newell illustrates the aims of third-generation writers with Femi Osofisan’s words:

In place of the themes and styles developed by second-generation writers, authors since the 1980s have produced ‘metanarratives ... in which the protagonist’s identity (or, more correctly, identities) has become unstable, and inconstant, splintered into plural heteroglossic, and sometimes even conflictual phantome. (Newell 182)

Most of the third generation’s writers are from the 1980s. The concept of “third generation” is more focused on the particularity of post-colonial texts than on the newness of some of the post-colonial writers. Cultural fragmentation and cultural struggle are at the heart of the third-generation African literature.

To turn the spotlight on the specific case of Dangarembga, Adichie, and Darko, it can be said that they write to convey that the colonized Africans are fragmented by their post-colonial hybridity. As Louise Allen Zak puts it with the case of Amma Darko, “She seems to be representative of a new generation of West African women writers who follow in the footsteps of their predecessors but are faced with new challenges and opportunities” (Zak 12).

Like Amma Darko’s *oeuvre*, Adichie’s and Dangarembga’s novels disclose that the diverse identities of the colonized Africans create psychological trauma. The cultural hybridity that the novelists portray is moulded by post-colonial phenomena such as colonization, migration, and globalization. It is a hybridity that sinks the characters of the novels into trauma. But this hybridity also sinks them into resistance. The novels portray stories of Africans in trouble as their worlds are informed by cultural hybridity moulded by colonization, migration, and globalization. Critics fail to reveal such stories as a trope for post-colonial hybridity, which rouses trauma in the psyche of the colonized individual and resistance to cultural hegemony. The literature review on the novels gives evidence to support this position.

In the view of socio-criticism, Célestin Gbaguidi reveals the trauma of illegal migration in Amma Darko’s writing. Contrary to Gbaguidi, Mawuli Adjei deals with trauma with another approach. For Adjei, Darko adopts a rhetorical violence and narrative subjectivity to demolish the patriarchal exploitative system that traumatizes females. Vincent Odamtten considers the same topic in the context of globalization and materialism. For him, “the writer exposes human foibles and the conflicting nature of characters caught in a nation and world where personal political, economic, and historical forces threaten to destroy the fabric of communities fascinated and often blinded by the dazzle of globalization and materialism” (Odamtten 9).

As for Dangarembga's fictional works, critics reduce the contents to the trauma of post-colonial identity and resistance. As references to critics of Dangarembga's literary works, it is worth mentioning Podis and Saaka's *Challenging Hierarchies*, Robert J. C. Young, Michelle Lynn Brown, Juliana Makuchi Nfah-Abbenyi, Charles Sugnet, and Rosanne Kennedy. As far as Chimamanda Ngozi Adichie is concerned, critics such as Willem Jacobus Smit, Brenda Cooper, Jasmin Back, Ogaga Okuyade, and Serena Guarracino set her literary output in the context of the trauma of colonial hybridity and resistance.

The literature review reveals that some insights have been brought on the trauma and resistance of hybridity. The critics write in a specific context that needed to be understood and stood on for a genuine contribution, to appropriate from Hédi Bouraoui¹. In other words, none of the critics has analyzed the trauma and resistance endured by Africans stemming from their post-colonial hybridity. For this reason, this study argues that the colonized Africans portrayed by Dangarembga, Darko, and Adichie bear a post-colonial hybridity that traumatizes them. In return, they use this hybridity to undo the cultural hegemony that sinks them into entrapment.

The central question raised by the selected novels is formulated as follows: How can post-colonial hybridity be perceived in Dangarembga, Adichie, and Darko's novels? From the central question derive the following specific questions: What are the different forms of post-colonial hybridity in Dangarembga, Adichie, and Darko's novels? What is the impact of post-colonial hybridity on the Africans depicted by the writers? How does post-colonial hybridity help Africans to liberate themselves from cultural hegemony?

¹ "Fondamentalement, l'on ne peut écrire qu'à l'intérieur d'une tradition. Encore faut-il le savoir et pouvoir s'en libérer pour instaurer sa propre contribution, pour ne pas dire son originalité" (Bouraoui 49).

Post-colonial hybridity is the panacea for the issues raised in the third-generation novels. Its presence in the third-generation novels can be traced to the fact that “since the early 1980s, post-colonialism has developed a body of writing that attempts to shift the dominant way in which the relationships between Western and non-Western people and their worlds are viewed” (Young 2).

Post-colonial hybridity is also the concern of post-colonial feminists. As Robert J. C. Young puts it, “postcolonial feminism involves any challenge to dominant patriarchal ideologies by women of the third world. Such political activism may consist of contesting local power structures, or it may be a question challenging racist or Eurocentric views” (109). Put in Bell Hooks’s words, “feminism is a struggle to end sexist oppression. Therefore, it is necessarily a struggle to eradicate the ideology of domination that permeates Western culture” (24) to dominate. Novelists in the post-colonial African literature portray post-colonial hybridity to denounce Western cultural injustice. They paint protagonists who resist cultural hegemony. The protagonists use hybridity to struggle for their right to cultural well-being.

In the fictional worlds presented by Dangarembga, Adichie, and Darko, post-colonial hybridity can be viewed in three parts. The first part highlights the hybridity that arises from the encounter between Western and African communities. This part is composed of three Chapters. The first chapter presents colonization as the root of hybridity. Firstly, this chapter focuses on colonial translation to unveil colonial hybridity. Then, it emphasizes that as the local communities inherit schools and religions from Westerners, these institutions keep on hybridizing African people.

The second chapter throws light on the hybridity of migration. It analyses the poetics of migration as a writing technique used by the novelists to represent the hybridity of post-colonial migration. It argues that the novelists' writing style, borrowing passages from post-colonial theoretical and critical books, and African orality, is a post-colonial migration that transforms African cultures into post-colonial hybridity. The chapter also demonstrates how physical migration occasions the subalterns' cultural and racial hybridity. The third chapter highlights that global cultures in African communities are sources of post-colonial hybridity. This chapter analyses how African official languages, race, national or continental identities, and technology set them into post-colonial hybridity.

The second part deals with the trauma of post-colonial hybridity. It analyses how the post-colonial hybridity carried by the Africans sinks them into melancholia, testimony, and the ethics of memory. This second part comprises three chapters. The first chapter brings to the surface the melancholia of colonial hybridity. It demonstrates that the intermixing of colonial and traditional institutions causes Africans physical and psychic pains. Western schools discriminate against African students. This discrimination puts them in nervous conditions. Religions oppress the converts and marginalize the traditionalists in such a way that they rise into fear and hatred. The soldiers threaten the civilians with silence and dispossession. The government embezzles the country's economy. The threat and the embezzlement set the communities into anxiety.

The second chapter is concerned with testimony instigated by the hybridity of migration. It analyses that either Africans or Westerners suffer from Africans' migrations to the West. The West brings the migrants to experience cultural loss and marginalization. The colonial myth of the negro brings Westerners to rise into phobias and hypochondria when they see the diasporic subjects. The third

chapter deals with the hybridity of globalization as a phenomenon that accounts for traumatic memory. It demonstrates that the different cultures found within a global culture conflict with one another.

The third part is about the cultural assimilation used by the subalterns to undo cultural hegemony. It is organized into three chapters. The first chapter is about the Westernized Africans' consciousness and cross-cultural acts that bring cultural rectification. The second chapter is concerned with migrants' cultural differences to transvaluate and heal their culture. The third chapter is concerned with alterity and the escape of burden in global cultures. It analyses NGOs and diasporic investments as altered states that help the subalterns escape the burden of the state government.

PART I

COLONIZATION, MIGRATION, AND GLOBALIZATION: STATES OF HYBRIDITY

This section proves that colonization transforms African communities from their states of bearing only traditional cultures to communities that are mixed with traditional and Western cultures. After the departure of the colonizers, schools and religions remain in the colonized communities. Africans use these colonial institutions to mimic the imported culture. Africans also become hybridized as they migrate. Western cultural systems inherited from colonization bring the colonized Africans to experience disillusionment. African leaders embody Western cultural hegemony and constitute hindrances to the development of the local communities. To achieve their expectations, Africans migrate to the West. They migrate to the West for education and jobs. This migration transforms them culturally. Not only that, but also the novels under study are replete with cultural syncreticity occasioned by the novelists' use of intertextuality. The novelists' works incorporate texts from other writers. The imported texts bring the cultures that they carry to the different communities presented by the novelists.

The colonized Africans go through cultural hybridity as they live in a globalized world. They undergo hybridity and global identities as they transgress territories. Their use of technology is a sign of their hybridity in a globalized world. Colonized Africans use Information and Communication Technology to stay connected with their homeland when they migrate. Although they are in the West, they still communicate with their relatives in their traditional communities through technology. Though Africans are Akan, Shona, and Igbo, they are labelled respectively as Ghanaians, Zimbabweans, and Nigerians, or as Africans. These are Africans' global cultures.

CHAPTER I: COLONIZATION AND HYBRIDITY

Colonization refers to the hegemony of the colonizers and their cultural institutions in African communities. The communities at stake in this section are the Zimbabweans, the Nigerians, and the Ghanaians, portrayed respectively by Dangarembga in *Nervous Conditions* and its sequel *The Book of Not*, Adichie in *Purple Hibiscus*, and Amma Darko in *Beyond the Horizon*. These communities are exposed to hybridity moulded by Westerners and their cultural institutions in African territories. The African communities become products of Western political and educational apparatuses. Colonization helps Westerners to implant schools and religions in the communities through which Africans are hybridized. Despite the transformation, some traditional customs remain.

I– Colonial Translation

Robert J.C. Young writes: “Translation means to carry or to bear across As a practice, translation begins as a matter of intercultural communication, but it also always involves questions of power relations, and of forms of domination” (Young 138–142). It is the translation in the context of colonial domination that the novelists write about. In Dangarembga’s *Nervous Conditions* and its sequel *The Book of Not*, in Adichie’s *Purple Hibiscus*, and in Darko’s *Beyond the Horizon*, African communities are victims of Western cultural institutions. Schools, religion, and politics translate the different African communities into Western culture.

I. 1– Translated Communities

In Dangarembga's *Nervous Conditions* and *The Book of Not*, in Adichie's *Purple Hibiscus*, and in Darko's *Beyond the Horizon*, translation operates through Western political apparatuses, religions, and schools. The colonizers use the political apparatuses to domesticate the traditional communities. Robert J. C. Young writes that domestication is a Western act of "renaming geographical features in a landscape" (142). In the novels, the traditional communities are renamed by Westerners.

To begin with, on the cover page of *The Book of Not*, it is written that Dangarembga fictionalizes "the period from white-minority rule in Rhodesia, to the emergence of an independent Zimbabwe." This passage unveils that the colonizers translate the Zimbabwean traditional community. The British Empire renamed the Shona community. From Shona, the community became Rhodesia, which was part of the British Empire. Shona, as a traditional community, is also transformed into Zimbabwe, a state of the Commonwealth. The white minority rules Rhodesia as a colony. Their ideology is put into implementation while the Shona tradition is silenced. As a colony, the Shona community carries two cultures: Western and Shona cultures.

Chimamanda Ngozi Adichie begins *Purple Hibiscus* with "things started to fall apart" (PH 3). This passage is reminiscent of Chinua Achebe's debut novel, *Things Fall Apart*. Through this expression, Adichie moves the territory from its stage of Igbo traditional community to Nigeria as a Western colony. Nigeria, as a colony, is a compartmentalized territory. It is fragmented by colonization. The Igbo traditional community, as described by Adichie, is translated by the British Empire. The British renamed Nigeria as their territory.

The British use educational institutions to translate the subalterns' communities. School displaces the traditional community in *Beyond the Horizon*, in *Nervous Conditions* and its sequel, and in *Purple Hibiscus*. In Robert J. C. Young's view, "translation involves displacement, the carrying over and transformation of the dominant culture into new identities that take on material elements from the culture of their new location" (142).

In *Beyond the Horizon*, Mara voices: Missionaries build "Joseph Father of Jesus Roman Catholic school" (BH 5) in Naka. This conveys that, from a patriarchal community, the village of Naka bears colonial educational institutions. In addition to the traditional system, such as patriarchy, the community has a missionary school. The Naka community is thus displaced from a traditional community to a community mixed with both traditional and Western cultures.

The local inhabitants educate their children in the missionary school. Mara narrates that Akobi's father invests in Akobi's Western education. He "educates his son Akobi at the Joseph Father of Jesus Roman Catholic school, making his son the first child of Naka to earn a Form Four General Certificate" (BH 5). In addition to patriarchal education, school exists in Naka. The British people established their Catholic school in Naka, through which the local inhabitants are educated.

English becomes the language of education. It is thus the required language for jobs. Mara narrates that returning to Naka to become a farmer like his father is out of the question. Akobi rather works as "a messenger clerk at the Ministries" (BH 5). Akobi works at the Ministries because he received a school education. He possesses the required English language and culture for jobs. He therefore gets a modern job rather than the traditional work of farming. He

works in a Western cultural institution and refuses to return to work on the farms. In the attainment of Akobi's Western education, displacement leaks out in Darko's narration. School education displaces Naka inhabitants from their traditional culture to Western culture.

In Dangarembga's *Nervous Conditions*, the use of English as the official language is a sign that colonizers use schools to displace the traditional community into a modern society. Ma'Shingayi², Tambu's mother, voices:

It's the Englishness. ... It'll kill them all if they aren't careful. ... Look at them. That boy Chido can hardly speak a word of his own mother's tongue, and, you'll see, his children will be worse. Running around with the white one, isn't she, the missionary's daughter? His children will disgrace us. You'll see. And himself, to look at him, he may look all right, but there's no talking what price he's paying. She wouldn't say much about Nyasha. (NC 207)

English is the most important imported language that Ma'Shingayi brings to the fore when complaining. She unveils the takeover of the English language upon the traditional language. The death of the Shona community is not physical. It is cultural. It is the death of the traditional language. Since English is the official language of the Shona community, all the local inhabitants struggle to assimilate this imported language. Tambu, who, in *Nervous Conditions*, is educated in Shona tradition at an earlier age, is translated into a white girl in the *Book of Not*. Ma'Shingayi refers to Tambu as a white girl fluent in "English accent" (BN 18). But in *Orientalism*, Edward Said contends: "What our leaders and their intellectual lackeys seem incapable of understanding is that history

² Ma'Shingayi refers to Mainini, Tambu's mother in Dangarembga's *Nervous Conditions* and *The Book of Not*. So, both names are used to refer to Tambu's mother in this work.

cannot be swept clean like a blackboard, clean so that ‘we’ might inscribe our own future there and impose our own forms of life for these lesser people to follow” (Said xviii).

Westerners, being the leaders during colonization, think that they can completely erase Shona tradition to inscribe Western culture. Despite Westerners’ efforts to transform the Shona traditional community, some traditional practices remain. Though the community embodies the language of these invaders, some local inhabitants still practice the Shona tradition. Ma’Shingayi is the prototypical example of such traditionalists. Her complaint about the killing of her community by Englishness is a trope for conserving the tradition. Colonization translates the Shona community from the Shona language to two languages: traditional and English. The Shona community speaks English as its official language. Besides, the traditionalists, Ma’Shingayi, speak the Shona traditional language. The Shona community is thus polyglot.

In *Purple Hibiscus*, school displaces the Igbo community from the traditional language to the Western language. Kambili narrates school education in her family:

Jaja sat on my bed for a while longer before he went downstairs to have lunch; I pushed my textbook aside, looked up, and stared at my daily schedule, pasted on the wall above me. *Kambili* was written in bold letters on top of the white sheet of paper, just as *Jaja* was written on the schedule above Jaja’s desk in his room. I wondered when Papa would draw up a schedule for the baby, my new brother. (*PH* 23)

Kambili presents Western school education in the Igbo community. She shows that English is the language required for work. She mentions all the children’s education. She also mentions the future’s baby’s education. The new

generation of Eugene's family is affected by English. Before this new generation, Eugene was educated in a missionary school. His missionary education allows him to work in the mission. He is responsible for the Catholic church.

The fact of using English for education transforms this imported language into an official one. The Igbo inhabitants, here Eugene's family, are educated in English. As Edward Said contends in *Orientalism*, since culture cannot be swept clean like a blackboard to leave place for an imported culture, the traditional language still stands in the Igbo community. In addition to the English language embodied by Eugene and his family, the Igbo language is also embodied by some traditionalists such as Papa-Nnukwu.

Western religion is another imported institution that translates the subalterns' communities. The imported religion blasphemes against the traditional beliefs in the subaltern communities. Homi K. Bhabha contends that blasphemy is "a moment when the subject-matter or the content of a cultural tradition is being overwhelmed, or alienated, in the act of translation" (225). Edward Said mentions such a misrepresentation when he alludes to Karl Marx's stance for his epigraph in *Orientalism*. The epigraph reads: "They cannot represent themselves; they must be represented" (Said xii).

Westerners believe in the inability of the subalterns to represent themselves. For them, the subalterns must be represented. Nevertheless, as Edward Said writes, no image can be real, because images are "representations" (273). Like any representation, images are deformations. Westerners alter the traditional beliefs through representation. They represent the traditional religions as devilish. They show it as a religion that leads to hell and deserves God's punishment.

In the Shona community portrayed by Dangarembga in *Nervous Conditions*, the traditional beliefs incarnated by Ma'Shingayi are considered a sin. Babamukuru, a Westernized Shona inhabitant, considers Shona traditional beliefs a sin. Tambu reports:

Sin had become a powerful concept for me during my year at the mission, where we went to Sunday School and to church every Sunday without fail and were taught every time that sin absolutely had to be avoided.

It had to be avoided because it was deadly. I could see it. And now Babamukuru was saying that this was where my parents were, which meant myself and my sister too. ... It was complex problem, too complex for me to think my way out of, so I pushed it once more to the back of my mind. (NC 152-153)

Tambu shows that Westerners use Christianity to blaspheme against Shona traditional beliefs. Ma'Shingayi and Jeremiah, her husband, have lived by traditional beliefs since their youth. All their children are born in the tradition. But as Christianity transforms Babamukuru into a convert, he blasphemes against the traditional beliefs. For him, Jeremiah, and Ma'Shingayi live in sin and deserve to be punished by God because they live according to the traditional beliefs. He tells them that to be saved from such a devilish sin, they need to be married in the Catholic church. Babamukuru, in such a context, blasphemes against the traditional belief.

If the Catholic church blasphemes against Shona traditional beliefs in Dangarembga's *Nervous Conditions*, the Catholic church also blasphemes against Igbo traditional beliefs in Adichie's *Purple Hibiscus*. In Adichie's debut

novel, as Auntie Ifeoma tells Kambili and Jaja, Eugene's children, that Papa-Nnukwu is not a pagan but a traditionalist, Kambili voices:

I stared at her. Pagan, traditionalist, what did it matter? He was not Catholic, that was all; he was not of the faith. He was one of the people whose conversion we prayed for so that they would not end in the everlasting torment of hellfire. (*PH* 81)

Kambili's father is Catholic, but her grandfather, Papa-Nnukwu, is not. "We," as used in Kambili's voice, pronominalizes the members of Kambili's family and the Catholic church. She associates Babamuku's family with Westerners to become the "us," and the traditionalist Papa-Nnukwu with the pagans as the others. "We" in such a context brandishes the family's assimilation into the Catholic church. The Catholic, in such a vein, proclaims rejection rather than unity.

Eugene sets a complete separation between his Catholic nuclear family and his extended traditionalist family. He prevents his children from visiting their grandfather. When Auntie Ifeoma drives Kambili and Jaja to visit their grandfather, Papa-Nnukwu, the children relent before leaving the car seat to go to Papa-Nnukwu's compound. As Auntie Ifeoma notices such an attitude, she enters into conversation with them. Kambili narrates:

'Don't you want to come out?' Auntie Ifeoma asked, turning to Jaja and me.

I looked away. Jaja was sitting as still as I was. 'You don't want to come into your Papa-Nnuku's compound? But didn't you come to greet him two days ago?' Auntie Ifeoma widened her eyes to stare at us.

‘We are not allowed to come here after we’ve greeted him,’ Jaja said.

‘What kind of nonsense is that, eh?’ Aunty Ifeoma stopped then, perhaps remembering that the rules were not ours.” Tell me, why do you think your father doesn’t want you here?’

‘I don’t know,’ Jaja said. I sucked my tongue to unfreeze it, tasting the gritty dust. ‘Because Papa-Nnukwu is a pagan.’ (*PH* 81)

Eugene’s attitude against the traditional religion leads his children to preserve themselves by collaborating with Papa-Nnukwu. He brings his Catholic family to be separated from his traditionalist father. He sets a gap between the two families instead of a bridge. His Catholicism does not bind the new Igbo generation to the old Igbo generation. It rather divides the two generations. Eugene lines with Aimé Césaire when he writes: “After Scientific superiority and moral superiority comes religious superiority” (Césaire 70). Eugene’s Catholicism places this imported religion as superior to traditional beliefs. He presents Catholicism as a dominant religion while presenting traditional beliefs as an uncivilized religion. He shows that the new Igbo generation is Catholic. The Igbo community is now Catholic and is fighting against the continuity of the traditional beliefs. The Igbo community is thus a transated community. It is translated from traditional beliefs into Catholic beliefs. This is only the starting point, for colonial cultural translation sinks the colonized inhabitants into identity splitting.

I. 2– Split Identity

In the fictional worlds portrayed by Dangarembga, Adichie, and Darko, Western schools and religion split the identity of the local inhabitants. Homi K. Bhabha defines split identity to be a “culture of the ‘in-between’, the minority position that dramatizes the activity of culture’s untranslatability” (224). In the authors’ novels, colonization brings Westerners to uproot the traditional culture. They implant the imported cultural institutions in the Subalterns’ communities to uproot the traditional cultural systems. Despite that, some traditional practices remain.

In *Beyond the Horizon*, Akobi’s school education occasions his split identity. He lives between Western and traditional cultural boundaries. He was born to traditional parents and was raised for farming with his father. But he grew up going to a Western school. Mara voices: “Akobi’s father earned more respect for educating his son, Akobi, at the Joseph Father of Jesus Roman Catholic school, making his son the first child of Naka to earn a Form Four General Certificate” (*BH* 5). Akobi is educated and qualified in a religious school. This qualification allows him to do modern work different from traditional farming. With his Western education and qualification, he works as a “messenger clerk at the Ministries” (*BH* 4). A clerk is a modern work in the Ghanaian community. It is different from the farming that his father does. It is Western capitalist work.

Akobi’s Western education splits him between two identities. Akobi, who was born a farmer, is now a clerk. In addition to his farm identity, he bears a clerk identity. But he allows his Western cultural identity to dominate his traditional cultural identity. In the process of his Western education, Akobi “had tasted town life and was craving to further it in the city life. Returning to Naka

to become a farmer like all the rest who hadn't been to school at all, or even as an undertaker like his father, was for him out of question" (BH 5). Akobi gives more consideration to the progress of his Western culture than to his traditional culture. He opts for the Western capitalist world in the city rather than returning to Naka, the traditional village. While his parents live in the village, he lives in the town. His Western cultural education splits his life.

Akobi is no longer only a product of the traditional culture. He is a product of both the traditional and Western cultures. He bears different identities originating from Western and traditional cultural borders. He bears a Western cultural identity due to his education at Western schools. He also bears the Naka traditional cultural identity due to his birth to traditional parents. Not only does he hold a Form Four General Certificate, but he is also a messenger clerk at the Ministries. Yet, Akobi's father is a farmer. In fact, before being educated in school, Akobi used to go to the farm like his father. He has been a farmer like his father before going to school and becoming a clerk. Akobi, in this line of reflection, bears identities originating from Western and traditional cultural borders.

In Dangarembga's *Nervous Conditions* and its sequel, the female protagonist Tambu fluctuates between the Shona patriarchy and the Western school. Her cultural identity is not different from Akobi's identity in Darko's *Beyond the Horizon* and Babamuburu's family's identity in *Purple Hibiscus*. The different characters are all split between Western and traditional cultures. They were all born to parents with traditional educations, and are all educated in Western schools. Like all the other characters from the other novels, Tambu, in *Nervous Conditions*, was born to traditional Shona parents and is enrolled "as a student at the Young Ladies' College of the Sacred Heart" (BN 6). Tambu in this

context bears two cultural identities: Shona and Western. She is knowledgeable in both Shona and Western cultures.

Tambu, who was born to traditional parents, perfectly embraces the Western school. She goes to school and progresses in her education. She voices her perfect progression in Western cultural education as follows: “In any case, I was a teenager, and an intelligent one, who had been given a scholarship by the nuns of the Young Ladies’ College of the Sacred Heart. I was thereby being transformed into a young woman with a future” (*BN* 11). Tambu, in this context, bears a Western cultural identity in addition to her Shona traditional identity.

Western culture is not the only world in which Tambu lives. She also lives in the traditional cultural realm. During school time, she is at the mission. During holidays, she goes to the homestead to help her traditional parents with domestic chores and farming. She relates: “It was the end of May holiday.... I spent the holidays at the mission.... I did not have the heart to return three times a year to fetch water from the river” (*BN* 7). This passage shows that Tambu is used to going to the homestead for traditional activities, even if she is not willing to go at this time. She knows how to do the homestead activities because she was educated in the traditional culture before going to a Western school.

In the homestead, Tambu is destined to be a housewife. She is educated to be a domestic wife and to be prepared for marriage. Tambu, in this perspective, is split between traditional and Western cultures. She embodies cultures that originate from two borders: the Shona and Western worlds. Tambu is a prototype of Robert J. C. Young’s stance when he contends that “the superimposition of the colonial apparatus transforms indigenous cultures into the subordinated culture, ... the original cultures are reconstructed and translated. At the same time, certain aspects remain untranslatable” (Young

138–142). Though Tambu progresses in Western culture, she embodies traditional cultural features. She is educated to be good at domestic activities and traditional marriage.

Like Tambu, school education occasions the split of Nhamo's identity. Tambu's brother, Nhamo, grew up in the village and was used to doing traditional cultural activities. He was used to going to the farm with his parents. He was doing this traditional activity with much more consideration. His hard work brought him his parents' consideration and admiration. But as soon as he started going to school, he no longer considered the traditional cultural activities. This is shown by Tambu when she voices: "Any of the tasks he used to do willingly before he went to the mission, became a joke" (*NC* 7). The mission stands for Western school education. It is the new culture that Nhamo is embracing. On the contrary, the activities he was used to doing before going on the mission are the traditional cultural work. It is the farm. From this standpoint, the farm shows that Nhamo's first culture is connected to the Shona tradition. It consists of working the land. Then, Nhamo's second culture is related to Western culture. It consists of being educated in school.

Between school and farming, Nhamo opts for school at the detriment of farming. He qualifies the farm activities as a joke, a ridiculous activity. He rejects farming, though he grew up in a traditional farming family before going to school. Nhamo lines with Roy Osamu Kamada's standpoint when he contends: "School and Christianity had combined ... to destroy the traditional social structure" (Kamada 119). The mission in which Nhamo goes to school is both a religious and an educational place. The two imported institutions combine to transform Nhamo to hate and reject his traditional culture. The African tradition, which consists of a child being born to elevate his community, is transformed into a tradition in which the African child is born to promote an

alien culture. Though Nhamo bears both Western and Shona cultures, he embodies Western culture as dominant. He is hence split between the Shona tradition and Western culture.

Similar to Tambu and her brother Nhamo in Dangarembga's *Nervous Conditions*, Kambili and her brother Jaja's school educations in Adichie's *Purple Hibiscus* split their identities. The two children were born to Igbo parents and bear the traditional cultural identity. Their father and mother were born and grew up in the Igbo community, and can speak Igbo. Sometimes, the children speak Igbo with their "Mama at home" (*PH* 13), though their father prevents them from doing so. Their Igbo grandfather, Papa-Nnuku, is still alive. They visit him sometimes and can even speak Igbo with him, though their father dislikes them speaking it in public. This is shown by Kambili when she voices that Papa "did not like us to speak Igbo in public. We had to sound civilised in public ... we had to speak English" (*PH* 13). Kambili repeats "had to" to emphasize the imposition of English upon them. She uses the modal verb of obligation twice to show that speaking English is not an option. It is a must. On the contrary, they are forbidden from speaking Igbo in public, though they are capable of doing so. For that reason, the children use English, an imported language for communication.

Although Eugene's children go to school and receive qualifications, they still bear the traditional culture. Their school education fails to erase all their traditional language. They can still articulate some Igbo words to their mother and to their grandfather, though they are Westernized. Eugene's children, in this vein, concur with Frantz Fanon's following stance: "People never forget the past" (*A Dying Colonialism* 10). Eugene's children do not forget their traditional language despite their Westernization. They still bear the sequels of the traditional culture.

Like Eugene's children, Auntie Ifeoma in Adichie's *Purple Hibiscus* carries a split cultural identity. She was born into an Igbo family and educated in a Western school. She lives a double life. Contrary to the context of migration in *The Location of Culture*, where Homi K. Bhabha writes that "double-lives are led in the postcolonial world, with its journeys of migration and its dwellings of the diasporic" (213), Auntie Ifeoma's double-life is occasioned by her birth in the Igbo tradition and her education in a Western school. She collaborates with both Igbo and Western cultural worlds. She "asks if Papa-Nnukwu rose well in the morning" (PH 83). Notwithstanding that Papa-Nnukwu is a traditionalist, Auntie Ifeoma is in perfect collaboration with him. She drives her children, Eugene's children, and Papa-Nnukwu to the Igbo traditional ceremony. In a conversation with her children, Amaka, Obiora, and Chima, and with Eugene's children, Kambili and Jaja, to drive them to the traditional ceremony, Auntie Ifeoma says to them: "'We're going to pick Papa-Nnukwu, he will come with us'" (PH 80) to the *mmuo*. Contrary to Eugene's children, who bear Western culture as dominant and Igbo culture as marginal, Auntie Ifeoma embodies both cultures as equal. She does not appropriate Western education at the detriment of Igbo tradition. She does not practice one culture and denigrate the other. She practices both and gives them equal consideration.

Although Auntie Ifeoma is educated in a Western school, she does not abandon the traditional culture. She respects and values her Igbo tradition. She transfers the tradition to the new generation by taking her children, Eugene's children, to the traditionalist, Papa-Nnukwu, and to the traditional ceremony, *mmuo*. She has good collaboration with the Igbo traditional world. Likewise, she has a good collaboration with the Western cultural world. She is a university teacher, but she attends the traditional ceremony. Her good background in Igbo culture allows her to collaborate with the traditional customs. Yet, her good

education in a Western school permits her integration into the Western cultural world. Her split identity is fair.

In Auntie Ifeoma's conversation with Papa Nnukwu about missionary education, she tells him that she has been to "missionary school, too" (*PH* 83). She shows that, like Eugene, she has been educated in Western culture too. But she does not let this imported culture distort her traditional cultural values. She rather stands on her traditional cultural knowledge to progress in the Western cultural world. She asks the traditionalist Papa Nnukwu: "Let your spirit ask Chukwu to hasten my promotion to senior lecturer" (*PH* 83). In addition to bearing Igbo identity by birth, Auntie Ifeoma is identified as an intellectual through the "process of 'taking on' or 'taking in' a Western characteristic" (Cheng 69). She does not denigrate the traditional culture for her interest in Western culture. She rather integrates both Western and Igbo cultural worlds. Though she bears a split identity, she is not split by this identity.

II– Cultural Alienation

Western schools and religion occasion the alienation of the colonized people in the understudied novels. Shona, Igbo, and Naka communities, respectively, in Dangarembga's *Nervous Conditions* and its sequel, in Adichie's *Purple Hibiscus*, and in Darko's *Beyond the Horizon*, are alienated. Through the imported cultural institutions, to refer to Homi K. Bhabha, the local inhabitants "return to the performance of identity as iteration, the re-creation of the self in the world" (9). The colonised Africans re-create their cultural identities through school and religious education. They neglect their different traditional cultures. Their alienation is in perfect line with Albert Memmi's standpoint when he develops alienation to refer to the colonised people who turn their back happily

to their own culture and choose the coloniser's "language, dressed in coloniser's style and joyfully adopt every idiosyncrasy of the Europeans (10).

II.1- School Alienation

There is no doubt that Western cultural alienation is the determining performative function of the Western school in the Shona and Naka traditional communities, respectively in Adichie's *Purple Hibiscus* and Darko's *Beyond the Horizon*. In these two novels, the Ghanaians and the Igbo go to school to appropriate a Western education. They perform so well in this imported cultural education and neglect their traditional cultures to the point that they see themselves as Westerners. They act as Westerners and run away from their traditional practices. To provide evidence for such alienation to Western civilisation, attention is directed to Nyasha, Tambu, Nhamo, and Babamukuru in Dangarembga's *Nervous Conditions* and *The Book of Not*. In Darko's *Beyond the Horizon*, attention is directed to Akobi. These inhabitants mimic Western education at the detriment of their traditional cultures. When writing about the notion of cultural performativity, Homi K. Bhabha defines mimicry as "the sign of a double articulation; a complex strategy of reform and 'appropriation'" (86). Cultural performance in such a context that leads to alienation is precisely what children of the Shona community and Naka village experience during their Western education.

To begin with, Dangarembga's *Nervous Conditions* is replete with Cultural alienation worth revealing. The Shona inhabitants in this debut novel take Western schools as their model of education and do their best to perform well. Addressing Nyasha's school education in *Nervous Conditions*, Tambu narrates:

Although we were on vacation, she studied fourteen hours a day to make sure that she passed her 'O'levels. She worked late into the

night to wake me up regularly and punctually at three o'clock with a problem – a chemical equation to balance, the number of amperes in a circuit to be calculated, or an irregular Latin verb to be conjugated, although I was only in Form One and could not often help her. 'I have to get it right,' she would whisper with an apologetic smile. (NC 200)

Nyasha intensifies her Westernization. She wholeheartedly mimics Western education. She intensively studies her different lessons to pass her 'O'levels. Nyasha's mimicry echoes Frantz Fanon's standpoint when he writes: "The colonised turn into a kind of mimic man" (*The Wretched of the Earth* 13). Nyasha mimics Western culture to assimilate herself with Western people. She is in line with Albert Memmi's view when he sustains that the life of the colonised person parallels that of the colonial³ who

endeavour to resemble the coloniser in the frank hope that he may cease to consider them different from him. Hence their effort... to change collective habits, and their enthusiastic adoption of Western language, culture, and customs. But if the coloniser does not always openly discourage these candidates from developing that resemblance, he never permits them to attain it either. Thus, they live in painful, arid, constant ambiguity. (59)

Nyasha is assimilated into a Westerner. She learns Western cultural norms and bears its identity. She mimics Western education to pass her 'O'levels. The traditional community regards her as a white girl on account of her Western education. Her Westernization is so drastic that her traditional community has

³ "A colonial is a European living in a colony but having no privileges, whose living conditions are not higher than those of a colonized person of equivalent economic and social status." But such a colonial does not exist because they are all privileged, but only to a different degree. Therefore, this act of performativity is reserved for the colonized. (Albert Memmi, *The Colonizer and the Colonized* 54).

difficulty understanding how a Shona girl can be so embedded in Western cultural norms.

Nyasha's performance in Western education drastically alienates her from her traditional culture. She knows more about Western culture and less about the Shona tradition. She acts easily according to Western cultures. But she fails to respect the Shona cultural norms. Her failure to comply with the Shona traditional norms brings her traditional community to complain about her alienation. Referring to the local inhabitants' complaints about her Western style, Nyasha voices:

They did not like my language, my English, because it is authentic, and my Shona because it is not! They think that I am a snob, that I am superior to them because I do not feel that I am inferior to men ... and all because I beat the boy at maths! (NC 200)

Nyasha, who was born to parents with a Shona cultural background, is alienated. Her school education alienates her from Shona traditional culture. She is authentic in English and inauthentic in Shona. The inauthenticity of her Shona language is a metaphor of her alienation from Shona traditional culture. Her education shifts her from Shona traditional cultures to Western cultures. Her Westernization set her apart from her traditional community.

Besides Nyasha, Nhamo's Western education alienates him from his Shona traditional culture. He mimics Western education. His Western education starts in the village. Tambu narrates a conversation between Babamukuru and Jeremiah that presents Nhamo's education in the homestead before going to the mission:

It had been my uncle's idea that Nhamo should go to school at the mission After only the mildest of polite hesitations, during which he reminded my uncle that Nhamo's departure would result in more work on the homestead for the rest of us, he agreed to let my brother go. This happened when my brother was in Standard Three, which was in 1965, the year of my uncle's return from England. By that time, the end of 1965, my brother had already begun to distinguish himself by coming top of the class in his first two years of primary school and staying in the top five thereafter. (NC 4–5)

Nhamo successfully performs Western education in the village before Babamukuru returns from England. He successfully studies his different lessons and assimilates himself into Western culture. He is a mimic subject in the sense of Homi K. Bhabha, who writes that mimicry is an “effective strategy of...power and knowledge” (85). Nhamo acquires the top of the class due to mimicry.

From the village, Babamukuru transfers Nhamo to the mission to continue his Western education. Nhamo is no longer receiving his Western education in the village. He is now in a missionary school pursuing his education and is not willing to return to the homestead for the traditional activities. Nhamo's education evolves. From the village where a limited school offered him limited education, Nhamo is exposed to a good education in a well-equipped school. The new environment, favorable to a good education, allows him to perform well and to hate life in the homestead. Tambu voices:

Very soon after going to the mission, my brother stopped coming home to stay during the short vacations. Although he did visit occasionally with my uncle, he came back home to stay only once a

year when the school year ended and the maize year began. During the April and August holidays, Nhamo refused to come home, saying it was necessary to read his book ceaselessly to pass his examinations at the end of each year. (NC 6)

Nhamo makes great efforts to achieve his Western education. The ceaseless practice of his school education parallels that of the black man described by Frantz Fanon, who states that the black man learns the language of the colonisers and begins to “lock himself into his room and read aloud for hours desperately determined to learn diction” (*Black Skin, White Masks* 21). Nhamo’s great effort to achieve a Western education transforms him into a Westernized boy. It alienates him from his Shona traditional culture.

As Nhamo attends school in the village and at the mission, he alienates himself from the traditional culture. He neglects the traditional culture to the point of forgetting some words of the traditional language. Speaking Shona becomes a shame for him. He therefore responds in English when his relatives speak Shona to him. Tambu qualifies his transformation as a

terrible change. He had forgotten how to speak Shona. A few words escaped haltingly, ungrammatically, and strangely accented when he spoke to my mother, but he did not speak to her very often anymore. He talked most fluently with my father. They had long conversations in English, which Nhamo broke into smaller and even rougher phonemes. Father was pleased with Nhamo’s command of the English language. He said it was the first step in the family’s emancipation since we could all improve our language by practising on Nhamo. But he was the only one who was impressed by this inexplicable state my brother had developed. The rest of us spoke to Nhamo in Shona, to

which, when he did answer, he answered in English, making a point of speaking slowly, deliberately, enunciating each syllable clearly so that we could understand. (*NC* 52–53)

Nhamo is Westernized. He proudly dwells in the Western cultural world and is terribly alienated from his Shona traditional culture. He is a mimic man who complies with Robert J. C. Young when he contends that the colonised subject “translates him—or herself into the dominant culture by means of a mimicry” (Young 138). Nhamo is translated into the imported culture. He is good at English but bad at Shona. He bears an unfair double cultural identity.

Tambu performs school education like Nhamo. She goes to school and studies Western culture perfectly. Her great effort to assimilate Western education alienates her from her Shona traditional culture. She relates:

Having coped with these intellectual challenges for close on two years, I was far ahead of my peers in both general knowledge and general ability. So it was not in the least surprising that I performed brilliantly in that entrance examination, thereby earning the privilege of associating with the elite of that time, the privilege of being admitted on an honorary basis into their culture. (*NC* 178)

Tambu brilliantly performs in Western education. She even identifies herself among the elite. Her school education allows her to be an elite. But she is nowhere qualified as an elite in the Shona tradition. Her two cultures are unbalanced. She bears the imported culture as dominant and the local culture in the margin.

Tambu qualifies Nhamo’s transformation as terrible and inexplicable, but she is entrapped in the same alienation. She is intellectual, brilliant, and elite.

She is admitted, on an honorary basis, into the Western cultural world. Such an alienation is deepened when Babamukuru voices: “It is Tambudzai who worked hard for that scholarship” (NC 183). The scholarship is a catalyst for Tambu’s intellectual growth. It deepens her distance from the Shona traditional culture.

Tambu praises her Westernization. She perceives her development in the Western cultural world as a relief from the traditional burden. She considers her stay in the traditional world a burden. But she considers her development in the Western cultural world as a good progress. She voices:

Was I – I Tambu, lately of the mission and before that the homestead – was I Tambudzai, so recently a peasant, was I not entering, as I had promised myself I would, a world where burdens lightened with every step, soon to disappear altogether? I had an idea that this would happen as I passed through the school gates, those gates that would declare me as a young lady, a member of the Young Ladies College of the Sacred Heart. (NC 191)

Tambu’s Westernization takes an important evolution. From a peasant, she becomes a member of the Young Ladies College of the Sacred Heart. Her good performance in Western education gives her a scholarship to enter that school. She appreciates her Western cultural development and rejects her Shona traditional culture. She appropriates Western culture as dominant and the Shona traditional culture as marginal.

Tambu’s alienation is taken to a higher level in Dangarembga’s *The Book of Not*. She yearns to involve her traditional mother in Western education. Though her mother is from the Shona traditional cultural period, Tambu yearns to translate her into the Western cultural world. She voices:

I yearn to say to ... mother, 'I'll give you a book' so that she can sit first her grade seven and then her form two and then her O-Level certificate so that where there is a profound job of growing life to be done, the garden of it can be tended together. (BN 11)

Tambu does not stop her Westernization at her level. She yearns to extend it to her mother, who already dwells in the traditional world. She underscores the takeover of the dominant culture. Though she bears two cultures, she bears the tradition in a dying position and Western culture as dominant, to the point of yearning to extend it to her mother.

Like most of the Shona, Babamukuru is alienated. His Western education alienates him from Shona traditional cultures. He hates acting in accordance with the Shona tradition but likes complying with Western cultural norms. It cannot be denied that Babamukuru studied in England after his education in South Africa. Yet his schooling began in the Shona community before his migration. Tambu relates:

When Babamukuru completed his Standards on the mission, missionaries arranged for him to go to secondary school. This only became possible when a secondary school for people like my uncle Babamukuru had been built, which meant that he had to wait for some years in between. During this time and during his secondary-school years, they gave him odd jobs at the mission so that he could pay his fees and help his family. Then the government took him over with a scholarship to South Africa Then, missionaries offered him a scholarship to study in England. (NC 19, 14)

Babamukuru is deeply involved in Western education. Before migrating, his cultural performance begins in his home country. His elementary and secondary

education was achieved in his country before migrating. His education in the missionary school accounts for his desire to push further his Westernization and reject his traditional culture.

Babamukuru performs Western education. He is alienated. He is deeply immersed in Western culture. He echoes the following stance of Ngugi wa Thiongo: “Whether I was based in Kenya or outside, my opting for English had already marked me as a writer in exile. Perhaps Andrew Guff had been right after all. The African writer is already set aside from people by his education and language choice” (*Moving the Centre* 107). Like Ngugi, who is in exile, Babamukuru’s Western education sets him in cultural exile. He takes refuge in the Western cultural world.

Like Babamukuru in Dangarembga’s *Nervous Conditions*, Comfort, in Darko’s *Beyond the Horizon*, is a prototype of a Western cultural product. In *Beyond the Horizon*, Mara voices that Akobi loves Comfort because “she bathes with skin-bleaching soaps and applies skin-lightening creams, and does wonders with hot combs and creams to her stubborn kinky hair to turn it long, straight and silky” (*BH* 5). Comfort bleaches her skin and turns her hair to look like a Western woman. Akobi prefers Comfort to Mara based on Comfort’s use of Western products. Akobi is thus alienated.

Akobi’s alienation originates from the missionary school. Akobi’s father “educates his son Akobi at the Joseph Father of Jesus Roman Catholic school, making his son the first child of Naka to earn a Form Four General Certificate” (*BH* 5). It is because Akobi is educated in the missionary school that he is attached to Comfort, who uses Western skin products. Besides the alienation of school education lies religious indoctrination.

II.2– Religion Alienation

Western religion alienates the subalterns from their traditional beliefs. Missionary sinks the local inhabitants into alienation. In the realm of post-colonial theory, critics attribute alienation to missionary education. In his reflection on the effect of colonisation on the colonised subjects, Albert Memmi relates religious alienation as follows: “As long as he tolerates colonisation, the only possible alternatives for the colonised are assimilation Suppose the community has a festival. It is the coloniser’s holiday, a religious one perhaps, and is celebrated brilliantly – Christmas” (146–147). It is alienation that draws attention when consideration is given to Western religion in Shona and Igbo communities.

In Dangarembga’s *Nervous Conditions*, Babamukuru’s missionary education alienates him. When narrating the following grandmother’s history lesson, Tambu mentions that the grandmother

heard that, being similar in appearance to the wizards but not of them, for these were holy, had set up a mission not too far from the homestead. She walked with my uncle, with Babamukuru, who was nine years old and wearing a loincloth, to the mission, where the holy wizards took him in. They set him to work on their farm by day. By night, he was educated in their wizardry. For my grandmother, being sagacious and having foresight, had begged them to prepare him for life in their time. (NC 19)

The advent of missionaries in the Shona community occasions Babamukuru’s performance of Western religion. By practicing Western religion, Babamukuru becomes alienated. He is completely opposed to the traditional beliefs and practices while deeply embracing missionary education.

During Lucia's bigamous relationship with Takesure and Jeremiah, Babamukuru shows his alienation. Takesure suggests: "Maybe some medicine,' ... 'to fix Mukoma Jeremiah. Ehe! So that he cannot be influenced by that woman" (NC 145). To Takesure's suggestion, Jeremiah adds: "It is a matter for a good medium. A good medium to do the ceremony properly with everything – beer, a sacrificial ox, everything. We must call the clan and get rid of this evil—" (NC 145). Takesure and Jeremiah propose the traditional belief to resolve Lucia's bigamy. They believe that Shona traditional spiritual forces can help resolve the problem in their community since the community is traditional.

Contrary to Takesure and Jeremiah, Babamukuru rejects the traditional belief of the Shona community. He opts for Western religion to resolve Lucia's bigamy. Tambu narrates Babamukuru's attitude vis-à-vis the traditional beliefs:

'Jeremiah,' interrupted Babamukuru in an incredulous tenor, 'am I hearing you correctly? Do I hear you say you want to bring alcohol and – er – and witchdoctors here – into my home! Tonight, Jeremiah,' he said sadly, 'you are disappointing me. Every time you speak, senseless things come out of your mouth. Surely, my young brother, you know that what you are saying is impossible. I do not allow such things to happen here.' 'But, Mukoma –' began Tete. 'That is enough,' Babamukuru interrupted. 'What Jeremiah is saying cannot be done. I will not discuss it. But I have one thing I want to tell you.' ... I have been thinking [the problem] is the result of [Jeremiah] still living in sin. You have not been married in church before God. This is a serious matter, so I have been saving a little, a very little bit of money for a wedding for you and Mainini. (NC 145–147)

Babamukuru rejects the traditional belief as a religion that is not worth practising. He refuses to discuss the traditional belief as a solution. He qualifies the traditional practices as witchcraft and nonsense. He believes that the traditional belief is devilish. The religious doctrine held by Babamukuru goes along with Albert Memmi's assertion that "rejection of self and love of another are common to all candidates for assimilation" (165).

The majority of the extended family suggests traditional beliefs to solve familial problems. But Babamukuru changes this decision. He is for using Western religion to resolve the familial problems. This alienation of Babamukuru concurs with Sharon Luk's view when he contends: "Alienation refers to changes in the totality of the social structure as a result of living within the power relations of ... colonialism" (Luk 31).

Babamukuru's proposal of the Catholic wedding as a solution to the problem of the traditional family is a sign of his alienation. He bears the traditional beliefs in the margin and Western religion as dominant. Western education in this condition echoes Aimé Césaire's view: "After Scientific superiority and moral superiority comes religious superiority" (70). Babamukuru sees missionary education as superior to Shona tradition. That is why he rejects this traditional belief.

Tsitsi Dangarembga's debut novel remains faithful to the idea of religious alienation when reference is made to Babamukuru's image of "Father Christmas" (NC 124). The Shona community assimilates Babamukuru to the imaginary old man that parents use to tell their children that he brings them presents during the Christmas celebration. Babamukuru is the generous man who satisfies his community's needs during Christmas. He takes Western religion as his own religion and rejects his traditional beliefs as devilish. He

celebrates Christianity. He compels his community to celebrate them too. He observes “Christmas” and “Easter” (NC 73). He never considers the traditional cultural ceremonies. Since he sees the traditional religion as devilish, he keeps a distance from these traditional practices.

Alienation occurs as a result of Western religion in Adichie’s *Purple Hibiscus*. In this debut novel, as the Igbo people embrace Western religion, they reject their traditional rituals and beliefs. Referring to the alienation of his son Eugene, Papa-Nnukwu voices:

‘Still, I say it was the missionaries that misled my son,’ ... ‘I remember the first one that came to Abba, the one they called Fada John. His face was red like palm oil; they say our type of sun does not shine in the white man’s land. He had a helper, a man from Nimo called Jude. In the afternoon, they gathered the children under the ukwa tree in the mission and taught them their religion. I did not join them, kpa, but I went sometimes to see what they were doing. One day, I said to them, Where is this god you worship? They said he was like Chuki, that he was in the sky. I asked them, Who is the person that was killed, the person that hangs on the wood outside the mission? They said he was the son, but that the son and the father are equal. It was then that I knew that the white man was mad: father and son are equal? Tufia! Do you not see? That is why Eugene can disgrace me, because he thinks we are equal.’ (PH 84–85)

When mentioning that the missionaries gather the children, among whom Eugene, to teach them Western religion, Papa-Nnukwu conveys that, like all the gathered children, Eugene practices Western religion. Likewise, when Papa-Nnukwu voices that Eugene disgraces him, he conveys that by practising

Christianity, Eugene alienates himself from the traditional belief. He rejects the Igbo tradition in which his ancestors and his parents were born for the benefit of Western religion.

The religious alienation of Eugene takes a step further when consideration is given to the following narration of Kambili:

Things started to fall apart when my brother, Jaja, did not go to communion, and Papa flung his heavy missal across the room and broke the figurines on the etagere. We had just returned from church. Mama placed the fresh palm fronds, which were wet with holy water, on the dining table and then went upstairs to change. Later, she would knot the palm fronds into sagging cross shapes and hang them on the wall beside our gold-framed family photo. They would stay there until next Ash Wednesday, when we would take the fronds to church to have them burned for ashes. (*PH* 3)

The fact of being very strict in the practice of Catholicism shows that Eugene is alienated. His family scarcely misses communion. They strictly abide by Catholicism. They dwell in Christianity. They go for communion and celebrate Easter with no doubt. But they do not go to the traditional ceremonies, as Eugene's conversation with Auntie Ifeoma unveils. As Auntie Ifeoma voices to Eugene that "Jaja and Kambili should spend some time with me at the *mmuo*" (*PH* 77), Eugene grunts and says: "I do not want my children near anything ungodly" (*PH* 78). Since Eugene is a convert, he does not take part in the traditional ceremonies. He also forbids his family from going to any traditional ceremony. He even qualifies the traditional custom as a devilish practice.

If reference is made to Frantz Fanon's stance, for which "alienation is of an almost intellectual character" (*Black Skin, White Masks* 223), Eugene can be

said to demonstrate intelligence in the Catholic religion. But he ignores the traditional culture. With Western religion, Eugene “endeavours to resemble the coloniser in the frank hope that he may cease to consider [him] different from him. Hence [his] effort ... to change collective habits, and [his] enthusiastic adoption of Western ... customs” (Memmi 59). In this vein of Albert Memmi, Western religion is the root cause of Eugene’s alienation.

Eugene’s rejection of his Igbo tradition on account of the Catholic religion must be emphasised. To borrow from Homi K. Bhabha, Eugene views his traditional relatives and beliefs as “a subject of a difference that is almost the same, but not quite” (86). Eugene considers himself different from his father and superior to him because of his conversion. He thinks he bears a valuable religion which cannot collaborate with his father’s traditional belief. He refuses to practice his father’s religion. Eugene, in this sense, complies with Albert Memmi when he writes that with colonisation, the colonised person turns his or her back happily to his or her own culture and chooses the coloniser’s “language, dressed in the coloniser’s style and joyfully adopts every idiosyncrasy of the Europeans” (Memmi 10).

To recap, in Dangarembga’s *Nervous Conditions* and *The Book of Not: A Sequel to Nervous Conditions*, in Adichie’s *Purple Hibiscus*, and in Darko’s *Beyond the Horizon*, colonisation sets the Shona, the Igbo, and the Naka people in hybridity. Colonial politics named and renamed the Shona and Igbo communities as Zimbabwe and Nigeria. Missionary school translates Shona, Igbo, and Naka communities into polyglots and split identities. Missionary schools and religion alienate the different communities from their traditions. Colonization, it must be said, is a phenomenon that really sets the colonized subjects into post-colonial hybridity.

CHAPTER II: MIGRATION AND HYBRIDIZATION

Hybridity, as experienced by the colonized subjects, mirrors Brenda Cooper's insight into migrant identity. For Cooper, migrants' identity occurs as a result of Africans who have "spent time studying [or working] outside of the African countries in which they were born or grew up" (1). Beneath the broad hybridity borne by colonized subjects, an important hybridity of poetic devices unfolds. Wittingly or unwittingly, the local inhabitants are enticed in hybridity deriving from the novelists' uses of poetic devices as well as the hybridity of physical migration.

III– Poetic and Hybridity

In Hédi Bouraoui's conception, poetic⁴ is "a new way of conceptualizing the real."⁵ It is *nomaditude* which consists in "following the inside journey of the writer who sinks into writing as he is helped by the inspiration and the process creator."⁶ If one turns to such a concept to read the novelists' writing techniques, the transculturality of the local inhabitants becomes clear. For this reason, it is worth defending transculturality in Hédi Bouraoui's view.

For Hédi Bouraoui, "transculturality is defined as the phenomenon of the passage from one culture to another."⁷ Bouraoui brings to the fore the transculturality of art creation and orality. He demonstrates that transculturality is engendered by art creation and conversation. Art creation and conversation

⁴ "La *poïétique* consiste à se demander comment inventer et réinventer le langage pour lui donner un nouveau pacte, non seulement linguistique et social, mais aussi esthétique et philosophique" (Bouraoui 34).

⁵ La créaculture est une "nouvelle façon de conceptualiser le réel" (Bouraoui 33).

⁶ La nomaditude consiste "à suivre le voyage du dedans de l'écrivain, qui creuse son sillon dans l'écriture, aidé par l'inspiration et le processus créateur: la *poétique*" (Bouraoui 9).

⁷ "La *transculturalité* se définit comme le phénomène du passage d'une culture à l'autre. C'est la passerelle esthétique et culturelle qui facilite la communication d'une culture à l'autre" (Bouraoui 11).

are forms of nomaditude that give rise to transculturality. Such transculturality is what the colonized subjects can be said to be enticed into. In Tsitsi Dangarembga's *Nervous Conditions* and Amma Darko's *Beyond the Horizon*, respectively, Shona and Igbo inhabitants are entrapped in transculturality. The writers' use of art creations as a narrative technique set the subalterns in transculturality. Shona and Igbo communities are overwhelmingly enmeshed in more transculturality through conversation.

III.1- Art Creation and Transculturality

In Hédi Bouraoui's view, art creation denotes *écriture migratoire*, which is a "process creator that makes the writing move on the page." "It is not the subject that moves, but it is the writing that flows on the blank paper: available for writing."⁸ Such a technique of writing cannot be denied to the novelists of the third generation. The novelists use the method to make the local inhabitants transcultural. The novelists' use of the writing techniques lies in the presence of what, in narratologists' view, can be called transtextuality; that is to say, intertextuality, metatextuality, and paratextuality in their novels. The authors use writing techniques to portray the local inhabitants as transcultural.

In Tsitsi Dangarembga's debut novel, *écriture migratoire* takes form in intertextuality. The Zimbabwean novelist's use of such a writing technique impacts Shona cultural identity. The intertextuality is perceived through the title of the novel, which is *Nervous Conditions*, and through the epigraph, which states as follows: "The condition of the native is a nervous condition."⁹ The expression originates in Jean-Paul Sartre's "Preface" on Frantz Fanon's *The Wretched of the Earth*. It is not the migration of the Shona inhabitants that is

⁸ "Processus créateur qui fait se déplacer l'écriture sur la page Ce n'est plus le sujet qui se déplace, mais l'écriture qui s'achemine dans la *béance*: disponibilité de l'espace scripturaire" (Bouraoui 8).

⁹ The original passage in *The Wretched of the Earth* is "The status of 'native' is a neurosis" (Fanon liv)

striking. It is the writing technique via which Dangarembga displaces the nervous conditions of the colonized subjects from *The Wretched of the Earth* to her novel *Nervous Conditions*, which is remarkable.

Through citation, Dangarembga brings Fanon's texts from *The Wretched of the Earth* to her literary output. The novelist does it first of all in the form of the title of the novel. She represents it in an epigraph form. Considering that the title of the novel guides its content, it can be understood that the conditions of the colonized subjects depicted by Frantz Fanon in *Wretched of the Earth* are transposed in the debut novel of Dangarembga. The traditional culture takes the direction of the novel's title. The title imposes its context on the contents. The Shona inhabitants' cultural identity goes from a purely traditional to a hybrid culture. The patriarchal culture, missionary school, and religion are in the same Shona community.

The epigraph's impact is important. Taking into account that an epigraph gives meaning to the whole text, the epigraph transposes Fanon's insight into Western migration to Africa for colonization to the Shona inhabitants. By moving the expression "nervous conditions" from *The Wretched of the Earth* to her novel *Nervous Conditions*, Dangarembga hints at the passage of African culture from tradition to the West. The citation of Fanon's text in her novel makes the Shona inhabitants transcultural. The local inhabitants go from a patriarchal culture to a mixed culture.

By extension, Dangarembga's use of metatextuality colours the Shona inhabitants with transculturality. Commentary is the case in point in the Ayebia Clarke edition of *Nervous Conditions*. This metatextuality is expressed by the presence of an introduction in Dangarembga's debut novel. The novelist allows Kwame Anthony Appiah to write an introduction in her novel *Nervous*

Conditions. The fact of allowing Appiah to comment upon the Ayebia Clarke edition of her novel marks the subalterns with transculturality.

Taking into account that Appiah is a post-colonial cultural theorist whose field of interest does not depart from cultural hybridity, the presence of his introduction in the novel can be said to taint the Shona community with his insight into transcultural hybridity. In his book *In My Father's House*, Appiah advocates transcultural hybridity by giving an insight into Africa as a matriclan, a “polyglot nation” (158). To illustrate this stance with his own case, Appiah upholds:

I grew up knowing that I lived in Asante and that the Asantehene was our king. I also grew up singing enthusiastically the Ghanaian national anthem – ‘Lift High the Flag of Ghana’ – and knowing that Nkrumah was, first, our prime minister, then, our president. (Appiah 158)

Appiah brings his passage from traditional culture to post-colonial culture. He presents the move of his community from a single culture, which is purely Asantehene tradition, to a post-colonial culture, a mixture of Asantehene and Western cultures. In this stance, Appiah’s introduction in Dangaremba’s debut novel is also to inform readers about the Shona inhabitants’ passage from a traditional community to a community sooted with Western culture. This is evident in the novel when Appiah comments that Dangaremba uses dialects in her English novel with no “gloss” (NC X).

From a traditional culture, the Shona inhabitants move to a hybrid culture. Their culture is mixed. It is constituted of Shona and English. From bearing only the Shona culture, the local inhabitants now bear a post-colonial culture, a culture mixed with traditional and Western cultures. If Shona inhabitants in *Nervous Conditions* are enmeshed in different cultural borders through

Dangarembga's borrowing of Fanon's and Appiah's texts, the inhabitants in the community of Naka in *Beyond the Horizon* are also sooty with cross-cultural borders.

Contrary to Dangarembga's intertextuality and metatextuality, it is transculturality that raises the community's hybridity in *Beyond the Horizon*. Paratextuality is brought forth in the title *Beyond the Horizon*. Referring to Paul B. Armstrong, the term horizon denotes "not only the limits of our perspective but also how we typically transcend them in our expectations about what the future holds and what other observers might see" (263). Such a term of horizon is what Amma Darko can be said to borrow to form *Beyond the Horizon*, the title of her debut novel. The title impacts the local inhabitants of the community portrayed by the novelist.

The inhabitants of Naka village carry not only the limits of their perspectives but also how they typically transcend them in their expectations about what the future holds and what other observers might see. The "*aburokyire*, the Akan word for 'beyond the horizon', or overseas (Zak 13), presented by the missionaries as a perfect place, brings the inhabitants of Naka to dream about immigrating. The local inhabitants dream of going to Germany to make money, as Akobi explains to Mara: "To go to Europe to make so much money" (*BH* 34). The local inhabitants migrate to Germany, a country that extends far beyond their traditional horizon in time and space. The passage of the local inhabitants, among whom Akobi and Mara from Naka to Germany are directed by the writer's use of the term "horizon." The local inhabitants' passage from the traditional community to Western society is guided by the title of the novel, *Beyond the Horizon*.

To sum up, Dangarembga's use of Fanon's text for the epigraph and title of her debut novel, and her use of Appiah's introduction in this debut novel, foster Shona communities into hybridity. Darko's use of the term "horizon" as the title of her novel *Beyond the Horizon* fosters the Naka community into hybridity. The use of *écriture migratoire* by the two novelists moves the communities from traditional cultures to hybrid cultures. The novelists' writing techniques are *écriture migratoire* that leads the subalterns into transcultural hybridity.

III.2- Orality and Transculturality

Orality, as developed by Hédi Bouraoui, is a conversation. It consists of "knowing how to listen when someone is telling in order to establish relations between loneliness."¹⁰ In other words, orality is the art of listening during a conversation to bridge passages to connect the borders of different cultures. Tsitsi Dangarembga represents such a conversation in her debut novel. The Shona inhabitants that she portrays are taken to cultural borders as they develop a conversation through the art of listening.

In *Nervous Conditions*, Tambu's grandmother's history lessons epitomize orality. The orality of the history lessons lies in the fact that it is "history that could not be found in books" (NC 17). The grandmother's history lessons are methodical. The grandmother tells the stories methodically to Tambu, her granddaughter. She counts how the tradition through which Shona inhabitants mirror themselves has been overthrown by wizards well-versed in treachery and holy wizards. She refers to colonizers and missionaries as wizards:

¹⁰ "savoir écouter quand quelqu'un raconte ... pour que se tissent les relations entre les ... solitudes" (Bouraoui 117).

‘Your family did not always live here; they did not move to this place until after the time that I was married to your grandfather. We lived up in Chipinge, where the soil is ripe, and your great-grandfather was a rich man in the currency of those days, having many fat herds of cattle, large fields, and four wives who worked hard to produce bountiful harvests. All this he could exchange for cloth and beads and axes and a gun, even a gun from the traders. They did not come to stay in those days; they passed through and left. Your great-grandfather had sons enough to fill a kraal, as big, strong, hardworking men. And me, I was beautiful in those days.’ (NC 18)

The grandmother’s story is related to the precolonial community. In this period, the culture is connected to the land and its activities. The community is rich in soil, a fat herd of cattle, large fields, husbands with enough wives and sons to work hard to produce important harvests. All these constitute the currency of that period. The Shona people use them for barter.

From the precolonial period, the history lessons disclose the colonial period. The presence of the wizards in the traditional community in the following passage shows it well:

Wizards well-versed in treachery and black magic came from the South and forced the people from the land. On donkey, on foot, on horse, on ox-cart, the people looked for a place to live. But the wizards were avaricious and grasping; there was less and less land for the people. At last, the people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it. There, they built a home. But the third-born son, my grandfather, lured by the wizards’ whispers of riches and luxury and driven by the

harshness of the homestead, took himself and his family to one of their wizards' farms. Yuwi! Only to find that they had been enticed into slavery. But one day, my grandfather managed to escape to glittering gold mines in the South, where good men were said to be quickly made rich. The wizard had no use for women and children. He threw my grandmother and her children off his farm. Destitute, they travelled back to the homestead, where my great-grandfather, although he had not regained his former standard of living, had managed to keep the family together. And there my great-grandfather died, and the family broke up, and it turned out that my grandfather had not been a good man, for he was killed in the mines, and my grandmother was left with six children to support. (NC 18–19)

The Shona community in the above passage is replete with both Shona traditional and Western cultures. Though already having a tradition, the community is replete with mining industries and Western farms. The wizards, as Westerners are called in the history lessons, exploit and enslave the autochthonous Shona inhabitants. The grandfather is even enticed into slavery because of these wizards.

From the period of colonization, the history lessons plunge into the post-colonial period. The history lessons show the extension of colonization in the Shona community as follows:

And then the grandmother heard that, being similar in appearance to the wizards but not of them, for these were holy, had set up a mission not too far from the homestead. She walked with my uncle, with Babamukuru, who was nine years old and wearing a loincloth, to the mission, where the holy wizards took him in. They set him to work on

their farm by day. By night, he was educated in their wizardry. For my grandmother, being sagacious and having foresight, had begged them to prepare him to live in their world. (NC 19)

Though Colonizers cease violence and slavery, they establish a missionary institution to dominate the local community. It is in a missionary school that the Shona are educated, not in the tradition. It is when the Shona inhabitants are employed in Western institutions that they become wealthy. The local inhabitants who remain in the tradition remain poor and marginalized. Babamuku's success is a prototype of Western education as the only way to success. Since Babamukuru is educated in a missionary school, he becomes "HEADMASTER" (NC 162) of the mission.

The grandmother's history lessons take Tambu back to experience the old tradition of the precolonial time and the different transformations that this tradition undergoes. The different history lessons bring Tambu to discover that in the precolonial time, the culture was valued by the land and its activities. The products of land activities are also the currency of the local inhabitants. The inhabitants use the products for barter. They exchange them for articles from the traders. The traditional inhabitants perfectly mirror their life with the traditional culture.

From the precolonial period, the history lessons take Tambu to colonial times. Tambu's journey for the colonial period helps her to discover that the autochthonous community is enmeshed in colonial practices. The community is full of wizards and their farms and mine industries. Tambu discovers that Shona peasants no longer do their own activities. They work in farms and mining industries set by Westerners.

Tambu's journey, arising from her listening to the grandmother's history lessons, does not stop with the end of violent colonization. Her journey crosses this time to reach the post-colonial period. Tambu learns that though Western people end in violence with the autochthonous inhabitants, these Westerners still dominate the local inhabitants through the imported cultural institutions. Tambu perceives this with the case of Babamukuru's education in the mission. The history lessons of the grandmother, therefore, help Tambu to nomadize in three different settings, which are the precolonial, colonial, and post-colonial periods.

By listening to the grandmother, Tambu transcends the different cultures that the Shona community has gone through. Tambu goes through what Bouraoui calls "the art of listening."¹¹ The conversation between the grandmother and Tambu is an act of migration that gives rise to Tambu's passage from post-colonial culture to precolonial and colonial cultures.

In *Beyond the Horizon*, the orality that can be taken for migration, which triggers the transculturality of the community of Naka, is voiced by Mara's mother. In the early life of Mara's marriage with Akobi, her mother told her:

'Your life is your road, Mara. God puts you at the start of this road and propels you to walk on, and only He knows where your road will end, but it is the road He chose for you, and you must walk it with gratefulness because it is the best for you.' (*BH* 3)

Mara's mother conveys that the starting point of Mara's adventure is in Naka, her traditional village. From the traditional community, the mother's words take Mara to the horizon, which is a road with no end. From the

¹¹ "savoir écouter quand quelqu'un raconte ... pour que se tissent les relations entre les ... solitudes" (Bouraoui 117).

traditional community, Mara experiences the horizon through her mother's spoken words. In this vein, Mara's mother's orality sets Mara in different places.

In sum, the grandmother's history lessons and the rhetoric of Mara's mother take Tambu and Mara, respectively, in *Nervous Conditions* and in *Beyond the Horizon* from the cultures of their present generations to the cultures of the old or future generations. The spoken words foster Tambu's and Mara's passage from precolonial cultures to post-colonial cultures by passing through colonial cultures. Conversation fosters the passage of the colonized subjects from the tradition to Western culture.

IV- Physical Migration and Hybridity

It is not uncanny to assert that on reading the third-generation novels, one is inclined to readily locate the hybridity of the different communities only in a context of colonization. Though a huge effort has been made by critics to classify the literature of post-colonial Africa in the context of hybridity of colonization, the local communities are also set in hybridity through the principle of movement. At this point of hybridity of physical migration, the migrants can be said to engage in Kevin Kenny's standpoint when establishing affinity between movement and hybridity. Directing attention to Kevin Kenny's insight into movement, one comes across nomadism. In the stance of Kevin Kenny, nomadism generates respectively "metisage and diasporic identity" (Kenny 12). Physical migration, in this standpoint of giving rise to hybridity, is what the different communities in the novels can be said to go through.

The colonized subjects bear diasporic identity by migrating to the West. As Kevin Kenny writes, diasporic identity refers to "new forms of identity and culture" constituted "beyond the boundaries of homeland and hostland" (Kenny 12). In *Nervous Conditions*, in *Beyond the Horizon*, in *Between Two Worlds*, and

in *Americanah*, the identities of the subalterns are formed beyond the boundaries of their homelands and hostlands. The subalterns' identities are constituted not only of their traditional cultures but also of Western culture. As the subalterns fluctuate between homeland and the West, they bear what, in Kenny's terms, can be called metissage. Not only that, but also the subalterns suffer diasporic identity in Kenny's view, and in Frantz Fanon's and Albert Memmi's stances.

IV.1- Nomadism and Metissage

Eva Aldea argues that nomadism, as coined by Gilles Deleuze and Felix Guattari, denotes: "a network of fluctuating contingent connections ... which form a 'multiplicity,' a non-totalizing group." And the post-colonialists use it to "negotiate [cultural] identities" (754). In this view of the critics, nomadism seemingly engenders metissage as advocated by Kevin Kenny. Kenny writes: With nomadism, "rates of intermarriage are much higher ... with mixed cultures" (26). Such intermarriage and mixed cultures in the sense of metissage overflow in the novels. Intermarriage and mixed cultures are used to refer to metissages arising from nomadism in Dangarembga's, Darko's, and Adichie's novels. Metissage in *Beyond the Horizon* is analysed through intermarriages. In *Nervous Conditions*, metissage is highlighted through mixed culture. In *Americanah* and *Between Two Worlds*, both intermarriage and mixed culture are brought to the fore as metissage.

In *Beyond the Horizon*, *Americanah*, and *Between Two Worlds*, the inhabitants are replete with intercontinental marriages rising from their nomadism. To start with, nomadism and its intercontinental marriages unfold in the subalterns' migration to the West. In *Beyond the Horizon*, from their local community (Naka), Akobi and Mara migrate to the West for the pursuit of their

social advancement. What is more, Mara's migration does not end in one region of Germany. She moves from Hamburg to Munich.

Like Akobi and Mara, Comfort, Vivian, and Osey migrate. From Ghana, Comfort migrates to Germany, where she has been deported to Nigeria. Comfort is in "continual wanderings that erase any attempt of a permanent stop or fixed home."¹² Comfort's migration is twofold: It is a voluntary migration from Ghana to Germany; then, it is an involuntary migration from Germany to Nigeria. As far as Akobi's best friend Osey is concerned, he migrates from Naka to Germany. As for Vivian, she mentions her travelling to Mara as follows: "'I've gone'.... Far, far gone! Direction America." "'I got Marvin'" (BH 128, 130). Vivian discloses that "nomadism implies a freedom of indelible movement in limitless spaces, and with no supervision."¹³

In *Americanah* and *Between Two Worlds*, respectively, Ifemelu from Nigeria and Jofri from Ghana migrate to America and Germany to pursue their studies. Yet, in *Between Two Worlds*, Ania was born to a Ghanaian father, Jofri, and a German mother, Gertrude. Being biracial, Ania moves between Ghana and Germany. She does not stay only in Ghana. She migrates from her traditional community to Germany and vice versa. The subalterns' movements from their homelands to the West help classify them as nomads.

The nomads get married to Westerners once in the West. In *Beyond the Horizon*, Akobi gets connected to a German woman through a tokenistic marriage. The racial intermarriage helps Akobi to get an official identity in Germany. Mara voices Akobi's interracial marriage when she says Akobi "had married" (BH 119). "He had a German wife" (BH 119). Besides Akobi, Mara is

¹² "un vagabondage continuuel qui gomme l'idée d'arrêt définitif ou de domicile fixe" (Bouraoui 8)

¹³ "Le nomadisme implique une liberté de mouvement indélébile dans les espaces illimités, sans la moindre supervision" (Bouraoui 7)

connected to a German guy, “arranged for marriage” (*BH* 120). Through this interracial marriage, Mara gets her “papers” (*BH* 127). As for Comfort, her interracial marriage is disclosed by the inquiry Mara made undertake vis-à-vis Akobi and Comfort. The inquiry reveals: “Comfort married a German man, got her residency permit” (*BH* 136).

As far as Vivian is concerned, her metissage is presented by the papers that she gets. The papers result from her negotiation of the identity of her host territory with the aid of her American “soldier love” (*BH* 128). Vivian unveils Osey’s interracial marriage, of which she is a victim. She mentions the name of Osey’s German wife and his interracial identity when voicing: ““Osey’s wife. His German wife. Can you understand that, Mara? I am his first wife. He didn’t make a child with me. But went and made a baby with Ingrid”” (*BH* 129). Osey’s migration mildly accounts for his interracial marriage. His interracial marriage accounts for the birth of the interracial baby, which gives him the identity of an African-German father.

In *Between Two Worlds*, Jofri is legally married to Ursula, the German girl. This is evidenced through a xenophobia uttered by a German citizen against Ursula: ““You couldn’t get the [sexual] satisfying taste you wanted from any German dick so you went for that of an African? ...”” (*BTW* 366). In *Americanah*, Ifemelu in the USA has a sexual relationship with Blaine, an American man. As the narrative perspective mentions: “Ifemelu was newly in a relationship with Blaine, and happily easing herself into a shared life” (*AM* 14). Nomadism of the African migrants occasions their interracial marriages. The migrants’ movements engender their metissages. Their nomadic metissage brings them to echo Nabeel Zuberi’s standpoint when he contends that diasporic subjects are “split or dual ... subjects” (1043).

If nomadism brings about interracial marriage, it also engenders mixed culture. Nyasha's cultural identity is a prototype of such a mixed culture in Tsitsi Dangarembga's *Nervous Conditions*. In Amma Darko's *Between Two Worlds*, mixed culture arising from nomadism lies in Jofri's and Ania's cultural identities. As for Chimamanda Ngozi Adichie's *Americanah*, Ifemelu's and Auntie Uju's cultural identities symbolize mixed cultures.

To turn the spotlight to the specific case of *Nervous Conditions*, Nyasha migrates from Zimbabwe to England at an early age. She returns to her Shona community after a period of experience in England. The fluctuating movement makes her a nomad. Her in-depth experience in Western culture cannot stay veiled from her traditional community. Her cousin Tambu unveils her mixed culture as follows:

My cousin Nyasha, pretty bright Nyasha, on the other hand, obviously had. There was no other explanation for the tiny dress she wore, hardly enough of it to cover her thighs. She was self-conscious, though, constantly clasping her hands behind her buttocks to prevent her dress from riding up and observing everybody through veiled, vigilant eyes to see what we were thinking. Catching me examining her, she smiled slightly and shrugged. 'I shouldn't have worn it,' her eyes seemed to say. Unfortunately, she had worn it. I could not condone her lack of decorum. I would not give my approval. I turn away. (NC 37)

Nyasha's bicultural identity unfolds in her Western dress. Nyasha is not dressed traditionally. She dresses in Western style. Tambu's refusal to condone Nyasha's lack of decorum shows that Nyasha has imported an alien culture into

the traditional community. Nyasha's migration to London allows her to bear a double identity: traditional and Western cultures.

In *Americanah*, Ifemelu's and Auntie Uju's cultural hybridity can be said to result from nomadism. Their mixed cultures are visible through their hair braiding. Indeed, braids are not part of the culture known by Ifemelu and Auntie Uju in Nigeria. But once in America, they braid their hair. The narrator indicates that Ifemelu "had last braided her hair three months ago" (*AM* 10). The same narrator voices that if it were in Nigeria, Auntie Uju "would never have worn her hair in such scruffy braids. She would never have tolerated the ingrown hair that grew like raisins on her chin" (*AM* 110).

Auntie Uju's presence in the USA brings her to braid her hair. She would never accept such a hairstyle in Nigeria. Migrants in the USA braid their hair because it can stay for a long period. In the USA, migrants become second-class citizens as portrayed by Buchi Amezeta in *Second-Class Citizen*. The migrants cannot afford a high standard of living. What they can afford is the hair braiding style.

Auntie Uju's mixed culture unfolds in the dressing style she adopts from the USA. The narrator gives vent: Auntie Uju "would never have ... worn trousers that gathered bulkily between her legs" (*AM* 110) in Nigeria. When nomadizing in the USA, Auntie Uju becomes what Achille Mbembe calls "non-identical or being other" (4). To overcome such otherness, Auntie Uju has to assimilate the new culture she comes across in the host society.

In addition to the hair and dressing style, "Auntie Uju was studying and working three jobs. She was doing retail at the mall, and a research assistantship, and ... even did some hours at Burger King" (*AM* 109). Auntie Uju assimilates Western culture and her knowledge from Nigeria. She bears a mixed culture.

Aunty Uju echoes Nabeel Zuberi's stance when he mentions that migrants' identity "encompasses and fluctuates between the reproduction of a group's traditions, as well as changes in its culture" (1042).

Ania in Amma Darko's *Between Two Worlds* bears symptoms of mixed culture. After twenty-four years in Germany, Ania is returning to Ghana. She left Ghana when she was eleven years old. Having experienced her cultural customs at an early childhood, and being raised in Western culture, Ania is not only a trope for mixed race, but also a trope for mixed culture. Ania voices her mixed culture as follows: "I just want to be careful. I don't want to go wearing something that would offend a custom or contravene a tradition" (*BTW* 45). Ania is a bearer of German and Ghanaian cultures. She is metis in both race and culture. In short, by nomadizing, the subalterns get enmeshed in mixed races, interracial marriages, and mixed cultures, which are different categories of metissage.

IV.2- Migration and Diasporic Identity

In the novels, as the subalterns migrate, they bear diasporic identities. They come across what Kevin Kenny calls the multiplicity of an identity. It is such a multiplicity of migrant identities that is referred to as diasporic identity. Although these features are not overtly exposed to the same degree in the different novels, their effects become eye-catching in them. In Darko's *Beyond the Horizon* and *Between Two Worlds*, and in Adichie's *Americanah*, migrants carry diasporic identities in Kenny's stance, which is "connections migrants form abroad and the kinds of culture they produce" (12). In Dangarembga's *Nervous Conditions*, diasporic identities mirror migrants' manifestations of the multiplicity of identity when they return to their homeland. These two kinds of diasporic identities that manifest in both the host societies and home

communities have an ineluctable grip over many migrants in the ways that they influence and condition their everyday behaviors.

Babamukuru is a migrant who manifests diasporic identities in *Nervous Conditions*. He manifests the multiplicity of his cultural identity in his homeland. The multiplicity of his identity results from his migration. Tambu narrates Jeremiah's eulogy about Babamukuru:

'Do you see him? Our returning prince. Do you see him? Observe him well. He has returned. Our father and benefactor has returned appeased, having devoured English letters with a ferocious appetite! Did you think degrees were indigestible? If so, look at my brother. He has digested them! If you want to see an educated man, look at my brother, big brother to us all!' (NC 36)

Jeremiah praises Western culture as part of Babamuku's identity. He shows that England brings Babamukuru to bear Western cultural identity. Babamukuru imports Western culture with him to his home community. His identity is in perfect line with Frantz Fanon's stance when he writes: "The fact that the newly returned adopts a language different from that of the group into which he/she was born is evidence of a dislocation, a separation" (*Black Skin, White Masks* 25).

In effect, Babamukuru is a Shona man who has been in England and in South Africa for his Western cultural education. He migrates for Western cultural education. He goes through a cultural transformation in South Africa, then in England. Migration brings him to be exiled in Western culture. His exile goes along with Ngugi wa Thiongo's double exile when he writes:

Whether I was based in Kenya or outside, my opting for English had already marked me as a writer in exile. Perhaps Andrew Guff had been right after all. The African writer is already set aside from people by his education and language choice. (*Moving the Centre* 107)

Like Ngugi, Babamukuru develops Westernization both culturally and geographically. His migration to England stands for his geographical dislocation. His Western education, which starts in his local community and ends in Western society, is a trope for the multiplicity of his cultural identity. He appropriates Western culture in addition to his Shona culture. His migration gives rise to the multiplicity of his identity.

Though in *Nervous Conditions*, the operation of multiple identities takes place in the Shona homeland, this is not the case with Darko's literary productions. In *Beyond the Horizon* and *Between Two Worlds*, the multiplicity of migrants' identities is expressed in the host society. The transformations that migrants endure and the manifestations of these transformations take place in the West. Born into local communities, the Ghanaians move to Germany. Their migrations occasion the transformations of their cultural identities. Akobi and Mara's identities in *Beyond the Horizon*, and Jofri's identity in *Between Two Worlds*, epitomize multiple cultural identities.

In *Beyond the Horizon*, Akobi has German residency papers. The function of the residency paper is to recognize Akobi's presence in the new territory. His residency paper helps German citizens identify him as a migrant who lives in Germany. His residency paper allows him to live in this host society. His paper serves as his identification in Germany. In this condition, the life that Akobi experiences in Germany becomes his culture. Though he was born in the

Ghanaian village of Naka, Akobi's migration to Germany led to his possession of German identification papers.

Akobi helps Mara to migrate to Germany. He pays enough money to see her "emigrating at home" (*BH* 57). As Mara gets her German passport to migrate to this host society, she marries a German man. This union helps her get "a marriage certificate" (*BH* 120). The passport and the marriage certificate allow Mara to be accepted and live in Germany. Mara, in this condition, belongs to two worlds. Though she originates from Naka, she lives in Germany. She bears the features of the traditional culture. She was born Naka. She is fully featured with German identities. She has a German passport and a marriage certificate.

In *Between Two Worlds*, Jofri's religion helps figure out the multiplicity of his cultural identity. The multiplicity of his cultural identity results from his religious migration. Jofri chants: "the church will bury me when I die" (*BTW* 109). Jofri cuts himself off from the traditional belief. He is alienated from Tsileman, the traditional custom. He sees himself in the Presbyterian church, which is a Western religion. Jofri, in this view, is exiled from the Tsileman religion. He alienates himself since he dwells in the Western church. When becoming a pure Christian, Jofri is reminiscent of Frantz Fanon's following stance: "The colonized intellectual endeavors to make European culture his own" (Fanon 156). But the church plays its role in othering African people. The church sets Jofri in an otherness that he is not expecting. The minister of the church remembers Jofri as not one of the members of the church. He therefore cannot fully belong to it. The narrator states: As Jofri "wants to be buried in the Presbyterian cemetery when he dies" (*BTW* 103), the church minister answers him, "the church would not want" to bury you (*BTW* 107).

The conversation between Jofri and the church minister shows Jofri with two cultural identities: the traditional belief and Western religion. Jofri's identity is endowed with a double culture. He is not only a traditional cultural product. He is also the product of Western culture. When rejecting Jofri, the church minister complies with Aimé Césaire to show that it is true that superficially Jofri bears the marks of Western religion, but if he "breaks with all that, ... plumb the depths, then what is found is fundamentally black" (*Discourse on Colonialism* 16–17).

In Adichie's *Americanah*, one refers to Ifemelu's identity to disclose the multiplicity of migrants' identities. The omniscient narrator voices:

Ifemelu had a fellowship at Princeton ... and yet there was cement in her soul. It had been there for a while, an early morning disease of fatigue, a bleakness and borderlessness. It brought with it amorphous longings, shapeless desires, brief imaginary glints of other lives she could be living, that over the months melded into a piercing homesickness. (*AM* 6)

The multiplicity of Ifemelu's identity results from geographical migration. Ifemelu migrates to the USA. She lives in the USA and misses her homeland. Her homesickness illustrates her being rooted in Igbo tradition. Her fellowship at Princeton is a trope for her being translated into Western culture. Ifemelu thus bears a double cultural identity. The multiplicity of her cultural identity complies with Molefi Kete Asante's view when he writes that to Africa and the Africans "Europe had succeeded in removing the normal course of agency, self-assertion, and cultural definition ..., turning [Africans] and their descendants in other parts of the world into a beggar people" (Asante 56).

The multiplicity of Ifemelu's cultural identity keeps on unravelling when consideration is given to the following passage: The narrator voices that coming across an endlessness of job failure,

Ifemelu walked back to the station, mourning the train fare. The trees were awash with colour, red and yellow leaves tinted the air golden, and she thought of the words she had recently read somewhere: *Nature's first green is gold*. The crisp air, fragrant and dry, reminded her of Nsukka during the harmattan season, and brought with it a sudden stab of homesickness, so sharp and so abrupt that it filled her eyes with tears. (AM 144)

Ifemelu belongs to multiple cultural worlds. Not only is she a product of Nigerian culture, but also of the culture of the USA. She is set in a continual, ambiguous relation to her traditional culture. She echoes the ambiguity in which mimicry sinks Kane's protagonist in *Ambiguous Adventure* as interpreted by Obioma Nnaemeka in "Marginality as the Third Term: A Reading of Kane's *Ambiguous Adventure*." Ifemelu is like Samba Diallo, who "installed in an ambiguous space ... is no longer *a* or *b* but more than *a* or *b*" (Nnaemeka 313). In addition to that, the multiplicity of Ifemelu's cultural identity makes her echo Nabeel Zuberi's stance that follows: "If diasporas do not or cannot return 'home,' they still articulate a yearning for home and a sense of belonging to a scattered community" (1042).

Ultimately, Shona, Igbo, and Ganaian migrants bear multiple cultural identities. In *Nervous Conditions*, Babamukuru's manifestation of Western and traditional cultures is a sign of his diasporic identity. In *Americanah*, Ifemelu's homesickness shows her diasporic identity. In *Beyond the Horizon*, Akobi's and Mara's respective appropriations of German residency papers, German passport,

and marriage certificate are proof of their diasporic identities. In *Between Two Worlds*, Jofri's exile in Western religion in Germany, though originating from the Tsilman tradition, epitomizes his diaporic identity. The authors portray Shona, Igbo, and Ghanaian migrants to bear diasporic identities to convey that physical migrations occasion the hybridity of the subalterns.

Throughout the analysis, both *écriture migratoire* (poetic migration) and physical migration have revealed the subaltern hybridity. With poetic migration, specifically *écriture migratoire*, the novelists taint the subalterns with hybridity. Dangarembga's use of Frantz Fanon's text, "The Condition of the native is a nervous condition", for the title and the epigraph of her debut novel taints Shona inhabitants with colonial culture. The novelist allows Appiah to write an introduction in her debut novel to show that the condition of the Shona people does not differ from colonial transculturality.

Darko in *Beyond the Horizon* uses the concept of "horizon" as conceived by Paul B. Armstrong to relate the hybridity of the subalterns. The novelist borrows the horizon as beyond the limits of one's perspective and the transcendence of one's expectations to form the title of her debut novel, to feature the subalterns with hybridity. Her use of such *écriture migratoire* announces Akobi's and Mara's passages from the traditional village of Naka to Germany.

In *Nervous Conditions* and *Beyond the Horizon*, respectively, Dangarembga and Darko borrow traditional orality to taint the subalterns with hybridity. The grandmother's history lessons are an oral tradition that Dangarembga transfers from the Shona tradition to her debut novel. Such an art of speaking and listening brings Tambu to nomadize from post-colonial cultural time back to precolonial and colonial periods to experience different cultures. In

Beyond the Horizon, Mara's mother's rhetoric takes Mara to the horizon to experience a different culture from the tradition. Imported texts and orality are therefore a migration that brings the subalterns to experience hybridity.

To achieve hybridity of physical migration, the study has referred to the novelists' portrayals of interracial marriages, metis children, and mixed cultural identities, which occur as a result of the subalterns' nomaditude. Dangarembga represents in her debut novel Nyasha's and Babamukuru's mixed cultural identities, which result from their movement from the Shona community to South Africa and London. Adichie's portrayal of the hybridity of physical migration in *Americanah* lies in Ifemelu's and Auntie Uju's hairbraiding, dressing, and education styles in the USA. Darko depicts, in *Beyond the Horizon*, the hybridity of physical migration through the interracial marriages, residency papers, and passports of Akobi, Mara, Vivian, and Osey in Germany and the interracial child of Osey. In *Between Two Worlds*, it is Jofri's Tsilman and Presbyterian religions, and Ania, who was born to a German mother and a Ghanaian father, that Darko portrays to relate the hybridity of physical migration. Travelling to Western countries thus sets the subalterns into hybridity.

CHAPTER III- GLOBALIZATION: STATE OF HYBRID COMMUNITY

Globalization, as defined by Dereck C. Maus, is “a range of processes that replaces traditionally localized social and cultural structures (e.g., tribes, nation states, ethnic groups, languages) with more universal ones” (1094). Likewise, Robert J. C. Young, in “Globalization from a Postcolonial Perspective” (121), takes globalization as a cultural mixture. Such a Global culture is at stake in the third-generation novels. The authors paint post-colonial communities in which the local cultures do not stand alone. Western cultural hegemony brings the local cultures to be engulfed by Western culture. All the subalterns share in common Western culture. Global culture in this context of shared commonality is made visible through trans-territorial acts and the subalterns’ global identity. The prototypes of hybridity of global culture are the subalterns in *Americanah*, *Purple Hibiscus*, *Between Two Worlds*, *Beyond the Horizon*, and *Nervous Conditions*.

V- Trans-Territory and Community Hybridization

In Robert J. C. Young’s view, trans-territory denotes “borderless infiltration” (68). In Adichie’s *Americanah* and in Darko’s *Between Two Worlds* and *Beyond the Horizon*, the subalterns infiltrate Western territorial borders. This transforms them into borderless. Borderlessness engenders global culture. In Kwame Anthony Appiah’s view, when writing about the hybridity of the global identity, he mentions that “the new states brought together peoples who spoke different languages, had different religious traditions and notions of property” (Appiah 161). The subalterns’ acts of crossing borders occur in transnational territory and ICT.

V. 1– Transnation and Melting Pot

Transnation refers to Robert J. C. Young's depiction of the globe as "a mosaic of nations" (60). The literary settings of Adichie's and Darko's narrations are replete with subalterns from different nations, alluding to a mosaic. Different communities and different societies inform their writings. The subalterns are found in Western societies from their traditional communities. They live in traditional communities and end up living in Western societies. Sometimes, the subalterns succeed in coming back home. Other times, they fail to do so. They definitely stay in the West. Multiple borders that form the world in which the subalterns live make it a melting pot.

The different settings that create a melting pot are present in Adichie's *Americanah*. The eye-catching setting, which is a melting pot, is the hair braiding salon. The salon, "Mariama African Hair Braiding" (*AM* 9), is replete with subalterns who originate from different communities: "Nigeria, Mali, and Senegal" (*AM* 10–11). The coming together of subalterns from different communities represents the salon as a melting pot.

Ifemelu from Nigeria, the hair braiders Mariama and her sister Halima from Mali, and Aicha from Senegal are in the salon. The communication and collaboration are quietly harmonious. Though Ifemelu has just come into the salon to braid her hair, the Malian Mariama and her sister, and the Senegalese Aicha do not reject her. They peacefully communicate and collaborate. This brings the Salon as a melting pot.

The salon can be revealed as a melting pot through the language that the subalterns in this place use as a medium of communication. The Western language is what the subalterns in the salon speak. English is the medium through which they communicate, though they originate from different

communities. English is the language used to identify the subalterns. In the salon, though they originate from Nigeria, Mali, and Senegal, the subalterns are englobed by English. English encompasses them as a community.

In Adichie's *Americanah*, the plot does not take place only in the hair-braiding salon in the USA. The plot also takes place in Nigeria and in England. Ifemelu and Obinze come from Nigeria. They migrated respectively to America and to England. The cover page of *Americanah* reveals this trans-setting described by Adichie. Indeed, on the cover page, it is mentioned that Ifemelu departs for America, and Obinze plunges into Britain. The novel is a melting pot.

As far as Darko's *Between Two Worlds* is concerned, the mosaic is noticed in the paratext. The mosaic appears on the cover page. The caption shows a picture of a white woman and a black man. The White refers to the Western race, and the Black refers to the subalterns. The White symbolizes the German Ursula, and the Black symbolizes the Ghanaian Jofri. The fact that a Ghanaian and a German form the world reveals a melting-pot community.

The title of Amma Darko's novel discloses a melting pot. This melting pot results from a transnational act. The novel is entitled *Between Two Worlds*, written in white and black. The white color refers to Germany, a white society, and the black color to Ghana, the subaltern community. What brings the white script as the West (Germany), and the black writing for Africa (Ghana) is its disposition on the cover page vis-à-vis the caption. The part of the title written in white is placed above the white picture, which symbolizes the German Ursula, and the black script is placed above the black picture that symbolizes the Ghanaian Jofri. In this position, the title of the novel reveals a melting pot community in *Between Two Worlds*.

The novel's content does not betray the paratext. The melting pot revealed in the paratexts of *Between Two Worlds* is evident in the novel's content. The paradigmatic melting pot at the heart of the novel is Jofri and his cluster of subalterns in Germany. The subalterns originate from different communities, namely, Ghana and Nigeria. They all infiltrate Germany and live with German citizens. The subalterns and the German students go to the same textile school in Germany. Jofri marries Ursula, the German girl. This melting-pot community is the result of transnational migration by subalterns. As they cross continental borders, the subalterns live with Germans in the same nation.

In Amma Darko's *Beyond the Horizon*, the Ghanaians infiltrate German territory. From the Ghanaian community, Naka, Akobi, and Mara infiltrate Germany. As well, Vivian and Osey cross the Ghanaian border to go to Germany. Moreover, Comfort from Ghana migrates to Germany. The mobility of the subalterns makes them echo Hédi Bouraoui's reflection when he writes, with movement, there is "continual wandering that erases any attempt of a permanent stop or fixed home."¹⁴ The subalterns erase any attempt at a definitive stop. From Ghana, they all migrate to Germany, where they live in a community with German citizens. They get into interracial marriages with German citizens. Akobi "had married" (BH 119) Gitte. As such, "he had a German wife" (BH 119) with whom he lives in the same house. Akobi and Gitte form a melting pot. From different cultures, continents, and races, Akobi and Gitte accept each other and live as a couple. The couple is a trope in a melting-pot community.

In the novel, Mara gets an "arranged marriage" (BH 120) with a German man. This interracial marriage is a sign of the traditional woman, Mara, adapting to a new life in Germany. Though she is from the Ghanaian village named Naka,

¹⁴ "un vagabondage continuuel qui gomme l'idée d'arrêt définitif ou de domicile fixe" (Bouraoui 8)

Mara lives and collaborates in perfect harmony with this German man. Their collaboration gives rise to a melting pot community. Her interracial marriage is caused by her trans-territorial movement.

The Ghanaian Comfort engages in interracial marriage. She “married a German man” (*BH* 136). The two different races form a couple that lives together. Comfort and her German husband share a common life. They have a shared culture. Since culture is also a way of living, their marriage is their shared culture. Comfort and her German husband form a melting pot community. This melting pot community derives from Comfort’s trans-territorial movement.

Time is not lapsed with Darko’s narration of transnational migration and its melting pot community when consideration is given to Vivian. Not only is Vivian in German territory, but she also undertakes actions that show her willingness to form a community with them. Vivian does not want to merely exist in Germany. She wants to live with the German citizens. She engages in an interracial marriage. As a reference, Vivian married an American “soldier” (*BH* 128). They live together in Germany. They accept each other despite their differences in race, culture, and continent. Such an interracial marriage arises from Vivian’s transnational migration.

Definitely, Osey brings to the fore a transnational migration. This transnational migration gives rise to a melting pot community. Being a Ghanaian who lives in Germany, Osey undertakes actions that show his willingness to live in a perfect community with these German citizens. Not only by being already in Germany, Osey forms a community with German citizens, but also, he engages in actions which show his desire to live with them as a family. He engages in interracial marriage. Like his countrymen, Osey marries a German woman. He has married Ingrid. He even has “made a baby with Ingrid” (*BH* 129). Such an

interracial couple with a metis baby forms a melting pot community. The family is constituted of an African husband, a German wife, and an African German baby. They accept each other despite their cultural and racial differences. Osey's travelling from Ghana to Germany is therefore a transnational movement which brings about a melting pot community.

V. 2– ICT and Imagined Community

ICT stands for Information and Communications Technology. It is the use of the internet through electronic equipment such as computers, telephones, TVs, and airmail to connect communities as well as societies across the globe (*Oxford Advanced Learner's Dictionary*). The novels are well supplied with this kind of ICT. The writers paint subalterns who make use of ICT to remain connected. From the host societies, the subalterns stay connected to their home countries and show solidarity to each other through the use of ICT. They use ICT to imagine themselves as a community.

An imagined community, as contended by Benedict Anderson when writing *Imagined Communities*, is how events and histories that people share at a given time connect them as a community. Benedict Anderson upholds that no matter the distance that separates people after a shared event, they always imagine themselves as a community. Such an imagined community is what is eye-catching in the fictional worlds described by the authors. It is the increasing use of ICT by the subalterns to remain connected, as fictionalized by Darko in *Between Two Worlds* and by Adichie in *Americanah*, that is interesting.

From the West, the subalterns use ICT as a medium of communication with their homelands. The ICT facilitates communication between the subalterns in diaspora and those in the homelands. In *Between Two Worlds*, as the subalterns live in Germany, ICT becomes the medium through which their connectivities

and communications with their Ghanaian community become effective. In *Americanah*, the subalterns in the USA communicate and connect themselves with their Nigerian communities via ICT. The use of telecommunication by the subalterns is what epitomizes such an ICT in *Between Two Worlds*. In *Americanah*, it is a blog that is used by the subalterns to imagine themselves as a community.

Telecommunication is the use of technology for sending messages over long distances by any electronic equipment (*Oxford Advanced Learner's Dictionary*). In *Between Two Worlds*, the Ghanaians use electronic equipment to remain connected. Though being in Germany and the families in Ghana, they communicate easily through the post office, airmail, and a notebook. Living on different continents, the inhabitants in the Tsileman community and those in Germany use the post office to remain connected and show solidarity. Once in the Tsileman community with her husband Jofri, the German Ursula remains in contact with her family in Germany through the help of the "Post Office" (*BTW* 499). Ursula and Gertrude post "letters" (*BTW* 508) to each other.

In Ursula's difficult times, either economically or culturally, she writes to her mother Gertrude for pieces of advice and financial help. In return, Gertrude does not fail to bring help and advice to Ursula. When Gertrude receives the letters, she writes and posts the responses to Ursula through the post office. Gertrude and Ursula imagine themselves as a community with the help of the letters sent through the post office. Such a connectivity opines Kevin Kenny's stance of connectivity that the internet gives rise to when he contends that "technology facilitated ... communication" (9).

As married people, Ursula and Jofri form a family. Beyond the nuclear family, in African marriage, the bride is part of the bridegroom's family in the same way that he is part of hers. Though being a German citizen, the marriage

also brings Ursula to Ghana. She bears Tsileman cultural identity by marrying Jofri. Like her, her father, Wolfgang Reitz, and her mother, Gertrude, can also be said to be bound to the Tsileman community through her union with Akobi.

Regardless of Akobi's Tsileman cultural identity, he is a German citizen by marriage. Also, Akobi's education at a German "school" (*BTW* 303) makes him part of the German citizenry. It is not strange to take Akobi's world in Ghana for the German world. If Akobi's marriage and educational culture make his Ghanaian world appear as a German world, and if Ursula's family in Germany stands as a Tsileman community because of her marriage to Akobi, then her presence in Akobi's family is the presence of a subaltern in Germany. Ursula's letter to her mother stands as a subaltern's letter to her Tsileman community.

Besides Ursula's use of the post office, Jofri uses airmail to bring about an imagined community. Although in Germany, Jofri continues to see himself as part of his traditional community. Once in Germany, he stays connected to his community in Ghana. The omniscient narrator voices: Jofri "had been exchanging via the "airmail" (*BTW* 316) with his family in Ghana. Jofri is not disconnected from his traditional community in Ghana. He still communicates with the family via the airmail letters. Jofri's use of airmail is in perfect line with Kevin Kenny's stance on the ICT. When reflecting on globalization, Kenny notes that the "new forms of technology facilitated faster international travel and communication" (9). Jofri and his family use the airmail to communicate. The family keeps Jofri informed of any event in Ghana. In return, Jofri informs them about his life in Germany. Through the airmail letters, Jofri and the family share commonality. They keep on imagining themselves as a community. Trans-territorial equipment in this context generates a hybrid community.

With the help of the airmail, Jofri is in contact with the economic and political situations of his homeland. Politically and economically, his country is

undergoing difficulties. The president comes across some limits when trying to find solutions to these difficulties. The president is thus disappointed. Such a local predicament reaches Jofri in Germany via airmail letters. In Duncan's letter posted by airmail, he mentions that "the economy is getting worse and worse." "The President is growing desperate" (BTW 316). Despite the continental distance, Jofri and Duncan are connected to the Ghanaian bankruptcy. The airmail brings them into connection. The airmail is therefore a trans-territorial equipment that brings about an imagined community.

The last piece of equipment of telecommunication through which the subalterns imagine themselves as a community is the notebook. The separated Ghanaians draw on a notebook to reconnect. With the notebook, the members of the community are physically or geographically separated, but in an imaginary way, they are united. Ursula's notebook brings about an imagined community. It allows Jofri and her to keep connected despite their geographical separation. At the last minute, when going to Germany, Ursula records the life that she has experienced during her migration in the notebook and leaves it to Jofri.

Ursula remains with Jofri because she fictionalizes her presence in the notebook. Jofri is connected with Ursula at the moment he takes the notebook to read it. Ursula speaks to Jofri by writing the note. Jofri listens to Ursula by reading the notebook. Jofri and Ursula are thus bound to the same issue via the notebook. Through ICT, Jofri and Ursula still see themselves as a community, though they live on different continents. The notebook stands as a trans-territorial medium that gives rise to a hybrid community. Ursula and Jofri are still connected via the notebook. They bring into connection Germany and Ghana, hence the existence of a hybrid community. If in Darko's *Between Two Worlds* the subalterns use ICT to imagine themselves living in a community, this is also the case in Adichie's *Americanah*.

The subalterns in *Americanah* resort to ICT to remain connected. The different members of different communities imagine themselves as communities through the new technological equipment. They use the internet to live in communities even though they live on different continents. Such an internet is brought forth in *Americanah* through Ifemelu's blogging. Laura Blankenship defines: "blogging is the act of publishing regularly to a web log, also known as a 'blog'. It serves as a source of news both for people within the country and for people outside the country" (928–929). Blankenship continues: As "people connect with each other through blogs," "communities formed" (930). Blogging, as defined by Laura Blankenship, is what the protagonist Ifemelu develops in Adichie's *Americanah*.

Ifemelu creates her blog through which she stays connected to Nigeria and throughout the globe. Communities from different races keep informed through her blog. As they read the issues that she raises, they post in return to exchange with her. They write their views about the issues raised in the post. By exchanging posts, the different races build commonalities to imagine themselves as communities.

The novel reads that Ifemelu's blog post "receives a number of comments" (*AM* 5). Communities within and outside America comment on Ifemelu's blogging. As they unite around blogging, they form communities to share solidarity. Through the blog, Ifemelu echoes Robert J. C. Young, when he contends that the internet "allows organizations to remain in daily contact" (108). Ifemelu's blogging brings the entire international community into daily contact.

VI– Global Identity and Hybridity

In Dangarembga's, Adichie's, and Dark's literary realms, global identity refers to the ideas of blackness and pan-Africanism developed by Frantz Fanon and Kwame Anthony Appiah. Fanon's blackness is the equivalent of French Negritude¹⁵. It is a sharp rejection of the colonial conception of the black race. It promotes African cultural values. Appiah contends that Crummell and du Bois developed pan-Africanism to allow Africans to identify themselves. Such ideology of blackness and pan-Africanism is echoed by Simon Gikandi when reflecting on the pan-Africanism of the African diaspora in "Diaspora and Pan-Africanism." For Gikandi, the ideologies of blackness associated with pan-Africanism are an important step in the recognition of black identity.

It is blackness and pan-Africanism as global identities theorized by the postcolonialists that label the subalterns depicted in Adichie's *Americanah* and Darko's *Between Two Worlds*. Adichie and Darko paint migrants who, though originating from different traditional communities, are marked by blackness and pan-Africanism. The migrants gather themselves in host societies through the help of blackness and pan-Africanism. Migrants who are from different traditional communities and different cultures find themselves labelled as Blacks and pan-Africans.

In *Purple Hibiscus* and *Nervous Conditions*, the cultures depicted by Adichie and Dangarembga reflect Robert J. C. Young's stance of holistic culture. Young's coinage of holistic culture denotes any common culture considered superior to traditional cultures. Adichie's *Purple Hibiscus* and Dangarembga's *Nervous Conditions* are replete with such a holistic culture.

¹⁵ The negritude movement was spearheaded by the Guyan poet Léon Damas (1912-78), alongside the radical Martiniquan poet and politician Aimé Césaire (1913 –) and the rather more conservative Senegalese poet Léopold Sédar Senghor (1906 – 2001) (Newell, *West African Literatures* 25).

Holistic cultures in their novels can be perceived through monotheism and imperial language (English). The authors present Western religion and language as cultures that encompass subalterns' traditional beliefs and languages. Western religion and languages replete the communities painted by Adichie in *Purple Hibiscus* and Dangarembga in *Nervous Conditions*.

VI.1– Blackness and Monotheism as Community Gatherers

While Adichie's *Americanah* and Darko's *Between Two Worlds* are replete with blackness as a community gatherer, it is monotheism that overflows Adichie's *Purple Hibiscus* and Dangarembga's *Nervous Conditions* in the sense of a community gatherer. Blackness as narrated by Adichie in *Americanah* and by Darko in *Between Two Worlds* reflects "the fact of blackness" as developed by Frantz Fanon in *Black Skin, White Masks*, to advocate the recognition of Blacks. Such a blackness is for "representation," to borrow from Dennis Dworkin (1102). It is an identity that represents a particular race, specifically, the black race.

The subalterns unite in communities in the West. Their black race allows them to gather in community. Not only do Westerners represent them through their blackness, but also, the migrants recognize themselves and gather in communities through this black identity. Blackness is what allows the migrants to be represented as a community by the West, as well as to be recognized by themselves as one community despite their differences in communities and cultures in their homelands.

In *Americanah*, blackness helps migrants to be shaped in commonalities. Despite their different origins, blackness strengthens their connection in the USA. The migrants in the salon exemplify it. The salon is known as a public space. It is a place for making hair, specifically for braiding hair. People from

different origins, races, and cultures are expected in the salon. But the salon is filled only with subalterns. There is no white individual who comes to braid her hair in this public space. The novelist does not portray the presence of a white woman in the salon. It is African migrants who are united as a community in the salon. They consider themselves members of the same community. Their African race creates their harmonious collaboration.

In the salon, “Mariama African Hair Braiding,” the presence of hair braiders and customers from different African origins is outstanding. The salon is replete with hair braiders and customers from different African nations. In the salon, the customer, Ifemelu, is from Nigeria. The hair braiders Mariama and her sister Halima are from Mali. Aicha is also a hair braider who is from Senegal. Though they come from different communities, they all gather as a single community in the salon based on their blackness. They consider themselves as one community because they are all Africans.

Blackness allows the subalterns to be connected to another community in the homelands. Arriving in the salon to have her hair braided, Ifemelu is identified by the hair braiders based on her skin colour. Her blackness plays two roles: It gathers the subalterns in community in the salon on the one hand. On the other hand, it brings the subalterns into connection with another community in Nigeria. As Ifemelu enters the salon, Halima refers to her as a Yoruba. Halima identifies Ifemelu as Yoruba because of Ifemelu’s blackness, specifically her skin colour. For Halima, since Ifemelu has a black complexion, she is a Yoruba. Halima voices to Ifemelu: “I think you Yoruba because you dark” (*AM* 14). Halima connects herself to Ifemelu because of Ifemelu’s skin colour. It is Ifemelu’s blackness that occasions her communication with Halima.

As the hair braiders discover that Ifemelu is Igbo, their friendship strengthens. Ifemelu’s Igboness strengthens the communication and affection

between the hair braiders and Ifemelu. Halima and Aisha sink into communication with Ifemelu because they discover that she is an Igbo. Halima communicates with Ifemelu, and Aisha gives her a warm smile to say welcome to the African community. The two hair braiders exchange with Ifemelu. Their conversations are illustrations. In the salon, as soon as Halima voices to Ifemelu, ““You Igbo?””, Aisha gives in to Ifemelu. “For the first time, a smile appeared on Aisha’s face” (*AM* 14).

Aisha, Halima’s co-braider, gives Ifemelu a warm reception as soon as Ifemelu’s introduction reveals her Africanity. Aisha smiles at Ifemelu because she is of Igbo descent. Like Aisha, Halima feels connected to Ifemelu. Halima feels connected to her customer, Ifemelu, because of her Igboness. Halima has Igbo boyfriends in Nigeria. She feels connected to Ifemelu as soon as she discovers that she is Igbo. Halima becomes a friend of Ifemelu because of her Africanity. This reality confirms that the subalterns are identified by their blackness, through which they rise into connectivity.

In addition to bringing different communities together in the host society, blackness helps subalterns in America to be connected to their homelands. The Igbo identity of Ifemelu brings Halima to relate her to her two Nigerian boyfriends. But the reality is that Ifemelu does not know these two Igbo men. Nowhere in the novel does Adichie write that Ifemelu knows these two Igbo men. Ifemelu has never met them. Because of her Igbo identity, she is recognized as belonging to the family of these two Igbo men. The conversation between Ifemelu and Halima in the salon reveals Ifemelu’s blackness. When Halima discovers that Ifemelu is an “Igbo” (*AM* 14), Halima connects Ifemelu to the Igbo community in Nigeria as follows: “I have two Igbo men You their Igbo sister” (*AM* 14, 18).

If a distance is taken from the definitions of sister as members of the same tripe, ethnic group, and religion to stand from the definition of sister as “a girl or woman who has the same mother and father as another person” (*Oxford Advanced Learner’s Dictionary*), Halima can be said to consider Ifemelu as the two Igbo men’s biological sister. Being a sister to the two Igbo men means that Ifemelu belongs to the two Igbo men’s families. But this is not the case. Ifemelu does not know the two Igbo men. It is Halima who joins together Ifemelu and her two Igbo men based on their Igbo origin. Ifemelu’s Igboness echoes Fanon’s identification by his blackness, voiced in *Black Skin, White Masks*. Only in the host society, Fanon’s blackness is a subject of his rejection or “a feeling of nonexistence” (139). But in America, Ifemelu’s Igboness is a subject of her existence and togetherness.

By extension, gathering that rises from blackness is striking in Darko’s narrative. In *Between Two Worlds*, the subalterns can be said to use Fanon’s concept of “the fact of blackness” to come into community gatherings. The subalterns who are from Ghana and Nigeria gather as one community once in Germany. Not only are they helped by their race to gather as one community, as the narrator confirms, “they could not be missed because they kept to themselves and apart from the rest” (*BTW* 303), but also, Germans identify them as “Black”, “same”, and “dark” (*BTW* 303). Blackness in this perspective is twofold. It helps the subalterns in Germany to gather. It also strengthens the gathering of German citizens. As German citizens see the subalterns, they forget about everything and unite closely together to observe and comment on these subalterns’ likeness arising from their black race. The multitude of the gathering of these German citizens lies in the following narrative voice: “Several of the Germans set eyes on the Blacks” (*BTW* 303).

German people can be said to have a stereotype about the subalterns. They identify the subalterns as the colonial myth of blackness drawn by colonial writers such as Joseph Conrad in *Heart of Darkness* (1967), and Joyce Cary in *Mister Johnson* (1888). The myth of the Negro created by these colonial writers is what the German people use to represent the subalterns. The subalterns' presence in the host society raises a gathering for Germans to witness the Blacks that the myth of the Negro has made them archive in their infantile structure.

In *Americanah* and *Between Two Worlds*, it is blackness that occasions community gathering; this is not the case with *Purple Hibiscus* and *Nervous Conditions*. In these two novels, monotheism engenders community gathering. Broadly defined, the prefix mono refers to "one". The radical "theism" means the belief in God or gods. Monotheism connotes the belief that there is only one God. In the novels, monotheism is a contrast to polytheism. The novelists bring forth a monotheism which reflects Achille Mbembe's point when he writes: "Monotheism implies organization ... presented as legitimate and that resolves conflicts between a plurality of divinities such that one is endowed with a monopoly of truth. ... the primacy of the 'god that is One' is established, then legitimated by those in authority" (215). In Adichie's *Purple Hibiscus* and Dangarembga's *Nervous Conditions*, monotheism is a trope for holistic culture.

In the communities of the subalterns, monotheism is brought to the fore through missionary Christianity. Referring to Kwame Anthony Appiah, it can be understood that "Christianity is a religion that defines itself by doctrine it is a church [with a] history of doctrine" (114). Appiah emphasizes that this doctrine "means the verbal formulae that express belief" (114). In *Nervous Conditions* and *Purple Hibiscus*, respectively, Igbo and Shona inhabitants who originate in polytheistic beliefs and Westerners who are monotheists find themselves in the same Catholic churches. They pray to only one supreme God,

whose son is Jesus. Eugene, who is Adichie's male protagonist, and Babamukuru, who is Dangarembga's male protagonist, originate from polytheistic beliefs. As the narrator voices in *Purple Hibiscus*, "Eugene's father spent his time worshiping gods of wood and stone." But at his time, the narrator continues, Eugene spends time with "the priests and sisters at the mission" (*PH* 47). In the same vein, in *Nervous Conditions*, Tambu, the narrator, highlights that Babamukuru is the "HEADMASTER" (*NC* 162) of the mission. His entire community gathers in the missionary Catholic church to worship God. They go to "church every Sunday" (*NC* 152). They celebrate a Catholic wedding. Babamuku organizes Tambu's mother's catholic "wedding" (*NC* 166).

Despite their different beliefs, the Igbo in Adichie's *Purple Hibiscus* and the Shona in Dangarembga's *Nervous Conditions* gather with missionaries in the same Catholic churches to pray to the same God. In *Nervous Conditions*, Babamukuru and his family, who culturally are traditionalists, pray to God in the same religious institution as missionaries. In *Purple Hibiscus*, though having a traditionalist father – Papa-Nnukwu is a traditionalist, a "pagan" (*PH* 81) – the convert Eugene is loyal to the Catholic church and its doctrine.

Beyond Babamukuru and Eugene, it is their entire nuclear families that gather in missionary churches to pray to God. As Aunt Uju in *Purple Hibiscus* calls out: Eugene, "Jaja and Kambili should spend some time with me at the *mmuo*", Eugene replies: "I do not want my children near anything ungodly" (*PH* 77, 78). Eugene, his children, and his wife gather in a missionary church to worship God with the white priest and nuns. Eugene's family forms a community with the priests and nuns. Western religion thus brings about a hybrid community.

VI. 2– Pan-Africanism and Imperial Language: States of Connectivity

The novels that epitomize pan-africanism as a connector of communities are Adichie's *Americanah* and Darko's *Between Two Worlds*. As for Adichie's *Purple Hibiscus* and Dangarembga's *Nervous Conditions*, it is the imperial language that they reveal as connectors of communities. In the novels, pan-Africanism and imperial language help the subalterns unite. Coilin Parsons defines Pan-Africanism as a doctrine "based on international socialism and a sense of a shared African past" (123). Such a pan-Africanism is what the subalterns are labelled with. It brings them together to be a community in the West.

In his insightful reflection on pan-Africanism, the post-colonial cultural theorist Kwame Anthony Appiah contends that the earlier pan-Africanism refers to "the history of people of the same race" (32). For the postcolonial cultural theorist, pan-Africanism as conceptualized by Crummell, Kwame Nkrumah, and Edward W. Blyden is racist and ethnocentric. They based their pan-Africanism on their race and ancestors. The novelists present these racial and ethnocentric aspects of pan-Africanism in such a way that these doctrines allow the subalterns to connect and identify themselves throughout the globe.

To turn the spotlight to Adichie's specific case, it can be said that pan-Africanism helps subalterns connect. The subalterns consider themselves as pan-Africans. Their African race allows them to live in a community. They keep connected based on their skin colour and their African continent. For this, reference can be made to the salon in *Americanah*. The salon has been referred to as blackness. But it can still be used to address pan-Africanism. The salon

exists from the standpoint of racism. But it still exists based on continental origin.

In the salon, Mariama and Halima from Mali, Aicha from Senegal, and Ifemelu from Nigeria, hold tight communication together. They are connected as an African community. Their African origin connects them. This is evidenced in *Americanah*. The salon, “Mariama African Hair Braiding,” is expected to be for all Africans who migrate to the West. But only members of the African continent gather in the salon. It is a public place. But only the African subalterns keep close relations together in the salon. Pan-Africanism connects them. Their African roots connect them. Since they are from the same continent and have common ancestors, black ancestors, they are connected.

The subalterns’ connectivity is strengthened. When Ifemelu entered the salon, no braider gave her a warm welcome. As soon as Ifemelu shows her African origin, Halima gives her a warm welcome. When Ifemelu informs that she is from Nigeria, “Halima smiled at her, a smile that in its warm knowingness, said welcome to a fellow African; she would not smile at an American the same way” (*AM* 11). Halima welcomes Ifemelu because they are from the same continent. She brings Ifemelu to know that they are friend because they are from Africa. Halima does not make a difference between Ifemelu and herself. She cares about their African origin.

On behalf of the shared continental past, the failure of a subaltern to offer a friendship to another subaltern is an ethical betrayal. The connectivity between Halima and Ifemelu aligns with pan-Africanism as founded by Crummell, Nkrumah, and Blyden. Pan-Africanism can be said to be successful in its function of connectivity in the same way that the “homogenizing approach to national identity has been very successful in the US” (Young 63).

Darko's *Between Two Worlds* is symptomatic of pan-Africanism. It is replete with a pan-Africanism that connects the subalterns. Prominent figures of pan-Africanism are in this novel. The prominent pioneers of pan-Africanism in America and in Africa are present in the novel. Pan-Africanism unites W.E.B. du Bois and Kwame Nkrumah. The connection of Nkrumah and du Bois is rooted in their shared African past. Nkrumah invited du Bois to Ghana based on his ideology of belonging to Africa.

The connectivity of pan-Africanism operates mostly between America and Africa. The connectivity between the two pan-Africanists indicates that pan-Africanism goes beyond the African continent. Pan-Africanism goes beyond the African continent. Du Bois and Nkrumah feel the necessity to be connected because they are the founders of pan-Africanism. By being connected based on pan-Africanism – du Bois is the bearer of the American ideology of pan-Africanism, and Nkrumah is the bearer of pan-Africanism in Africa, as confirmed by the narrator, “Nkrumah [struggles] to rule the whole Black Africa” (*BTW* 347) – it is visible that the two continents are connected.

Imperial language is also a global culture that unveils connectivity between subalterns. The subalterns are connected in the different communities through the dominant language. The subalterns have different traditional languages, customs, and beliefs. But English is the imperial language that connects them. English is a holistic language that connects the different communities in *Purple Hibiscus* and in *Nervous Conditions*. Originating from different ethnic groups, the subalterns are all deeply embedded in the English language. They unite themselves through the English language. The English language is their means of communication.

Although the subalterns in *Purple Hibiscus* and *Nervous Conditions* are Igbo and Shona, respectively, English is their language of communication. In the

subalterns' families, English becomes "the medium through which a hierarchical structure of power is perpetuated, and the medium through which conceptions of 'truth', 'order', and 'reality' become established" (Ashcroft et al. 7). The subalterns adopt English as their medium of communication. Their possession of the English language brings them to "possess the world expressed and implied by the language" (Fanon, *Black Skin, White Masks* 18).

The narrator in Adichie's *Purple Hibiscus* reports that Aunty Uju says that Eugene is "too much of a colonial product" (*PH* 13). This implies that Eugene speaks only English. He speaks English with no Igbo interference. He speaks only English to speak to his children. In church, at school, and in his traditional community, he is connected to any member through English. English is then the medium of communication that unites the different subalterns.

Eugene does not merely speak the imperial language with his children; he translates it to them. Eugene transforms his children into too many colonial products. He indoctrinates his children with the imperial language. He forces them to speak English and forbids them from speaking the Igbo language. He imposes timetables on the children for their fluency in English. The children assimilate the English language through these timetables and school education. The narrative device informs that the children's father programmes them at a "daily schedule" (*PH* 23). They "had to sound civilized in public by speaking English" (*PH* 13). English is institutionalized in such a way that the subalterns learn it. In this vein, the imperial language occasions the subalterns' hybridity.

If the subalterns in *Purple Hibiscus* are connected through English, those in *Nervous Conditions* do so as well. Babamukuru in *Nervous Conditions* is a colonial artifact who drags his nuclear family to be indoctrinated with English. His philosophy of Westernization brings his entire family to be a colonial artefact. His family adopts English as their own language of communication.

They speak to each other in English. They are even recognized as English people by the entire community.

Babamukuru's children, who are Nyasha and Chido, are assimilated into English. They only speak the English language. English is their home language. Though the subalterns are from a Shona community and born to Shona parents, their children use only English to communicate. The narrator voices that the children of Babamukuru "can hardly speak a word of their own mother's tongue" (NC 207). They only speak English. Babamukuru's children comply with Frantz Fanon's stance when he upholds: "The fact that the ... Negro adopts a language different from that of the group into which he was born is evidence of dislocation, a separation" (*Black Skin, White Masks* 25).

Contrary to the Negro who is dislocated as Fanon sustains, in Dangarembga's *Nervous Conditions*, it is the entire community that is dislocated. Their use of English as the official language dislocates them. The different communities are connected via English. With the advent of the imperial language, the different communities succeeded in communicating with each other despite their differences in traditional languages. The English language is thus a global culture that brings together different communities.

In the Shona community painted by Tsitsi Dangarembga, Babamukuru's niece, Tambu, her brother Nhamo, and their entire community adopt English. English is their medium of communication. In their family and at school, the niece and the nephew's means of communication is English. The community's official language is English. Though they were born into Shona tradition and had mastery of the Shona language, Tambu and Nhamo assimilate the English language at the point that it becomes their language of communication. This occurs as a result of Babamukuru's act of educating them in a Western school. Babamukuru sends Nhamo and Tambu to school. They are fluent in English.

Subsequently, the language that they use to communicate with their parents and the entire community is English. English connects different people.

All things considered, being from Igbo and Shona families, when the subalterns and their children use English to communicate, there is no doubt that English unites them. The subalterns are united by holistic language. English is, therefore, a holistic culture that encompasses subalterns who originate from different local languages and communities.

English that brings about a hybrid community is taken a step further. English is the language of governments and nations. Zimbabwe, as depicted in *Nervous Conditions*, and Nigeria, as displayed in *Purple Hibiscus*, are known as English-speaking countries. English is the official language used to govern the entire nation. Whether they are the Igbo or Yoruba inhabitants in Nigeria, as painted by Adichie in *Purple Hibiscus*, or the Shona inhabitants as portrayed by Dangarembga, they are all governed by their leaders through the medium of English. English is the language of these nations.

By possessing English as the national language, the subalterns echo Kwame Anthony Appiah's stance when he writes:

It should be said that there are other, more or less honorable reasons for the extraordinary persistence of the colonial languages. We cannot ignore, for example, on the honorable side, the practical difficulties of developing a modern educational system in a language in which none of the manuals and textbooks have been written; nor should we forget, in the debit column, the less noble possibility that these foreign languages, whose possession had marked the colonial elite, became the precious as marks of status to be given after independence continues to be in English. (*In My Father's House* 4)

From Appiah's standpoint, it can be said that if subalterns use English in their communities, it is because it unites them more than local languages do. Contrary to the local languages in which none of the manuals and textbooks have been written, English is the language in which textbooks are written for the subalterns' school education. The subalterns are mostly connected to the English language because of its opportunities, such as education, work, and communication.

To recap, globalization has been shown to give rise to hybrid communities in the novels of the third-generation writers. The investigation of Adichie's *Americanah*, Darko's *Between Two Worlds*, and *Beyond the Horizon* has revealed that transnational acts create melting pot communities. The cases studied in Adichie's *Americanah* are the salon and the settings. The crossing of the national borders of the Nigerians, Malians, and Senegalese brings them to live in harmony in the salon. The plot in Nigeria, the USA, and Britain represents *Americanah* as a colourful community.

In Darko's *Between Two Worlds*, the analysis of the caption has helped lay bare the melting pot. The caption stands as a transnationality that brings a melting pot. The caption represents Jofri and Ursula. They cross the borders of their nations to live together. In *Beyond the Horizon*, it is the Ghanaians' migration to Germany and their marriages with German citizens that are illustrated as transnationalism and its melting-pot community.

The study has also shown that ICT unites different communities. ICT unites the subalterns. It allows them to keep on imagining themselves in communities. In *Americanah*, Ifemelu's blog keeps different worlds connected. In *Between Two Worlds*, Ursula in Ghana and her mother in Germany post letters through the post office. Jofri in Germany and Duncan in Ghana use the

airmail to be informed. The notebook connects Jofri in Ghana and Ursula in Germany. Like ICT, race and the African continent are global cultures that set the subalterns into cultural hybridity. In the West, the subalterns gather based on their black race. Ifemelu and the hair braiders in *Americanah*, and the Africans in Germany in *Between Two Worlds* feel connected because of their race and their African origin.

The analysis has also achieved monotheism as another global culture that gathers the subalterns in a hybrid community. Christianity gathers the subalterns and Westerners. In *Nervous Conditions*, Babamukuru's family and the missionaries gather in a Christian church to pray to the same God. In *Purple Hibiscus*, Eugene's family, Father Amadi, and the missionaries pray together in church. Besides monotheism, pan-africanism, and English unite the different communities. In the salon of *Americanah*, the African braiders communicate in English. In *Purple Hibiscus* and in *Nervous Conditions*, English is the national language of the nations. In *Between Two Worlds*, pan-Africanism unites du Bois and Nkrumah.

CONCLUSION

In this first part of the dissertation, the analysis has shown that colonization, migration, and globalization set the subalterns into a state of hybridity. The probe of the debut novels of the authors has proved that colonization occasions the subalterns' hybridity. This is at first illustrated through Western politics of naming and renaming Shona and Igbo communities, respectively, as Zimbabwe and Nigeria. Then, the translations of the Shona, Igbo, and Naka communities into polyglot and split identities by missionary schools are evidence of colonial hybridity. Definitely, the school and religion alienation of Shona inhabitants in *Nervous Conditions* and its sequel, of Igbo inhabitants in *Purple Hibiscus*, and of the Naka community in *Beyond the Horizon* are evidence of the hybridity of colonization.

The subalterns meet with hybridity through migration. At first, the subalterns are hybridized through the writers' use of *écriture migratoire*. The writers' styles of imported texts in the novels compel the subalterns' passages from traditions into post-colonial culture. The cases of Fanon's and Appiah's texts in *Nervous Conditions*, and the term "horizon" of the title *Beyond the Horizon*, are illustrated. The history lessons of Tambu's grandmother and the rhetoric of Mara's mother, respectively, in *Nervous Conditions* and *Beyond the Horizon*, are migrations of conversation that take the subalterns to different cultural borders (precolonial, colonial, and postcolonial cultures). Then, the subalterns bear hybridity through their own physical migration to the West. The Ghanaian Jofri's and the German Ursula's marriage in Germany, and the biracial identities of Ania and Nadia in *Between Two Worlds*, are exemplified. Additionally, the Ghanaian Akobi and his countrymen and women's interracial marriages in Germany in *Beyond the Horizon* are materialized. Above that, the alienation and multiple identities of the newly returned Shona family from

England in *Nervous Conditions* exemplify the hybridity of migration. Finally, the Nigerian Ifemelu's and Aunty Uju's appropriations of American culture in *Americanah* are perfect illustrations of the hybridity of migration.

The analysis has also shown that globalization brings about hybrid communities. The investigations of Adichie's *Americanah* and Darko's *Between Two Worlds* and *Beyond the Horizon* have revealed that transnationality gives rise to melting pot communities. The cases studied are the salon and the settings of *Americanah*. By crossing national borders, Nigerians, Malians, and Senegalese are found living in harmony in the salon. In addition, the plot, which takes place in Nigeria, the USA, and Britain, makes the novel replete with colourful communities and societies. For *Between Two Worlds*, the analysis of the caption has laid bare melting pot communities. In the caption are found the Ghanaian Jofri and the German Ursula. They cross the borders of their nations to live together. In *Beyond the Horizon*, transnationality, which engenders a melting pot, is evident in Ghanaians' migration to Germany and their marriages to German citizens.

The insights gained from *Between Two Worlds* and *Americanah* reveal that the use of ICT by the subalterns enables them to continue imagining themselves as communities. This is exemplified in *Americanah* by Ifemelu's blog. In *Between Two Worlds*, Ursula and her mother's posting of letters through the post office, Jofri and Duncan's use of the airmail to get informed, and Ursula's notebook are perfectly illustrated. The subalterns are also hybridized because of global cultures. Once in the West, the subalterns who in reality are from different nations, customs, and ethnicities are found gathered based on their black race. This is perfect when notice is given not only to Ifemelu's blackness in the salon of *Americanah* but also to the black race of the Africans who have migrated to Germany for their studies in *Between Two Worlds*.

Monotheism is another global culture that gathers the subalterns in a hybrid community. This appears in the novels through Western religion. In *Nervous Conditions*, the Shona and the missionaries are gathered by the church to pray to the same God. The case of Babamukuru and his family is evidenced. In *Purple Hibiscus*, Igbo and the missionaries are gathered by the Catholic church to pray to the same God. Eugene and his family, as well as Father Amadi's presence in church, are pure blueprints. Above all, pan-Africanism and the English language have been revealed as gatherers of different communities. In the salon of *Americanah*, the welcome expressed by the subalterns based on their African origin is illustrated. Their use of English to communicate is evidenced. In *Between Two Worlds*, the union of du Bois and Nkrumah based on pan-Africanism presents this doctrine as a gatherer. Additionally, English is a gatherer. The subalterns use this imported language as their national language in *Purple Hibiscus* and in *Nervous Conditions*.

PART II

MELANCHOLIC, TESTIMONIAL, AND ETHICS OF MEMORIAL HYBRIDITY

In the fictional worlds depicted by Dangarembga, Adichie, and Darko, with Western cultural hegemony at the centre of colonization, migration, and globalization, the post-colonial hybridity of the subalterns is biased. The subalterns portrayed in these fictional worlds appropriate the dominant culture to the detriment of their traditional cultures. As they do so, they bear biased hybridity that gives rise to their trauma. As Daouda Coulibaly contends, the exploration of trauma illness helps “posit the individual as the locus of social and cultural processes” (Coulibaly 14). Since the individual is the locus of social and cultural processes, this individual cannot help but be traumatized when these processes are fragmented and biased. The traumatic illness is nothing but the manifestation of cultural bias in the formation of hybridity. In the subalterns’ communities, since the imported culture is at the centre of their school educations and qualifications for work, the subalterns who remain in the traditional cultures are left in poverty and marginality that traumatize them.

The postcolony, the “distinctive style of political improvisation, ... a tendency to excess and lack of proportion, as well as ... distinctive ways identities are multiplied, transformed and put into circulation” as coined by Achille Mbembe in *On the Postcolony* (102), is pivotal for the interpretation of the narration of Dangarembga, Adichie, and Darko. Standing on Mbembe’s view of the postcolony, the study highlights that the plurality of cultures in the post-colonial communities stirs the subalterns into trauma. It stirs them either in a wounded psyche – it makes them anxious, “hostile to continence, frugality, sobriety” (Mbembe 108) – or it sinks them into a history that constantly hunts their psyches, to corroborate Cathy Caruth.

Post-colonial and trauma theorists help the analysis bring to the surface that the post-colonial hybridity carried by the subalterns stirs them not only in melancholy and in testimony but also in the ethics of memory. In the light of

Cathy Caruth's stance of trauma, the analysis discloses that hybridity sets the subalterns into melancholic, testimonial, and ethical memories of trauma. Cathy Caruth contends that trauma is "much more than just a pathology, or the simple illness of a wounded psyche: it is always the history of a wound that cries out that addresses us in the attempt to tell us of a reality or truth that is not otherwise available" (Caruth, *Unclaimed Experience* 4). Through the lens of Achille Mbembe's postcolony and Cathy Caruth's trauma, the study shows that as the subalterns endure conflicts of cultural hybridity, they relive this conflict in their psyches.

CHAPTER IV: MELANCHOLIC COLONIAL HYBRIDITY

It is worth mentioning that the title "Melancholic Colonial Hybridity" is a trope of Roy Osamu Kamada's stance on "trauma of colonialism" (92). Such a colonial hybridity is in perfect line with Achille Mbembe's stance on the postcolony. It stands for the trauma rising from the multiplicity of the post-colonial world. When dealing with trauma in post-colonial culture, Roy Osamu Kamada reveals post-colonial hybridity as trauma. Kamada considers "postcolonial [culture] through the lens of trauma theory as well as through the lens of postcolonial theory" (91–92). Kamada and Mbembe's stances meet on the point that colonial mimicry is melancholic. In Dangarembga's *Nervous Conditions* and *The Book of Not*, colonial mimicry awakens the subalterns into melancholy. Such an issue abounds in Adichie's *Purple Hibiscus*. In these novels, colonial hybridity harshly strikes the subalterns into melancholy.

VII- Melancholic Cultural Translation

The multiplicity of the postcolonial world and its troubles coined by Achille Mbembe as a postcolony, align with what Robert J. C. Young terms cultural translation. This cultural translation consists of being “carried or borne across” (Young 138). Referring to Bill Ashcroft et al., “culture is whatever people do” (210). Put more specifically in his analysis of culture in the African context, Tanure Ojaide contends that “culture involves a shared experience of belief systems, worldview, traditions, and aesthetic standards” (9). From Ojaide’s standpoint, culture goes beyond what people merely do and takes into account the shared tradition.

In Dangarembga’s *The Book of Not* and *Nervous Conditions*, and in Adichie’s *Purple Hibiscus*, the subalterns are denied culture as defined by Ojaide. Colonization wipes out the culture of the subalterns to afflict them with Western culture. When doing so, this Western practice does not succeed in wiping out the entire traditions and customs. Some traditions remain in the communities. This brings cultural translation to equate postcolony. The subalterns not only suffer what Robert J. C. Young terms false translation, “a representation of another culture without reference to the original” (Young 138–142), but also endure melancholic pain from the false translation.

In *The Wretched of the Earth*, Frantz Fanon upholds that melancholy is a “disorder of the moral conscience which is always accompanied by self-accusation and suicidal tendencies” (224). In the novels, the psychic troubles that the subalterns undergo because of the colonial cultural translation emphatically echo such melancholy. Put in Freud’s stance recalled by Roy Osamu Kamada, in Dangarembga’s *Nervous Conditions* and its sequel as well as in Adichie’s *Purple Hibiscus*, the psychic moods of the subalterns fit the context

for which “the distinguishing mental features of melancholia are a profoundly painful dejection, cessation of interest in the outside world, loss of the capacity to love, inhibition of all activities” (Kamada 140). The point is that the translated subalterns endure disorder of moral conscience. Westernization sinks them into anxieties. Beyond that, the postcolony that they experience arouses grief in their psyches.

VII.1– Westernization and Lost Identity: State of Anxiety

Westernization takes the connotation of the fact that the subalterns are being educated in Western educational institutions. The subalterns experience cultural translation when being educated in a Western school. This distorts their cultural identities. The subalterns lose their traditional identities, a condition that sets them into anxiety. In Tsitsi Dangarembga’s *The Book of Not*, the subalterns rise into anxiety as Western education occasions the loss of their traditional cultural identity.

In *The Book of Not*, the education that the subalterns receive from school aligns with Molefi Kete Asante’s view on the European system of training. The school education that the subalterns receive

is insufficient to educate them because it teaches them little or nothing about their own culture and does not integrate their knowledge. [This is] the great mental and cultural pain that they experienced during their academic career. It is the problematic of Africans being educated away from their centers. (Asante 25)

Undergoing such a distorted identity and its pain, the subalterns “bear testimony only to a terrifying peace, and obscure life” (Mbembe 182). The lost identities of the subalterns occasion their melancholic anxiety. With Western cultural education, the subalterns in *The Book of Not* sink into melancholic anxiety.

The concept of trauma takes an interesting dimension in the post-colonial hybridity, when consideration is given to Homi K. Bhabha's following contention: "Excess or slippage is produced by the ambivalence of mimicry" (86). This stance strengthens the belief that the mimicry that the subalterns undertake brings them to be "transformed into uncertainty which fixes [them] as a 'partial' presence" (Bhabha 86).

In *The Book of Not*, the subalterns depicted by Dangarembga practice mimicry through their school education and end in anxiety. Not only are the mimics nervous, but they also disavow their traditional culture. Since mimicry is an image, by mimicking the dominant culture, the subalterns' identity can no longer be real. Their performativity of identity, to refer to Frantz Fanon and Judith Butler respectively in *Black Skin, White Masks*, and *Gender Troubles*, shocks them and puts them in nervous conditions.

Tambu in *The Book of Not* is the subaltern who is alienated and rises melancholic. She reverses Homi K. Bhabha's insight into "appropriation and abrogation."¹⁶ Instead of abrogating the dominant culture, Tambu appropriates Western culture to the detriment of her traditional culture. Her abrogation of Shona culture gives room to her deep appropriation of Western culture. Tambu is akin to Ngugi wa Thiongo's standpoint when he writes: "Under the colonial rule, then, native cultures were repressed while, through the school system, other imported traditions were encouraged" (*Moving the Centre* 88).

Tambu is sent to a Western school to learn about Western culture. She is encouraged by all means to appropriate Western culture. But nothing is done for her to further the assimilation of her traditional culture. Tambu's mimicry sinks

¹⁶ Abrogation is the refusal of the categories of the imperial culture ... –Appropriation is the process by which the language is taken and made to 'bear the burden' of one's own culture experience (Bhabha 37-38).

her into a biased hybridity. As Tambu bears such a distorted identity, her psyche arouses melancholic anxiety.

Tambu's alienation that awakens her anxiety is twofold. First, her anxiety rises from her own self-denigration. Second, her anxiety originates from her Western cultural performativity. Tambu's anxiety, engendered by her self-denigration, can be perceived through her self-distancing from her traditional community. Her melancholic anxiety rising from her acculturation complies with what Roy Osamu Kamada highlights in Freud's terms as "painful dejection, loss of the capacity to love, inhibition of all activities" (Kamada 140).

Taken from her education at the homestead, Tambu finds herself at the mission. Then, with the aid of a scholarship, Tambu is in the Ladies' College of the Sacred Heart. In this sense, Tambu is alienated from her traditional culture. She complies with Molefi Kete Asante's view that Western cultural performativity "is certainly decentering for African children It is disorienting for African children and ultimately makes them 'insane' by disconnecting them from reality it is the road to a terrorizing psychology" (27).

Tambu's alienation sets her traditional mother and herself into a contrast, an antagonism that accounts for Tambu's anxiety. After a long phone conversation engaging Ma'Shingayi and Tambu vis-à-vis Tambu's acculturation, Tambu finds herself in a state of anxious loss. Tambu "was silent, unable to think of anything She decided not to be angry." But her heart was "sliding into her bowels. [She] struggles to press disappointment into [her] expression instead of the profound relief [she] experienced" (BN 226–228). Despite Tambu's effort to avoid disappointment, there was "resulting hollowness in [her] voice She swallowed apprehensively and tried conciliation while at the same time [she feels] nervous" (BN 228). In such an anxiety, Tambu asks herself whether "there was any misfortune in the world as

bad as being the daughter of this woman [her mother]" (BN 28). This mental trouble of Tambu "took an awfully long time" (BN 229).

From the perspective of trauma theorists, at the very moment Tambu is silent, incapable of thinking of anything, she is in a state of inhibition. Her inhibition occasions her failure to express her thoughts. Though Tambu's heart is sliding into her bowels, she decides not to be angry. She is nervous, but she decides to reconcile. There is a hollow in her voice, but she tries to swallow it. This mental distortion takes time. Tambu is a mimic girl who is dejected. Her alienation accounts for her "self-accusation" (Fanon, *Wretched of the Earth* 224).

By extension, Tambu's anxiety occasioned by her alienation makes her echo the Pan-Africanist Ayi Kwei Armah in his following terms: "People losing sight of origin are dead. A people deaf to purpose are lost" (*Two Thousand Seasons* xiii). Tambu's cultural alienation prompts the loss of Samba Diallo in Cheikh Hamidou Kane's *L'Aventure Ambiguë*. Samba Diallo pursues a Western education and finds himself shocked by the feeling of being lost the farther he mimics this Western culture. Not only is he uprooted from his tradition, but also, he can never be the owner of this dominant culture. This makes him anxious. Dangarembga portrays Tambu to reveal that the alienation that existed in the early time of colonization prevails in the late post-colonial period. Like Samba Diallo in the 20th century, Tambu in the 21st century finds her psyche awakened in anxiety by her alienation from Western culture.

From the state of inhibition, alienation keeps on sinking Tambu into a nervous condition. Alienation brings Tambu to find herself in a deeper self-denigration, as Freud would have said. She asks herself whether being a girl in her family is a misfortune. In this context, Tambu can be said to denigrate her roots as a misfortune to convey that cultural alienation occasions a deep cultural

loss. She discloses that “colonialism forces the people it dominates to ask themselves the question constantly: ‘In reality, who am I?’” (Fanon, *Wretched of the Earth* 182). In Robert J. C. Young’s view, when sinking into anxiety because of cultural alienation, Tambu unveils that with colonization, “it is a systematic negation of the other person and a furious determination to deny the other person all attributes of humanity” (Young 139). Though Tambu ends in anxiety because of alienation, she does experience melancholic anxiety through performing in a Western education.

In her education, Tambu ends up in the colonized subject’s situation as depicted by Albert Memmi. When taking an insight into colonial alienation, Albert Memmi argues: “The colonized, however, is only asked for his muscle; he is so poorly evaluated that three or four can be taken on for the price of one European” (124). Tsitsi Dangarembga’s protagonist, Tambu, ends up in such a situation depicted by Memmi. This is illustrated when Dangarembga writes that Tambu has spent time with Europeans only to end up “at a craft school, where people work just with their hands, without any thinking” (*BN* 195). Tambu even lacks interest in “the classes she taught” (*BN* 196). She teaches with no “stamina”; she “lashes knowledge into her pupils” (*BN* 196). Tambu ends up in craft school despite her education in a Western school. It goes without saying that Tambu’s trauma is a result of her ending up in a craft activity despite her effort to assimilate Western education.

Furthermore, Tambu’s cultural performativity, which raises her anxiety, echoes Roy Osamu Kamada’s, and Anne Anlin Cheng’s analysis of Bhabha’s mimicry. For Kamada, “Homi K. Bhabha’s mimicry” is an “imitative anxiety” (87). In his groundbreaking contribution to the postcolonial theory, Roy Osamu Kamada highlights that the anxiety of the postcolonial subjects, “and the manner in which they are articulated, offers a portrait of [a postcolonial subject] always

already in flux” (89). In a similar vein, Anne Anlin Cheng analyses Bhabha’s mimicry as a device that generates melancholy. In her revision of mimicry, Chang upholds:

In ‘Of Mimicry and Man: The Ambivalence of Colonial Discourse,’ Homi Bhabha proposes the thesis that colonial mimicry is an injunction for the colonized to assimilate to colonial standards, but that the injunction is in effect an impossible one since the colonized, by virtue of their racial difference, will always fail in their mimicry, fail in ‘measuring up.’ (79–80)

Taking a stand on Kamada’s and Cheng’s insights into Bhabha’s mimicry, it unveils that Tambu’s desire for a higher Western education leads her into mental trouble. Her will to be assimilated to Westerners is an impossible task. It is the impossibility of this task that raises anxiety in her psyche. Hybridity, as borne by Tambu, is an imitative anxiety. It is an imitation that sets her in flux.

Tambu’s eagerness to assimilate the dominant culture goes along with Bill Ashcroft et al.’s observation on mimicry. When interpreting Edward Said’s conscious affiliation, Bill Ashcroft et al. uphold:

Mimicry of the centre proceeding from a desire not only to be accepted but to be adopted and absorbed ... caused those from the periphery to immerse themselves in the imported culture, denying their origins in an attempt to become ‘more English than the English.’
(4)

In this respect, Tambu’s eagerness to avoid any slippage during class tests is what causes her psychic exhaustion. Tambu denounces Western school education for causing such a trauma when she expresses: “Learning how to

attend like that [with no slip] took a lot of concentration. It was exhausting” (BN 25).

Though Tambu “lived and breathed and learnt by rote” (BN 27), she fails to assimilate herself into Western identity. Although “Tambudzai ... overworked” (BN 87), as her class teacher, Sister Catherine, reports to Babamukuru, Tambu is said to fail to measure up to the other girls in the nun’s school. In her comment on Tambu’s school report, Sister Emmanuel, who is the headmistress, concludes that “Tambu has a complex” and “this makes it difficult for her to adapt to the spirit of the Young Ladies’ College of the Sacred Heart,” and this “inability ... causes her considerable distress” (BN 89). Tambu’s two school authorities’ observations reveal a polarity. While the class teacher presents Tambu as a hardworking student, the school headmistress describes her as a student who is full of worries and unable to fit in. Tambu in such a polarity becomes difficult to identify. She is a subaltern whose mimicry sinks her into complexities.

Tambu does not decide to be ambiguous. The dominant culture constructs her as an ambiguous girl. Frantz Fanon gives more acuity to such a Tambu. When taking an insight into the condition of the colonized person, Frantz Fanon contends that with colonization, it is not that “the Negro makes himself inferior. But the truth is that he is made inferior” (*Black Skin, White Masks* 149). Tambu discloses that it is colonization and its institutions that construct her as different from white students. Tambu uncovers a truth for which it is not that she occasions the condition in which she is found. It is Western school education that imposes this condition upon her. Expressed more illustratively, it is the headmistress who features Tambu as the other who cannot fully assimilate Western culture. To use Chris Kwame Awuyah’s terms, Tambu is a victim of “Western institutions’ failure to treat black people according to common standards of morality and decency” (203).

Other theorists' stances are of paramount importance for analyzing the trauma of Western cultural mimicry endured by Tambu. Westerners' conception of the colonized people as others: "'We' are this, 'they' are that" (Said 237) can be said to be afflicted on Tambu in her process of mimicry. It is an Otherness that puts Tambu in a state of anxiety. Babamukuru's order to Tambu to recognize herself as described by the headmistress (ambiguous, complex, and difficult to assimilate) sets her in a nervous condition. Not only does it shock Tambu and make her sad, but it also makes her weep. Tambu reveals her humiliation: "I wanted the hearth to open up and remove me from everything" (BN 90). In such a mood, all that Tambu "could do was let the tears roll down" (BN 90). Tambu testifies that the distortion of her identity sets her in an enigmatic predicament. It is her alienation from her traditional customs that sets her in this psychic trauma. Subsequently, being in a system where she is mimicking to get an identity while forgetting hers, Tambu is at a loss. Her identity is an image. While, as Jonathan Boulter puts it, "a mirror image is always darker and distorted" (98). Therefore, through the trauma, Tambu displays that the identity she acquired through mimicry can never be original but rather a distorted identity.

To end with the specific case of Tambu, it can be said that her Western education leads her to attach a striking hypochondriacal memory to her mother. Tambu sees her mother, who incarnates traditional values, as a hollow woman difficult to live with. She experiences "covetous emptiness in her mother's eyes" (BN 9). She sees her mother as a bad memory, a ghost who, once in contact with or thought of, raises her "shudder" (BN 9). Tambu reveals that Western cultural hegemony leads her to see her mother as "nothingness" (BN 9). This superiority results from her Western cultural assimilation. To corroborate Cheng, "after all, the standard of assimilation ... denotes whiteness" (69), a whiteness with a

strong phobia about blackness¹⁷. Tambu's anxiety is thus an assertion that hybridity of colonization awakens melancholia.

VII.2– Postcolony and Grief

The title of this present section purely owes its origin to Achille Mbembe's *On the Postcolony*. Its presence in this dissertation consists of reflecting on it in relation to the post-colonial communities represented by the novelists to unravel grief among the aggrieved subalterns. With such a post-colonial concept, the task consists in showing that in Dangarembga's *Nervous Conditions* and in Adichie's *Purple Hibiscus*, it is the plurality of the subalterns' post-colonial communities that occasions their trauma.

In effect, it is worth recalling that, in his groundbreaking contribution to cultural syncretism in the post-colonial period, Achille Mbembe stands sharply beyond the binary oppositional interpretation of the post-colonial relation of power. The post-colonial critic coins the concept of the post-colony to denote the violence and domination associated with the plurality of post-colonial communities. He refers to the postcolony as “a distinctive style of political improvisation, ... a tendency to excess and lack of proportion, as well as ... distinctive ways identities are multiplied, transformed and put into circulation” (Mbembe 102).

Given the above-mentioned realities of the post-colonial world, it goes without saying that the “postcolony”, as apprehended by Achille Mbembe, helps us comprehend the grief of the aggrieved hybridised subalterns in *Nervous Conditions* and *Purple Hibiscus*. In the different communities of the subalterns, “conflicts arise from the fact that the postcolony is chronically pluralistic”

¹⁷ By blackness, I refer to any African traditional culture. It stands at an equal foot with Asante's stance of Africanity that he develops in *An Afrocentric Manifesto*.

(Mbembe 108). Postcolony in such a standpoint aims at helping demonstrate that since with “education of African children, ... the one objective is to create in the African person an individual who was European in thought, education, behavior, attitude, opinions, and taste, ... while remaining black and African only in color” (Asante 57), this education occasions the grief of the African children.

The issue is that the subalterns who mimic the dominant culture are dislocated. They are culturally, politically, and ideologically confused. The novelists relate postcolony to be a trope for grief, for it is precisely grief that is the situation of the postcolony par excellence. In the novels, the communities are “a world of anxious virility, a world hostile to continence, frugality, sobriety” (Mbembe 108). Such a postcolony sets the subalterns into a state of grief. By rising against grievances stemming from their leaders’ practice of what Mbembe terms the banality of power, the subalterns blame the plurality of the post-colonial world for their trauma.

It is worth mentioning that by banality of power, Achille Mbembe refers to the overuse of power, “excess and lack of proportion” (102) in the economy as well as in politics, objectified by post-colonial leaders in their communities. Such a banality of power is also a threat to the leaders. The oppressed subalterns use this banality of power to criticise their leaders. In Dangarembga’s *Nervous Conditions* and Adichie’s *Purple Hibiscus*, the subalterns’ economic poverty and political disaster stem from leaders’ appropriation of colonial rules. The leaders inherit the system of “*commandement*”¹⁸ from colonial institutions. They use this system to amass wealth and abuse power to the detriment of their communities. In return, the oppressed members of the communities also use the banality of power to denigrate their leaders. In this vein, both the oppressors and the oppressed subalterns experience grievance.

¹⁸ Commandement denotes the overuse of power. (Mbembe, “The Aesthetics of Vulgarly,” *On the Postcolony*).

From the onset, the banality of power that occasions the subalterns' grief operates through Lucrative monopoly. As Achille Mbembe conceives it, a lucrative monopoly consists of leaders "depriving a person of any property earned or saved" (29). Mbembe also argues that a lucrative monopoly consists in "disposing of people" (29). It is thus comprehensible that the scarcity of properties occasioned by the leaders' embezzlement is a practice of a lucrative monopoly that arouses grievance in the psyches of the subalterns. This situation of lucrative monopoly and its grievances arise from the pluralistic state of post-colonial communities, which are compartmentalised by colonisation.

In Tsitsi Dangarembga's *Nervous Conditions*, Babamukuru is a colonial mimic who heads a large Shona community. Occupying a Western position, Babamukuru brings his community to experience cultural dualism, split personalities, and a lean towards the worship of an iconic witness. Babamukuru, in such a posture as a post-colonial leader, adopts an attitude of banal power. He brings his community to "feel inferior ... because of their own condition" (Asante 35). Expressed more in Molefi Kete Asante's terms, Babamukuru unequivocally adopts an attitude of banality of power towards his community because there is "lack of Afrocentricity" (Asante 36) in him. Babamukuru's mimicry renders him a colonial artefact. He is not the agent of his own history.

To give an illustration of the grief that arises from Babamukuru's use of the banality of power, it is worth referring to his wife, Maiguru. Babamukuru's attitude of banality of power towards Maiguru is a trope for Mbembe's insight into the lucrative monopoly that awakens grievance. Though Babamukuru and Maiguru have received the same education from Western institutions and hold the same degree (Master's), Babamukuru dispossesses Maiguru of her salary. This gnaws Maiguru. Suffocated by her husband's use of a lucrative monopoly, Maiguru expresses her pain:

Yes, Tambu is your brother's child But when it comes to taking my money so that you can feed ... the whole family and waste it ... that is when they are my relatives too. Let me tell you, Baba Chido, I am tired of my house being a hotel for your family. I am tired of being a housekeeper for them. I am tired of being nothing in a home, I am working myself sick to support I am sick of it, Babawa Chido. Let me tell you, I have had enough. (*NC* 174)

From Achille Mbembe's standpoint, Babamukuru's foregoing acts towards his wife are evocative of a lucrative monopolistic attitude. It is an overuse of power that sinks Maiguru into grievance. The word "pain," voiced by Maiguru, reveals her grievance. This grief is asserted through her tiredness, which she relates to her nothingness. It is also related to her sickness that she connects to her household work.

From Achille Mbembe's perspective, Babamukuru's banality of power stems from the fact that he is a product of a compartmentalised world. He is a product of patriarchal and colonial institutions, which inject him with their power, which is the "right to demand, to force, to ban, to compel, to authorise, to punish, to reward, to be obeyed—in short, to enjoin and to direct" (Mbembe 32). Babamukuru complies with Bell Hooks' stance when she writes: "The entry of women into the work force, which also serves the interest of capitalism, has taken even more control over women away from men. Therefore, men rely more on the use of violence to establish and maintain a sex role hierarchy in which they are in a dominant position" (121). What is grasped from Babamukuru's overuse of power is that the biased hybridity of colonisation is responsible for melancholic grief. It is because Babamukuru's postcolonial culture is compartmentalised that he expresses a lucrative monopoly and an attitude of banality of power against Maiguru.

Furthermore, Maiguru's grievance rising from lucrative monopoly as well as its effect on some other subalterns appear in the following narrative perspective: "I, Tambu, felt sorry for Maiguru because she could not use the money she earned for her own purposes and had been prevented by marriage from doing the things she wanted to do" (NC 103). Maiguru's traumas set Tambu into trauma.

When Tambu refers to Maiguru as a subordinate who is incapable of using her money and prevented from marriage, what she is not voicing is subjectivity. Tambu is not voicing who is doing the action. In such a post-colonial gendered exploitation, contrary to Tambu, who is unwilling to point to any guilt but only to the victim, Gayatri Chakravorty Spivak adopts a post-colonial feminist perspective and asks: "Is the willing insertion into the wage structure a curse or a blessing for women?" (79). Undoubtedly, her post-colonial feminist voice helps her answer that the post-colonial patriarchy fetishises women's willing insertion into the wage structure as a curse. Babamukuru, in this perspective of practising lucrative monopoly against Maiguru, stands as a trope for "to be male is synonymous with strength, aggression, and the will to dominate and to violence others." As for Maiguru, her subordination mirrors the following stance contested by Bell Hook when combating sexism: "To be female is synonymous with weakness, passivity, and the will to nourish and affirm the lives of others" (126).

If, in Dangarembga's debut novel, the leader who implements the lucrative monopoly is a single individual, in Adichie's debut novel, this is not the case. In *Purple Hibiscus*, the national government mirrors a lucrative monopoly. Their lucrative monopoly engenders grievance in the subalterns' psyches. Standing as a colonial apparatus, the government sinks the subalterns into grievance by applying a lucrative monopoly against them. Kambili better renders this idea

when she narrates: “The cabinet ministers ... stashed money in the foreign bank account, money meant for paying teachers’ salaries and building roads” (*PH* 24).

Kambili denounces the government’s attitude of seriously sinking the community into poverty and in complaint. She blames the government for creating the difficult conditions that bring the members of her community to “complain about how hard life was, how they could not buy ... clothes for their children” (*PH* 62). Kambili dramatises the complaint when she mentions that even the members of the community complain not only about “the use of a degree ... when they cannot find a job after graduation” (*PH* 75) but also about the lack of “fuel ... to drive” (*PH* 76). Definitely, when Kambili mentions that “no lecturer is paid” (*PH* 76), and, in fright, “people are leaving the country” (*PH* 76), it is to inform readers of the community’s rising discontent because the government abuses power.

With the government’s use of banality of power that can also be resumed in Adichie’s following line: The government is “going out of control” and setting the “economy ... in a mess” (*PH* 25), the subalterns’ psyches are haunted. Kambili keeps on voicing the subalterns’ grievance that occurs as a result of the government’s lucrative monopoly when she mentions:

Soldiers were milling around. Market women were shouting, and many had both hands placed on their heads ... to show despair or shock. A woman lay in the dirt, wailing, tearing at her short afro. Her wrapper had come undone, and her white underwear showed.

... As we hurried past, I saw a woman spit at a soldier, and I saw the soldier raise a whip in the air. The whip was long. It curled in the air before it landed on the woman’s shoulder. Another soldier was kicking down trays of fruits, squashing papaya with his boots and

laughing. When we got into the car, Kevin told Mama that the soldiers had been ordered to demolish the vegetable stalls because they were illegal structures. (*PH* 44)

In addition to misappropriating subalterns' funds, the government possesses all the commodities the subalterns use for trade. As reasons, the government refers to the illegal structures of the stalls. If the government qualifies the local business commodities to be illegal, it is because the government's "knowledge is the product of several cultures" (Mbembe 23). The government is endowed with Western culture. In addition, the members of this government are endowed with the knowledge of the traditional culture. The government is endowed with several cultures. But it is Western cultural knowledge that the government uses to dispossess the subalterns of their properties.

The subalterns arouse melancholic remembering by witnessing the government's overuse of power. Kambili is psychologically tormented because she bears witness to the traumatic torture that the soldiers inflict on the women in the market. Her psyche is constantly haunted. She constantly "thought about the woman lying in the dirt: as they drove home, ... on Monday ... to school" (*PH* 44). She sees the pain undergone by the market woman everywhere, and in people: in "the beggar" (*PH* 45). She develops empathy for the bitten woman. She wishes she had saved her.

Kambili manifests "painful dejection" (Kamada 140). The fact of missing the physical trauma brings her to relive this pain psychologically. Her trauma is not only arising from the torture that she missed, but it is also arising from the fact of failing any attempt to save the tortured woman. Kambili's failure to experience the torture and to save the tortured woman sets her in an impossible state to speak out the testimony to be healed. She introjects the traumatic pain.

The introjection of trauma silences Kambili into muteness. Kambili's psyche wounds her into muteness. The tortured woman's image constantly haunts her. When asked at school to start the pledge, Kambili's traumatic muteness shows as follows: "I opened my mouth, but the words would not come out.... I cleared my throat, willed the words to come. I knew them, thought them. But they would not come. The sweat was warm and wet under my arms.... Finally, stuttering" (*PH* 48, 49). Taking Freud's stance, as reviewed by Roy Osamu Kamada closely, Kambili is in "inhibition" (Kamada 140). She is not relaxed and cannot utter words. She loses her voice under the shock that the soldiers inflict on the market women. Her mind is busy reliving the painful event.

What is striking is that Kambili is with people but not for them. She is in loss of the capacity to love any activity going on around her. After the pledge, as she puts it, all the "class went through the routine of setting down, scraping chairs, dusting the desk, copying the new term timetable written on the board" (*PH* 49) except Kambili. Kambili is not taking part in these activities. Kambili, in such a psychic inhibition, mirrors otherness as Achille Mbembe views it. For Mbembe, the post-colonial other is a pluridimensional face among which his/her construction by the "postcolony" to live but not to exist (Mbembe 27). If to live with the classmates is to exist, Kambili, from this standpoint of being inhibited, does not live with them. Nevertheless, she is present among them. But this being-together is not existing together. She does not exist with them. She only lives with them.

Kambili's psychic inhibition is laid bare when she is analyzed in Achille Mbembe's reflection on "other." Achille Mbembe views the concept of "other" as conceived by colonization to have to "do at best with self-deception, and at worse with perversion", and this because it has been invented to echo "the

psyche life of the *beast*,” a “radical other, ... all that the [leader] is not” (Mbembe 3, 2, 111). The fact of not being part of the government’s leaders reduces Kambili to nothingness through a forceful trauma. Either Kambili experiences the trauma from the banality of power, or she witnesses trauma from the disorder caused by this banal act. She experiences a melancholic grief because the government reduces her to nothing.

In Dangarembga’s and Adichie’s debut novels, the banality of power occasions grief on the oppressed subalterns. In the two debut novels, it also brings about grievance to the oppressors. Achille Mbembe highlights the oppressed people’s use of the banality of power to set the oppressors in grief through his concept of the “*act of hunting*” (196). Throughout his reflection, the post-colonial theorist demonstrates that during the hunting of an animal, it is not only the animal that is in danger. Both the hunter and the animal are in danger. The tendencies are reversible. Instead of the hunter causing death to the animal, it turns out that it is the animal that occasions the death of the hunter. When such a context of the concept is applied to the post-colonial leaders and their oppressed communities, it goes without saying that, like the oppressed communities, the leaders are not safe from threat.

Both the oppressed communities and the leaders are in danger in the post-colonial world. None is spared with the system of colonization that prevails in the post-colonial period. This case is in point through Babamukuru and Eugene in *Nervous Conditions* and *Purple Hibiscus*. The two leaders’ psyches arouse grievance occasioned by the banality of power inflicted on them by their oppressed communities. The banality of power is put into implementation by the dominated subalterns, specifically Tambu in *Nervous Conditions* and Jaja in *Purple Hibiscus*.

The refusals of Tambu and Jaja to obey the colonial authority of their parents – Tambu “ran away” (*NC* 167) from her mother’s wedding planned by Babamukuru; and “Jaja did not go to communion” (*PH* 3) as imposed by Eugene– are tropes for banalities of power from the dominated subalterns that sink the leaders in grievance. By running away from her mother’s wedding organized by Babamukuru, and by resisting the religious communion imposed by his father, respectively, Tambu and her brother Jaja put into practice the power of the oppressed people that strikes the oppressors. Tambu and Jaja’s refusal to participate in the ceremonies that valorize Western culture sinks Babamukuru and Eugene in grief.

Babamukuru’s endeavor to convert Ma’Shingayi, Tambu’s mother, to Christianity, and Eugene’s willingness to see Jaja at the communion are other steps of their acts of practicing the banality of power. As leaders of Western religion in their communities, Babamukuru and Eugene use their mastery of the colonial system of *commandement* to force their communities to praise them. Faced with the leaders’ obsessions with power, Tambu and Jaja use retentions to banalise and to give bull to this power. The two oppressed girls denigrate and give no credibility to the leaders of the imported religious institution. As they do so, Babamukuru and Eugene awaken in grievance as follows: Babamukuru is set in “volcanic temper” (*NC* 169), and Eugene is set in a mood of “swollen” face (*PH* 6). Postcolony thus sets the subalterns’ leaders in grief.

VIII– Alterity and Memory: State of Remembering

Alterity takes the connotation of Kwame Anthony Appiah's stance of "cultural alterity" (55). It stands for the cultural destruction that the colonized people endure from colonization. Cultural alterity connotes Achille Mbembe's stance of postcolony. Alterity lays bare the cultural destruction engendered by colonization. As Jonathan Boulter contends, the vocation of memory "is to record; delegating to the archive the responsibility of remembering, it sheds its signs upon depositing them there, as a snake sheds its skin" (13). Boulter reveals what a memory is and its function. He shows that any recorded event is a memory. He shows that this memory brings the past event to life in the psyche. With this vision of Boulter, the colonial cultural destruction can easily take the context of the memory that makes their psyches relive the pain of the colonial troubles.

Memory and remembering denote Paul Ricoeur's stance. Perspectivising Paul Ricoeur, the remembering borne by the subalterns is revealed to be traumatic remembering. Standing on Paul Ricoeur's understanding of traumatic remembering, for which remembering is "the present representation of an absent thing." "That something has taken place before we call to mind a memory of it" (7), the remembering of the colonial troubles that the subalterns express takes the form of trauma. To exemplify such a trauma, attention is directed to Dangarembga's portrayal of Tambu's grandmother in *Nervous Conditions*. The grandmother's history lessons sink Tambu into trauma. As for Adichie, she highlights colonizers' act of overthrowing the traditional beliefs in *Purple Hibiscus* and how the memory of such a denigration rises fright in the psyches of the younger generation.

VIII.1– Historical Remembering and Traumatic Witness

If the grandmother's history lessons can be said to bring about transculturality, the traumatic aspect of this orality cannot be denied, as the stand taken by post-colonial and trauma theorists in the above-mentioned introductory passage suggests. The mood in which the telling of the colonial disasters sets Tambu's psyche is trauma. The disasters – “wizards well versed in treachery ... force the people from the land” (*NC* 18) – archived by the grandmother, are transferred to Tambu through her act of listening. By listening to the colonial disaster related by the grandmother, the holocaust that it contains is transferred to Tambu. This holocaust sinks Tambu's psyche into trauma. Tambu mentions that the story renders her “tenterhook” (*NC* 18). That is to say, the colonial disasters in the story make her, at the same time, “rewarded and punished” (*NC* 19). When the grandmother gives her testimony of the colonial historical event, Tambu finds herself anxious.

In the light of Jonathan Boulter's insight into memory, while the grandmother is considered a historical archive or memory, Tambu is visibly in a state of witnessing trauma. The grandmother is the old subaltern who lived through the disastrous colonial event and archived it in her psyche. Tambu is the young subaltern who archives this same disastrous event through the grandmother's testimony. The grandmother tells Tambu the colonial history, and Tambu archives the disaster that arises from this history. The grandmother, who embodies historical memory, has perfect control of her psyche. Meanwhile, Tambu loses her temper by listening to her grandmother. She feels sorry and punished. She experiences a missed traumatic event. As she missed the physical trauma, she cries out about this disaster, which is not in the present time.

Since the grandmother lived through both the violent phase of colonization and its cultural phase, she is not traumatized. The grandmother experiences different generations, precolonial, colonial, and postcolonial, that form two worlds: the traditional and the Western. For this reason, she is cured. As for Tambu, she could not have been traumatized if only the grandmother had not existed. Tambu, who symbolizes the new generation of the subalterns, would not have known that her traditional culture had such a holocaust if her grandmother had not been alive. The grandmother's "history lessons" (NC 17) that position her as a traditional archivist echo the postcolonial stance of a failed colonization. For the post-colonialist Aimé Césaire, colonization has been a failure. It is true that superficially, the colonized subjects bear marks of the colonizers' customs. But if the colonized people break with all that, plumb the depths, then what is found is fundamentally black (*Discourse on Colonialism* 16–17). In this light, the grandmother's history lessons are traumatic memories that occasion the subalterns' trauma.

Despite the steadfast growth of the cultural institutions (school and church), colonization did not succeed in uprooting the Shona traditional culture. In the Shona community, there are missionary schools and churches. Despite that, there are subalterns such as the grandmother who are well-rooted in the tradition. Through such an archive, because of her, the past of the subalterns, specifically colonization with all its disasters, is transferred from one generation to another. The disasters of colonization move from the grandmother's generation to Tambu's generation. The grandmother's history lessons as an "archive, as a site of memory," to appropriate from Jonathan Boulter (13), help the young subalterns to understand the disaster of colonization. In so doing, the subalterns bring forth the following judgement: Between the colonizer and the colonized subject, who is savage? Is it the subalterns, as Joseph Conrad reveals

in *Heart of Darkness*, or the colonizers, as postcolonial theorists demonstrate? Dangarembga's portrayal of the grandmother's history lessons is an answer. It answers that it is the colonizers who are savage.

The view of the grandmother's history lessons as disasters is strengthened when considering that the stories in the lessons contain colonizers' acts of translating the subalterns into landlessness. In other words, the grandmother's history lessons bear the holocaust event: a story of great destruction. The history lessons corroborate the subalterns' colonial entrapment. The subalterns, as they can be observed in the history lessons, are enticed into slavery. They are destituted, broken up, and killed by wizards well versed in treachery. The treacherous wizards threw off the Women and children (NC 18–19). Driven by this harsh life, they are forced to yield to the wizards by accepting colonial norms and being “educated in their wizardry” (NC 19). They sent their children” to the mission to be prepared ... for life in their world” (NC 19).

The above realities lived by the subalterns, specifically the Shona in colonial times, are traumatic. The cultural encounter engendered by colonization is traumatic for the subalterns. Not only does it destroy them during violent colonization, but it also keeps destroying the new generation. Since the grandmother archives the holocaust, she transfers it to her granddaughter. She uses the act of testifying to transfer it to her granddaughter. In the same sense that it is destructive in its violent time, it is in the same way that it is destructive with Tambu, the granddaughter. The only difference is that during direct colonization, the destruction is both physical and psychological. But with Tambu, the destruction is psychological.

The grandmother as an archive can be said to decipher the traumatic disaster engendered by the settlement of the white men in the community. Her memory highlights that colonizers settle by force and destroy the traditional

community. Not only is the destruction physical, but it is also psychological and cultural. As disclosed in her novel, the colonizers chase the subalterns far away from the land “where the soil is ripe” (NC 18) to take all the good lands. Troubled by such a colonial disorder, the subalterns take their luggage and everything and start running away till they reach a land where even the wizards will not accept to live. Such colonial disasters show that colonizers suppressed the traditional way of living, which is also the culture of the subalterns. The grandmother discloses that colonizers, who are the wizards, “forced the people from the land. On donkey, on foot, on horse, on ox-cart, the people looked for a place to live” (NC 18). This unveils the subalterns’ trauma occasioned by the colonial cultural alterity.

The grandmother’s history lessons reveal that colonization reduces the traditional community to poverty. The colonial phenomenon destroys cattle and barter that the parents in the precolonial time considered as their wealth. In the precolonial time, Shona inhabitants lived peacefully and were rich in their own currency. As the grandmother’s history lessons help Tambu understand, the parents have “many fat herds of cattle, large fields and four wives who worked hard to produce bountiful harvests. All this ... could exchange for cloth and beads and axes and a gun, even a gun, from the traders” (NC 18). In the precolonial time, parents were rich in their own currency. They cannot be said to be poor since they have their own economic system through which they give and receive goods and services. They do everything with their traditional currency. But colonization destroys this traditional system. The colonizers chase the traditional community from the peaceful, rich land. They destroy their traditional currency to set up a new monetary system based on money. The colonizers enriched themselves and built their institutions (schools and churches) on the rich land.

Tambu witnesses the colonizers' greed when listening to the history lessons. The grandmother's use of words such as avaricious and grasping helps Tambu to discover the colonizers' greediness. They are eager to take more from the Shona traditional community to make more money. They are so ready to change the traditional hierarchical structure of patriarchy in such a way that they force and move the subalterns from the land. With such a colonial attitude, "there was less and less land for the people." "At last the people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it" (NC 18). Tambu realizes that the colonizers do not care about whether her grandparents are poor or rich. What they care about is dispossessing, exploiting, and dominating them. Their only intention is to translate and overexploit them into their own domains, both culturally and politically. If only the colonial oppressors had the sense of humanity, they would have cared about the peasantry land. For "to think about people's land is to think about the peasantry and the whole spectrum of needs of the world's poorest people" (Young 51). The colonizers do not come to save the peasantry. They only come to use violence and domination to take their wealth from their land.

The colonial atrocities found in the grandmother's history lessons strengthen Tambu's traumatic witness. As Ngugi puts it, culture is "a product of a people's history. But it also reflects that history and embodies a whole set of values by which a people view themselves and their place in time and space" (*Moving the Centre* 42). Tambu is traumatized by listening to the cultural disaster engendered by colonization. She experiences the colonial trouble inflicted on the grandparents. It is worth citing Ngugi's insight on Western cultural imperialism, which the grandmother echoes when presenting the destruction of the tradition. When telling the colonial destruction, the grandmother echoes Ngugi wa Thiongo's stance when he contends:

Imperialism, the conquest and the subjugation of the entire labour power of other countries by the concentrated capital, or money power, of another country, came to realize that the economic exploitation and the political domination of the people could never be complete without cultural and hence mental and spiritual subjugation. Under colonialism, this took the form of destroying peoples' languages, history, and dances, education, religions, naming systems, and other social institutions that were the basis of their self-conception as people. (*Moving the Centre* 42)

In this consideration of Ngugi, it cannot be denied that the history lessons are holocausts. The grandmother, as a symbol of the colonial archive, is a traumatic memory. She transfers the colonial holocaust to Tambu by telling her the atrocious colonial stories. The punishment experienced by the grandmother and her community during the colonial time is inflicted on Tambu's psyche in the post-colonial time. The message brought by the grandmother is that colonial hybridity is a kind of cultural alterity that occasions melancholy. Through Tambu's trauma, the novelist reveals that the cultural encounter that occurs in the context of colonization sets the subalterns in melancholy.

VIII.2– Cultural Alterity and Fright

When advocating African agency, Molefi Kete Asante contends: “In African cities and villages, students often sit in classrooms where the knowledge they learn is disconnected from their own history” (79). Such colonial assimilation undertaken by the colonized subject, Kwame Anthony Appiah contends, culturally “alters” them (55). It sets them into traumatic fright. This view of Appiah lays bare cultural fright in Adichie’s *Purple Hibiscus*. The Igbo community’s fright is occasioned by colonial cultural destruction.

The subalterns experience cultural loss. They fear their traditional customs. They appropriate the imported culture to the detriment of their traditional culture. They assimilate Western culture. Their tradition becomes the dominated culture, while the imported culture becomes the dominant culture. This makes their traditional customs arouse fear in their psyches whenever they encounter them. The subalterns become phobic about their own tradition because they are educated in a mission school to see heaven in Western culture and see evil in the traditional customs.

Igbo custom – the patriarch – is in the margin, and Western institutions – religions and schools – are dominant cultures. Igbo custom becomes a fetish that sets a fright in the psyches of the subalterns who are not initiated to it. Igbo inhabitants in this condition blame the flourishing of colonial educational institutions for their psychic frights. They denounce the plenitude of Western knowledge they receive from colonial institutions as the root cause of their fears. Cueing Aimé Césaire, it is reinforced that Chimamanda Ngozi Adichie portrays the Igbo’s fright for the purpose of emphasizing that the communities “are hardly in a ‘postcolonial’ moment. The official apparatuses are not removed, ...

the political, economic, and cultural links established by colonial domination still [practice] alterations” (*Discourse on Colonialism* 27).

Eugene appropriates Western religion to the detriment of his traditional culture. This leaves his children at a loss. Eugene rejects his father, who in the Igbo community symbolizes the traditional patriarch. He even forbids his two children, Kambili and Jaja, from going to his father’s traditional house. The only time they are ordered to visit their grandfather, the children are told to return as soon as possible. The viciousness of this traditional cultural denigration is that Eugene qualifies the patriarch Papa-Nnukwu, who is his father, to be a non-believer, a person that God punishes. Eugene “barred Papa-Nnukwu from coming to his house” (*PH* 65), which is governed by catholic doctrine. All these hindrances vis-à-vis the patriarch in the children’s minds put them in a state of loss.

Eugene’s children experience loss once they are in contact with their grandfather. They are unconscious of Papa-Nnukwu’s dialect. His code is encrypted to them. They do not succeed in decrypting his dialect. The children who symbolize the new Igbo generation stay in the vacuum when Papa-Nnukwu speaks. As the narrative voice mentions, the children “understood Papa-Nnukwu a moment or two after he spoke” (*PH* 64). Papa-Nnukwu’s words are strange: “his dialect was ancient” (*PH* 64). It is Eugene’s rejection of his traditional roots that frightens his children. His appropriation of Western culture alters the Igbo tradition. The fright resulting from the alteration of the traditional culture shows that “one’s basic identity is self-identity, which is ultimately cultural identity. Without cultural identity, you are lost” (Appiah 88).

The flourishing of Western institutions in the Igbo community not only transforms Eugene into a product of Western culture but also leads him to educate his children only in Western cultural institutions. Eugene brings his

children to be stuck to Western education: Jaja is the “first” (*PH* 39) of his class, and Kambili the “second” (*PH* 38) of her class. The children are brilliantly educated in Western culture. But they are cut off from the traditional custom. They are scarcely taken to traditional ceremonies because their father abrogated the traditional custom.

Eugene appropriates Western education and abrogates his traditional culture. He is a Catholic who never greets Papa-Nnukwu. He never visits him. He does not like to send his children to him. He considers Papa-Nnukwu’s living place as a “home of heathen” (*PH* 62). He brings his entire family to dwell in the church. They are faithful in practicing Catholicism. His family members are hardly tolerated when they miss church service. Kambili voices that Eugene made Jaja nearly experience death when he “did not go to communion” (*PH* 3). This shows that Eugene really appropriates Western education to the detriment of his traditional customs.

Eugene’s attitude towards his father shows that he camouflages Igbo traditional customs. Eugene makes the traditional culture a demonic fetish in his children’s psyches. The children are not allowed to go and greet their grandfather, Papa-Nnukwu. But also, they never go to “*mmuo*” (*PH* 85), the traditional ceremony. They are not initiated into the tradition. The children sink into psychic fright when in contact with the tradition. The children stare, swing, and hold their breath when they go to their grandfather. They see their grandfather as a “mischief” (*PH* 64). When they hear that they are going to their grandfather, they feel a lurch in their stomach, and they get a “tongue frozen” (*PH* 81). The only time they had been taken to the traditional ceremony, *mmuo*, the children get “dimness in eyes” (*PH* 87).

Eugene demonizes the tradition by practicing Catholic fanaticism. He transforms any traditional ceremony “devilish” (*PH* 85) that, when heard about

or in contact with, frightens the children. Despair of Eugene's denigration of the traditional custom, Papa-Nnukwu laments: "My son owns ... a house that can fit in every man ... and yet many times I have nothing to put on my plate. I should not have let him follow those missionaries ... who misled him" (*PH* 83, 84). Papa-Nnukwu shows that Eugene's act of disregarding the traditional culture results from missionary education. For the imported religion, "the son and the father are equal" (*PH* 84). This leads Eugene to believe he is equal to his father. He even thinks that he is more culturally valuable than his father. He thinks that the imported doctrine that he is endowed with is superior to the doctrine of traditional belief. Hence, he shows no respect for his father. He even shows no respect to the patriarchal doctrine that his father embodies. Eugene, from this standpoint of convert, shows that "something in [him] died, a piece of [him] died," (Young 16).

Eugene's rejection of the traditional culture is the result of his fragmentation by Western cultural hegemony. Papa-Nnukwu gets to the crux of the matter when he says that I remembered the missionaries "gathered the children ... in the mission and taught them their religion" (*PH* 84). The matter worth raising is where were the Igbo when Western religion was being taught to their children? Or were the missionaries expected to teach the local children the traditional customs? No is visibly the answer to such interrogations. It is not the missionaries' duty to teach Igbo children their customs. It is the traditionalists' duty to teach their children the customs.

Since each community's duty is to promote its culture, the missionaries play their part in doing so. Knowing that they want to dominate, they take the promotion of their culture seriously. The missionaries know that "what counts is not what people are or think but what can be made to be and think" (Said 292). Knowing that, the missionaries work hard to convert the Igbo from their

tradition to Western religion. They transform the subalterns into thinking and believing that traditional customs have no value. The denigration of the tradition arouses fright in the children's psyches.

The matter of cultural fright can be taken further by cueing Chris Kwame Awuyah. Awuyah upholds that "the lack of continuity of knowledge can obliterate the sense of identity of the people and thus threaten their existence" (Awuyah 225). It is because Igbo traditionalists keep mute and abstent that Western religion gets much more room to destroy the Igbo tradition. What is being brought into discussion is that it is because the Igbo traditionalists keep mute and stay absent that the traditional culture is found in the margin in the post-colonial society. Equally, by keeping a conflictual and frightful relation with the traditional culture, Eugene and his family convey that with colonization, Westerners have "laid down the dishonest equations *Christianity* = *Civilization*, *Paganism* = *Savagery*, from which there could not but ensure abominable colonialist and racist consequences, whose victims were ... the Negroes" (Césaire *Discourse on Colonialism* 33).

The muteness and the absence of Papa-Nnukwu have occasioned Eugene's overuse of colonial Christianity to the detriment of the traditional culture. Such a perception is given more credence when reference is given to Chris Kwame Awuyah, who, with the panafricanist Armah's words, writes that "a people are already trapped in spirit when they agree to use [Western institutions]. The root of the disease is not in the [institutions] themselves but in their use ...; the disease is not in the abundance of [institutions] but in the relationship growing between users" (Awuyah 225). The overuse of Western culture leads Eugene and his children to embody two cultures disproportionately: Western culture is dominant, and Igbo culture is mute. This makes it difficult for children to have positive memories in the traditional culture.

It is worth emphasizing that the triumph of Western religion to the detriment of Igbo tradition is enabled by Igbo people's absence in the same way "the Orientalist's presence is enabled by the Orient's effective absence" (Said 208). The traditional culture being absent, therefore strange, Eugene and his family see Papa-Nnukwu as "infamous criminal. [Then, they] shop around the world craving for other people's ancestors so [they] can worship them with ... passion" (Anyidoho, "IntroBlues ..." 240).

Eugene is naïve about his own tradition. But he is well-endowed with Western culture. Culture being also what one learns, sees, hears, and experiences, and knowing that a person cannot but give what he/she has as a culture, Eugene transfers his biased hybridity – disproportionate cultures – to his children. The children who are the new generation know more about Christianity. But they know nothing about the traditional custom. This brings the traditional custom to occasion fright in the children's psyches. The more a person knows about a culture, the more that person sympathizes with the community belonging to that culture. But the less a person knows about a culture, the more it sets that person in fright. This is the case with Eugene's children.

In a nutshell, the hybridity of colonization is melancholic. This melancholy is demonstrated in *The Book of Not* through Tambu's grief of alienation and through Maiguru's grievance occasioned by Babamukuru's use of a lucrative monopoly against her. In *Purple Hibiscus*, the grief experienced by Kambili and her Igbo community due to the Nigerian government's abuse of power is a trope of the melancholy of colonial hybridity. Babamukuru's grief occasioned by Tambu's refusal to obey his authority vis-à-vis the wedding in *The Book of Not*, and Eugene's grief caused by Jaja's refusal to obey his authority vis-à-vis the church communion in *Purple Hibiscus*, are investigated as melancholic griefs of

colonial hybridity. The subalterns also bring forth the melancholy of hybridity of colonization via historical remembering and cultural alterity. Tambu's trauma that results from her act of listening to the colonial history lessons in *Nervous Conditions*, and the Catholic Eugene and his children's psychic frights occasioned by their contacts with the traditionalist Papa-Nnukwu in *Purple Hibiscus* are traumas of colonial hybridity.

CHAPTER V: HYBRIDITY OF MIGRATION, AND TESTIMONY

Though in this chapter, the subalterns can all be read as tropes of migration and its testimony, it is worth noting that the migrants at stake are those portrayed by Darko in *Beyond the Horizon* and by Dangarembga in *Nervous Conditions*. It is important to recall that, in the authors' context, migrants are tropes for Brenda Cooper's stance on migrants. They are subalterns who "spent time studying [or working] outside of the African countries in which they were born or grew up" (Cooper 1). This is a metaphor of postcolony as conceptualized by Achille Mbembe.

Migrants experience traditional and Western cultures in disorder. Western hegemony brings the subalterns to acquire too much of Western culture while bearing little from their own traditional culture. This makes their cultural identity multiple. The dominant culture alters the cultural multiplicity. The altered traditional culture brings the migrants to experience a psychic nightmare. In Darko's *Beyond the Horizon*, the subalterns who spend time studying or working in Germany experience nightmares. In Dangarembga's *Nervous Conditions*, the nightmare occurs in the Shona community.

The migrants are in contrast with Tanure Ojaide's standpoint when he contends: "As the characters that leave Africa for one reason or another express relief, so do those characters that go back to Africa have initial problems and eventual self-fulfillment. Generally, there is a new type of alienation" (37). In Darko's *Beyond the Horizon*, the subalterns who leave their home community, Naka, for Germany experience alienation from their tradition. In Dangarembga's *Nervous Conditions*, meanwhile, the subalterns who leave England for their Shona community express cultural alienation. For Ojaide, there is expression of

relief and self-fulfillment occasioned by the new alienation of migrants. In the authors' novels, this is not the case. The identity of the migrants is fragmented to the point of sinking them into traumatic testimony. As the subalterns migrate, they "are unstable, uprooted Translated. [They] encounter a new world, a new culture to which [they] have to adapt while trying to preserve [their] own recognizable form of identity. Putting the two together is an experience of pain" (Young 11–13).

The nightmare that the migrants endure refers to traumatic testimony if a stand is taken from Dori Laub and Shoshana Felman. In Laub and Felman's conception, to testify is not only to tell what has been witnessed, but in telling the story, the witness comes to bear pain. The subalterns bear the pains of the multiple worlds they carry as they migrate. Their cultures are effaced. They experience racial discrimination, and they are marginalized throughout the process of migration. Their identities are translated as they migrate. Referring to Robert J. C. Young, translated identity is a distorted identity. In the authors' novels, the migrants experience testimonies because their "cultures are transformed as they move between different places", to corroborate Robert J.C. Young (29). As they incarnate a new type of man or woman, to paraphrase Frantz Fanon (*Black Skin, White Masks* 36–37), the migrants endure traumatic witnesses.

IX– Fragmentation and Witnessing

In Darko's *Beyond the Horizon*, which is the novel at stake in this section, a migrant is a "marginalized person who 'scrambles all the [Social and cultural] codes.'" He/she is "schizo, ... fragmented," to use Brenda Cooper's terms (4). The fragmented identities that the migrants bear sink them into a traumatic witness. They mirror Frantz Fanon's stance of "the Negro lives in Africa. Subjectively, intellectually, the [Negro] conducts himself like a white man. But he is a Negro. That he will learn once he goes to Europe" (*Black Skin, White Masks* 148). The migrant undergoes traumatic testimony by witnessing such a fragmentation. German citizens apply otherness and discrimination to the migrants, and this arouses traumatic witness in their psyches. Migrants in such a context echo Anne Anlin Cheng's view that migrants are at a loss for a witness that raises their "self-objectification and ... fragmentation" (53). Bluntly put, in Darko's *Beyond the Horizon*, migrants are victims of otherness and discrimination that awaken answerlessness in their psyches.

IX.1– Otherness and Answerlessness

Otherness denotes "the quality or state of existence of being ... different from established norms and social groups" (Wolfrey et al. 74). It is precisely this insight which is voiced by Frantz Fanon with his concept of the Negro and the West in *Black Skin, White Masks* and revised by Homi K. Bhabha when considering Other as "a subject of a difference that is almost the same, but not quite" (Bhabha 85). It is otherness from such a standpoint that the subalterns can be said to experience when they migrate. Migrants experience otherness. This otherness arouses their answerlessness. In Germany, the subalterns exist as migrants who are different from the established norms. They succeed in being almost the same, but not quite, despite their efforts to be assimilated with

German citizens. By being stereotyped by German citizens from this standpoint of otherness, migrants comply with Bill Ashcroft et al. in “Radical Otherness and Hybridity” to reveal that “imperial discourse strives to delineate the Other as radically different from the self. [This] Otherness ... always contains a trace of ambivalence or anxiety” (Ashcroft et al. 102).

The stereotyped otherness inflicted on the migrants brings them to experience answerlessness. Answerlessness, as argued by Shoshana Felman in “Education and Crisis, Or the Vicissitude of Teaching,” is “expressed by survivor as a radical and irretrievable loss, ... devastating loss ... dispossessions inflicted by [translation]” (51). In *Beyond the Horizon*, Mara and her husband, Akobi, are the migrants whose state of otherness gives rise to their answerlessness. The two subalterns are migrants who witness stereotyped otherness. Akobi’s otherness is a cultural stereotype. Mara’s stereotypical otherness that sets her in muteness is, in addition to a cultural stereotype, a sexist stereotype. Mara’s muteness results from her doubly stereotyped identification.

Akobi and his traditional wife, Mara, leave Ghana for Germany to get jobs. They leave differently. Akobi leaves first. Then, his wife Mara leaves a period later. The two subalterns experience cultural translation throughout their migrations. From the narrative perspective, readers discover that Akobi, after “smuggling to Europe” (*BH* 43), finds his traditional cultural identity translated to European identity. The readers learn that Akobi’s traditional name, Akobi, is translated to Cobby because, as the narrator puts it, the traditional name is “too primitive, ... too African” (*BH* 66) while Cobby is “more civilized” in the sense of “Europeanism” (*BH* 66).

Akobi’s traditional identity is distorted by Western cultural hegemony. It is this distorted identity that sets Mara, who is well rooted in the traditional culture, into a devastating loss. The metamorphosis of Akobi into Cobby “teases

and derides” Mara (*BH* 66). This embarrasses her. Mara is made ridiculous because she is naïve about the metamorphosis of her husband’s name in Germany. In this vein, Louise Allen Zak contends that Amma Darko’s *oeuvre* “takes on the problems that cultural traditions create” (Zak 24). The marginalization of African traditions, such as Akobi’s traditional culture, and the domination of Western culture set the subalterns in trauma. The translation of Akobi into Cobby, and Mara’s trauma that derives from this transformation, convey that the traditional name of Akobi is set in otherness by his presence in Germany. The metamorphosis highlights that migration stereotypes the traditional identity into a ridiculous identity.

Like Akobi, migration brings Mara to be translated into otherness. Mara’s migration to Germany brings her to bear a traumatic testimony. Mara has been translated as an Other to cross the border and live in Germany. She is stereotyped not only as a “gorilla” (*BH* 64) but also as a “primitive” (*BH* 66). She is the migrant who does not fit the social code made official by Germany. Since she is identified as a gorilla and primitive, she becomes a migrant to be afraid of. German citizens attribute the colonial myth of the negro to Mara. Positioned in such an otherness, Mara attempts to adapt to the German social code. In her attempt to adapt to what Germany offers her as a “new world, a new culture,” to use Young’s terms (12), Mara scrambles all German social and cultural codes. This fragments her psyche.

By growing in the traditional community and scrambling German social code, Mara echoes Frantz Fanon’s view when he writes: “A normal Negro child, having grown up within a normal family, will become abnormal on the slightest contact with the white world” (*Black Skin, White Masks* 143). Mara discloses that it is because her traditional family structure is different from German social structure that she experiences this otherness that sinks her into devastating loss.

She reflects Shoshama Felman's stance, for which "the Other, in effect, experiences what it means to be an *insider* of the *Holocaust*," (236) written in "The Return of the Voice: Claude Lanzmann's Shoah."

Mara, who grows normally in her traditional community, becomes abnormal in Germany. Her traditional culture becomes the identity that needs to be hidden. Akobi hides her traditional identity to fit German cultural norms. She bears an identity that is not hers. Her real identity is camouflaged by the identity of a citizen who has the right to live in Germany. The agent responsible for Mara's migration takes her passport. He gives her the passport of a woman who has a valid stay permit for West Germany. She is told that it is what she is expected to use for the border into the West.

Mara's identity translation leaves her at a loss. Mara is at a loss vis-à-vis the new identity that she has to bear to camouflage her real identity. She does not have to betray herself. Her real identity is not expected to be revealed. She is ordered by the agent of migration as follows: "Remember, this is your passport. Put that into your head ..., is that clear?" "Show no fear if you are getting checked, or you will betray yourself" (*BH* 59). For having "encountered a new world, a new culture to which [she] has to adapt while trying to preserve [her] own recognizable form of identity, putting the two together", she "experiences ... pain," to appropriate from Young (12). Mara's devastating loss that occurs as a result of the distortion of her identity discloses when she complains: "I still don't understand why I must use this passport" (*BH* 59). There was "an apparent trace of worry on my face" (*BH* 59).

Mara's new identity sinks her psyche into a devastating haunting. The unknown identity with which she has to identify herself, or to put it crudely, the hegemonial culture that effaces her traditional culture, leaves her at a loss. Mara's psyche is full of worries. She is in a state of ambiguity. She becomes a

migrant with two identities. The striking point is that the act of doubling her identity is not done with her consent. She is not given the reason why, in addition to her passport, she must be given another passport. The authority in charge of asking her to bear a new passport stands as a translator who oppresses Mara. Mara's devastating loss is in perfect line with Frantz Fanon when he contends that migrants' devastating loss occurs as a result of Western cultural hegemony and stereotyped otherness. She stands with Frantz Fanon's blackness to bring into light that her "customs and the sources on which [she] was based were wiped out because they conflicted with the civilization that [she] did not know and that imposed itself on [her]" (*Black Skin, White Masks* 110).

Contrary to Fanon's fragmentation, which results from the stereotype gaze, Mara's fragmentation is more akin to Anne Anlin Cheng's groundbreaking contribution to fragmentation when criticizing post-colonial mimicry. Mara reflects the fragmentation that rises from what Anne Anlin Cheng calls "not just how I see myself or how others see me but how I see others seeing me" (Cheng 53). In addition to Mara's distorted identity, the way Germans see Mara sets her psyche at devastating loss.

Mara encounters a German identity. She is expected to assimilate it. Meanwhile, she has her own identity to keep. Putting the two together sinks her in pain. Faced with the colonial authority, "the official" (*BH* 60), Mara is in a traumatic loss. Her psyche is at a devastating loss. She wonders how the official identifies her. She enters the official's psyche to start identifying herself. She identifies herself in conformity with the new identity that she carries.

Mara fears being unmasked by the official. She fears he will stop her from migrating. She will be arrested if the official discovers her true identity. As she misses being unmasked and being put in humiliation, she relives the pain of imagining herself being caught. She experiences the trauma of a missed shock as

developed by Cathy Caruth. It is not the shock of imagining herself being caught by the official that traumatises her. It is her missing the humiliation that raises her into trauma. If only Mara had been caught and had faced the humiliation, she would not have been in a state of trauma whenever this event came to her psyche. She could have thought about the event as a simple history without reliving any pain. From the narrative perspective, Mara's psychic wound of the missed trauma unfolds:

The official who checked me just glanced at my face and at the picture, scurried through the passport and, rather than scrutinising to see the minute differences between my face and that of the person in the picture, seemed more concerned to know why I had married a 'Deutscher' and not an 'Afrikaner' like myself, and whether I was intending to continue living in this their fatherland after my five years expired, and wouldn't it be better for me to return back to Africa? (*BH* 60)

Mara's otherness and translated identification raise her psychic loss. She constantly thinks about the way people see her. She wonders about the official's unmasking of her true identity. The stereotyped otherness inflicted on her leads her to witness her breaking of the code of migrating to Germany, which leaves her at a loss.

If Akobi and Mara experience stereotyped otherness, Mara experiences a stereotyped sexism that doubles her answerlessness. In Germany, Akobi inflicts sexism on his wife, Mara. Akobi translates Mara as his sister in Germany, though she is his traditional wife. Akobi asks Mara to consider herself as his "sister and not as his wife" (*BH* 79). Mara is forced to bear this identity and to accept that her husband has legally "married a German woman" (*BH* 78). If she wants to be protected by him, then she has to accept. This sinks Mara into a

traumatic loss. Her “face clouded” (*BH* 78). She is “baffled” (*BH* 79) and sarcastic (*BH* 80).

Mara’s traumatic loss derives from the blasphemy that Akobi inflicts upon her in Germany. Her trauma is occasioned by the fact that she is masked as Akobi’s sister. The hegemony of German culture falls on both Akobi and Mara. Akobi, in his incapability to face this domination, turns the oppression on his wife, Mara. He expresses his masculinity to her. Such a masculinity of Akobi caused by Western cultural imperialism stands in sharp contrast to masculinity in Africanity as voiced by Tanure Ojaide. When analyzing masculinity in the relationship between men and their wives or concubines, Tanure Ojaide emphasizes that, in the African traditional community, “it is expected that a man marries from a good family to maintain his prestige, honor, and dignity” (135). In this stand, a man’s masculinity is to bring protection to his wife. It is not to bring oppression to his wife and to double her oppression as Akobi inflicts upon Mara in Germany.

Through her boiling into answerlessness, Mara hints that by migrating to Germany, her culture is translated. That causes testimony in her psyche. Significantly, both Akobi and Mara’s cultural distortion based on otherness in Germany indicates that a subaltern who grows up within a normal family becomes abnormal on the slightest process of migrating to the West.

IX.2– Discrimination and Answerlessness

For Homi K. Bhabha, “discrimination” (78) results from Western cultural stereotypes. Such discrimination is what the subalterns experience in Amma Darko’s *Beyond the Horizon*. The discrimination that the subalterns encounter results from Western cultural hegemony. In the post-colonial world, Western culture is promoted as the culture of the civilized. It is the dominant culture. The hegemony causes migrants to experience cultural imbalance. In Germany, the Ghanaians witness Western culture promoted to the detriment of their traditional culture.

Originating from Ghana and migrating to Germany, Akobi and Mara discover that German citizens blaspheme against the traditional culture. Colonization brings Germans to know the traditional culture as an uncivilized culture while praising their own culture as the civilized culture. The presence of Akobi and Mara in Germany makes them experience this cultural injustice. They bear German culture as dominant. They also bear the traditional culture as a marginalized culture. Such hybridity concurs with what Frantz Fanon refers to as a compartmentalized community in *The Wretched of the Earth*. Akobi and his traditional wife, Mara, are compartmentalized by the two worlds they carry, with imbalanced weights.

The significance of this biased hybridity derives from the fact that, since colonization, the tradition has been labelled by the West as the culture of the uncivilized. In Germany, with the myth of the negro, the citizens are taught to view the tradition as the culture of the uncivilized. Colonization imposes Western culture as the culture of the civilized. This brings German citizens to view German culture as worth carrying and the subalterns’ culture as worth rejecting. The hybridity in which one culture dominates the other sinks people

into trauma. In *Beyond the Horizon*, such discrimination is common to all the subalterns who migrate to Germany. They comply with Homi K. Bhabha's view when he writes, "discrimination and misrepresentation are common among ... Third World migrants" (176).

The hegemony of German culture carried by Akobi burdens his life. Akobi's social and economic status is poorer than that of German citizens. His African status is reduced to nothingness in Germany. Despite that, Akobi needs to survive. He needs to elevate his social and economic situation from nothingness to that of a second-class citizen. For this reason, he struggles by all means to achieve social advancement. By struggling to change his social status, Akobi apes Brenda Cooper's stance when she critiques that migrants struggle to elevate their status from nothingness to second-class citizens as follows:

postcolonial black migrant is 'as much as an aspiring member of an underclass'. He 'is trapped in what Bourdieu dubs the dilemma of 'parvenu', the uneasy, in-between people, who have to choose between conforming to, or ostentatiously rebelling against, the mores of the upper class to which they aspire' (Bourdieu, 1984: 95). If parvenus are social upstarts, with newly acquired wealth or education, who do not quite properly exhibit the exquisitely and supposedly instinctive style of inherited behavior, then migrants, in their attempts to become citizens, are quintessential parvenus. (Cooper 5)

Akobi's struggle in Germany to change his social and economic status reflects a parvenu. From his lower social and economic positions in Germany, Akobi struggles to acquire new wealth. His marriage to a German wife and his attitude of blackmailing his traditional wife into prostitution are his attempts to change his position from the lower position of the German social and economic

ladder. But the impenetrability of this world of hegemony engenders Akobi's traumatic loss. As the narrator voices, Akobi "married the German woman ... so that he can live [in Germany] long enough in peace" (*BH* 79).

Despite Akobi's interracial marriage, he is always in a dilemma. Sometimes he is confused. Combining the two worlds sets him in trauma. As Akobi keeps his traditional wife, Mara, while living with his German wife, he experiences a traumatic loss. His loss lies in the fact that he has to struggle to hide the identity of his traditional wife (Mara's identity as his wife) while living with his German wife. This is a life that keeps him in a state of confusion. Akobi's ambiguity shows as follows: "Don't make your face like that woman! Don't you know that she is already a little suspicious? I don't want any more trouble, you hear!" (*BH* 96). Akobi's use of "that" to refer to his German wife shows the opposition that exists between German and Ghanaian races and worlds. Akobi shows that neither do they belong to the same race nor to the same cultural world. While his German wife's race and cultural world are dominant, Akobi and Mara's Ghanaian race and cultural world are dominated and blasphemed against by Western politics of racialization and colonization.

The dominant world is a burden for Akobi. The German wife oppresses Akobi. Her presence in Akobi's life makes him be in a state of worry all the time. She is a woman from a dominant world whose presence demands that Akobi ignore Mara as his wife from his traditional community. Akobi lies to his German wife. He makes her believe that Mara is his sister. Akobi confirms German culture as dominant. He overthrows his traditional culture in a position of muteness. He discloses that it is because he experiences the two cultures in a discriminatory manner that he ends up in trauma. Migration is thus a post-colonial phenomenon that sets the subalterns into devastating loss.

Additionally, Akobi's act of blackmailing his traditional wife into prostitution is a trope for trauma that occurs as a result of migration. By not experiencing prostitution in Naka but experiencing it in Germany, Mara's case blames migration as the cause of trauma. The blackmail unveils that by imposing its world as dominant, Germany brings about trauma to the migrants. It is to highlight such a trauma of hybridity of migration that Amma Darko portrays Akobi to inflict sexual practice on Mara by "blackmailing" her (*BH* 115). This act of Akobi sets Mara in a devastating loss. She feels "cold" (*BH* 115). She feels that her migration makes her "very cold" (*BH* 115). This image or identity that she acquired by migrating to Germany haunts her so hard that she voices:

I had made the long journey from home to here. What for? I hadn't done anything for the people who helped me come; my family, my mother. My two sons, too, were waiting for me. For them, too, I had done nothing. And if I could do nothing for them at all, one thing at least, I should have been left with for myself – my dignity. Now that too had been robbed of me. So was this my fate? Was this all that I was to derive from the many hens and cocks and goats whose blood had been spilled for my sake? (*BH* 115)

Mara shows that she is set in answerlessness because of migration. She expresses sorrow and pity for having migrated. She regrets her migration to Germany. Mara can no longer go back to Naka because she has lost all her "dignity" (*BH* 115). In this circumstance, Mara and Akobi echo Ayi Kwei Armah's stance worth recalling: The "people losing sight of origin are dead, ... lost" (*Two Thousand Seasons* xiii). Louise Allen Zak points at women's loss of their dignity in Darko's *Beyond the Horizon* when she contends:

One of the strengths of this novel is its poignant depiction of the pressure on those who are abroad – ‘beyond the horizon’ – to send money home, no matter how they earn it. Darko’s pity for immigrants, tied by family obligations to send money home, is deeply felt. There seems to be no escape, money and material goods from Europe prove the ‘been-to’ has been successful and brought honour to the family at home. (Zak 20)

Akobi and Mara lose their Africanity in the face of Western cultural hegemony. They fail to accomplish their parents’ expectations. In other words, they decline in masculinity. With Africanity, “masculinity must possess social propriety that involves the good conduct and neatness of a man’s wife. [And] a man is perceived from the wife’s conduct or action” (Ojaide 135). To put it more crudely, Western discrimination leads Akobi to a non-masculinity. As such, Akobi is a prototype of Ojaide’s following stance: “... not all men possess masculinity. Debtors, wretches, cowards, lazybones, and others ... may be men but lack masculinity” (138).

X– Alienation and Witnessing

Time is not lapsed to say that the denigrating image to which the myth of the Negro is constructed leads migrants to alienate themselves. As Frantz Fanon contends, “the myth of the Negro, the idea of the Negro ... become the decisive factor of an authentic alienation” (*Black Skin, White Masks* 204). In Dangarembga’s *Nervous Conditions*, the uprooting of the self from the traditional culture to be settled in the foreign culture results in a “painful, arid constant ambiguity” (Memmi 59) in the psyches of the migrants. The alienated migrants are doomed to a traumatic witness. They concur with Jonathan Boulter’s view as follows: “A traumatized space ... is always already a space of melancholy” (Boulter 10). What is being said is that the migrants witness trauma as they dwell in the culture of the colonizer. They witness their distorted identities and testify to their unhomeliness.

X. 1– Distorted Identity and Witnessing

In Dangarembga’s *Nervous Conditions*, Nyasha is a trope for a migrant whose traumatic witness occurs as a result of her distorted identity. Her identity results from the intermingling of the traditional and Western identities. As the narrator voices, Nyasha experiences an earlier migratory translation – she is “taken to England” (NC 14) and gets familiar with the “life in [Western] world” (NC 19) – and now she is back in her traditional community. Nyasha’s traditional cultural identity is affected by the culture she mimics in London. Barely put, Nyasha’s traditional identity is distorted by Western culture. This led her to witness perpetual conflict with her traditional community.

Nyasha testifies to her traumatic witness that rises from her distorted identity to her niece, Tambu. Referring to her parents, Nyasha voices to Tambu:

They are stuck with hybrids for children They think we do it on purpose, so it offends them. And I don't know what to do about it, Tambu, really, I don't. I can't help having been there and grown into me that have been there. But it offends them – I offend them. Really, it's very difficult. (NC 79)

The fact of having been in England alienates Nyasha. The adoption of Western culture alienates her from her traditional culture. She is completely disconnected from her Shona culture. Her attitude, her dressing style, and her way of speaking are all from the Western cultural world. Nyasha knows only Western culture. She is deeply rooted in this imported culture. But she is uprooted from the Shona tradition.

Hanged on her victimization, Nyasha blames migration for giving rise to her bicultural identity that sinks her into traumatic witness. In that way, the analysis of Nyasha's distorted identity is of paramount importance in the search for the enigmatic crisis of witness occasioned by her migration. If a stand is taken from Robert J.C. Young, Nyasha appears to be "mobile, mobilized, stumbling along ... line of flight. But nothing flows. In moving, [her] life has come to a halt. ... has been fractured, ... fragmented" (Young 11). It is alienation occasioned by migration that sinks Nyasha's psyche into crisis. Migration distorts her cultural identity and sets her into a traumatic witness. This shows that, though the violent aspect of colonization has ended, the subalterns come across cultural alienation when they migrate.

By being a migrant whose hybridity gives rise to her trauma, Nyasha denounces that, culturally, the colonized subject is still a victim of colonization. Western culture still dominates the colonized Africans as they migrate. Nyasha opines that colonial culture distorts. Referring to African captivity by Western cultural hegemony, Ngugi contends: "If it was the gun which made possible the

mining of this gold and which effected the political captivity of their owners, it was language which held captive their cultures, their values, and hence their minds.” (Ngugi, *Moving the Centre* 31). Nyasha reveals Western cultural impact occasioned by migration. She brings to the fore that migration helps suppress her Shona culture. Such a cultural distortion is revealed when Tambu comments:

There was no other explanation for the tiny little dress Nyasha wore, hardly enough of it to cover her thighs. She was self conscious, though, constantly clasping her hands behind her buttocks to prevent her dress from riding up and observing everybody through veiled, vigilant eyes to see what we were thinking. (NC 37)

Nyasha’s distorted identity is displayed via her dress and attitude in the traditional community. The new culture she adopts transforms her way of dressing. She has a style that is different from tradition. Western culture, which she imported from England, does not fit the way of life of her traditional community. Her Shona community sees her as a stranger, though she is one of them. The community views the newly returned Nyasha as an uprooted and lost child. She is psychologically traumatized by the eyes of her traditional community. With her migration to England, she embodies an alien identity that brings her traditional community to despise her. The community has no respect for her dress and attitude. All these rejections haunt her psyche very hard.

Furthermore, Nyasha discloses her enigmatic witness through her attempt to break the silence in the traditional community. As Bill Ashcroft et al. contend: “Language possesses power over truth and reality,” but when that language is not from the original culture of the user, it “destroys the immediacy of personal experience and the deeper socialization” of the user (80). Since in the Shona community, to be emancipated is a precarious matter, and silence is

what characterizes Shona women, Nyasha's Westernization sets her in trauma. Her Westernization renders her difficult to accept the constraints of patriarchal ideologies. Being Westernized, Nyasha cannot fulfill the traditional expectations. She refuses to comply with the definition of women's silence as a sign of obedience in the Shona community. She refuses to accept silence as a virtue in the Shona community.

Tough Nyasha has a voice; this voice is not given to her by her Shona culture. It is given to her by her Western education. She is completely transformed into a Western girl. She speaks and thinks in Western ways. She uses a Western eye to visualize the Shona community. Being a newly returned migrant, Nyasha is endowed with the Western people's way of thinking. Unfortunately, Nyasha's Westernized mind is at odds with the traditional patriarchal view of women as inferior. Nyasha's way of thinking does not allow her to accept being inferior to men based on her gender. Being emancipated, she stands in sharp contrast with the patriarchal view of male superiority and female inferiority. Such a fight is a heavy weight on Nyasha's psyche. This brings her to be tragically in an ailment, anorexia nervosa or bulimia, when she tries to take control over her life.

Since Nyasha is endowed with a critical apparatus to criticize the whole patriarchal domination, she is not capable of complying with Shona tradition. Nyasha's bicultural identity positions her between two antagonistic cultures. It transforms her into an outsider within the traditional community. She abrogates her Shona culture. She appropriates the English culture. The narrator Tambu illustrates: "We are dancing; I invited Nyasha, who took a long time to understand. They don't understand Shona very well anymore Now they had turned into strangers" (NC 42–43). Tambu shows the denigration of the Shona

language brought by Nyasha's migration. This denigration of the traditional language disempowers her.

Through the delay of the invitation, what Nyasha can be said to bring is the parallel between culture and language. Nyasha's psyche renders it impossible for her to participate in the traditional cultural activity (the dancing). Nyasha echoes Ngugi wa Thiongo's following stance: "The culture and history carried by ... languages were thereby thrown onto the rubbish heap and left there to perish" (*Moving the Centre* 31). Nyasha's traditional culture or language is set into mute. Her adoption of the dominant culture mutes her.

Nyasha's abrogation of the Shona language in her appropriation of Western culture sets her in mental as well as physical crises. The traditional community does not like her way of life. Even the newcomer Nyasha comments:

They did not like my language, my English, because it is authentic, and my Shona because it is not! They think that I am a snob, that I am superior to them because I do not feel that I am inferior to men ... and all because I beat the boy at maths! (*NC* 200)

Nyasha has a high knowledge of Western culture. But she is denigrated in the traditional culture. The high mentality acquired with the help of her appropriation of Western culture raises her psychic doom. The endless conflict sinks her into unhomeliness.

X. 2– Unhomeliness and Testimony

In *The Location of Culture*, Homi K. Bhabha develops unhomeliness that gives rise to “trauma ... of [the] psyche” (11). This psychic trauma occurs as a result of the “condition of extra-territorial and cross-cultural initiation” (Bhabha 9). In this same vein, Bhabha conveys that “the unhomely is a paradigmatic colonial and postcolonial condition” (9) because of its transterritorial nature. If, as Bhabha contends, unhomeliness is the trouble of not knowing “where you can sit, or not; how you can live, or not; what you can learn, or not” (15), then Nyasha’s crisis of alienation is unhomeliness. The fact of being a newly returned who “forget what home was like, ... what it looked like, what it smelt like, all the things to do and say and not to do and say, ... all strange and new. Not like anything [she] was used to.” And by being “shocked” (NC 79) by it, Nyasha expresses trauma of an unhomeliness. She shows a trauma occasioned by her hybridity of migration.

Since Nyasha’s “Shona has gone” (NC 42), she finds herself unhomely. She is confused about what to do and what not to do in her traditional community. Being endowed with Western cultural manners, she expresses this dominant culture in the Shona community, where she is expected to comply with the traditional norms. Nyasha conflicts with her community because she does not understand her tradition. Her community does not understand the foreign culture that she embodies. Because of her cultural loss, Nyasha lacks friends and is rejected by her Shona community. Tambu observes the unhomeliness that Nyasha endures:

Nyasha did not have many friends. The girls did not like the way she spoke. They were still imitating her behind her back ... It was not Nyasha’s accent they disliked, but Nyasha herself. ‘She thinks she is

white,' they used to sneer, and that was as bad as a curse. 'She is proud,' pronounced others. 'She is loose,' the most vicious condemned her. 'The way she dresses for Saturday night dances! And the way she was acting with George [or Johnson or Mathias or Chengetai]! It's obvious. It shows for everyone to see. (NC 95)

Going to England very early, Nyasha is affected by Western culture, which occasions her conflict with her community. She is rejected because of her Western cultural ways. Her adoption of the Western lifestyle brings the community to reject her. She is completely rejected because she bears an imported culture. Nyasha complies with Frantz Fanon's stance when he writes that the newly returned from the Western world "changes ... because it is from [there] that he received knowledge" (*Black Skin, White Masks* 23). Nyasha's attitude has turned White because it is from the West that she has received her knowledge. She is rooted in Western culture while being uprooted from her traditional culture. The imbalance of her cultural identity brings her to witness trauma in her traditional community.

The enlightening of Nyasha's testimony of her unhomeliness is strengthened through cultural complexity. As Sarah James' insight unveils, cultural complexity is the acquisition of another culture without leaving the old culture. Likewise, Homi K. Bhabha gives his reflections on cultural complexity. For him, cultural complexity is the fact that, in addition to the traditional world, the migrant acquires the identity of Western culture. Bringing together Sarah James's and Homi K. Bhabha's renditions of cultural complexity, it can be said that Nyasha is in a "thirdspace" (Bhabha 14).

Nyasha is neither in England nor in the Shona community. She is physically in the Shona community. But she is not with them. Nyasha is in a state of cultural complexity. In effect, she is in a space of hybridity. Since this

hybridity is dominated by Western culture, it drives her psyche into madness. In her madness, Nyasha voices her unhomeliness: “I am not one of them, but I am not one of you” (*NC* 205). Through this voice, Nyasha means that she does not deserve to be called a Shona girl since she has lost her traditional culture. She also informs that she is not a Westerner because her parents are Shona. Her Westernization is an imitation, thus an image. But the reality is that an image cannot be real.

Nyasha’s double identity, Western and Shona cultures, deepens her complexity. Nyasha belongs to a world where “human togetherness is lost,” “where people are with others and neither for ... them” (Bhabha 190). In the community, most of her parents, such as Ma’Shingayi, are not with her. To them, Nyasha embodies a culture that is not theirs. Even Babamukuru, who is Nyasha’s father, conflicts with her. Nyasha, who carries the same Western culture as Babamukuru from England to the Shona community, is in perpetual conflict with him. Babamukuru refuses to accept seeing his Westernized daughter behaving in Western ways. Though he sends her to a Western world, he wants her to be assimilated into Shona tradition. Through her trauma, Nyasha reveals that if she embodies the traditional culture with distortion, it is because she is educated in a Western world.

If Babamukuru sees his daughter’s attitude as devilish, it is because the Western culture and the traditional culture do not match during their encounter. The two cultures do not meet on equality. Western culture dominates the traditional culture and considers this traditional culture to be an evil practice. Nyasha hates Babamukuru because he is an obstacle to her freedom. Babamukuru’s home is unhomely for Nyasha. As Nyasha voices: “I was comfortable in England, but now I’m a whore with dirty habits” (*NC* 119). For Nyasha, she is taken for a whore with a dirty habit in her own community.

While being comfortable in England, she does not think about being alienated from her Shona tradition. It is once she arrives in her traditional community that she realizes that she is taken for a whore. This strikes her psyche. Through her unhomely trauma, Nyasha echoes Robert J. C. Young's standpoint when he contends that "migrants are intruders and out of place" (12).

Through Nyasha's unhomely trauma, it is revealed that the hybridity that the subalterns come across when migrating to the West sinks them into traumatic testimony. Migrants stand as newly returned people who forget what home is like. They stand as complex subjects to disclose that migration to the West brings traumatic hybridity.

In short, the dissertation has shown that the hybridity of migration gives rise to traumatic testimony. It is Amma Darko's *Beyond the Horizon* and Tsitsi Dangarembga's *Nervous Conditions* that have helped achieve this reflection. In *Beyond the Horizon*, this has been proved through Mara's traumatic loss occasioned by the passport given to her to fit the norms of migration. Akobi's consideration of Mara as his sister to live in Germany, and his transformation of Akobi into Coby to sound German, have been illustrated. Traumatic testimony of hybridity of migration has also been achieved in *Beyond the Horizon* through Mara's psychic loss occasioned by Akobi's marriage with the German woman Gitte and the blackmail that he inflicts on his traditional wife, Mara, to change his economic and social status.

In *Nervous Conditions*, the traumatic testimony of the hybridity of migration is shown through the newly returned Nyasha. She conflicts with her Shona community because of her alienation from Western culture. The testimony of hybridity of migration has been achieved through Nyasha's unhomely trauma occasioned by her migration to England.

CHAPTER VI: GLOBAL CULTURE AND TRAUMATIC MEMORY

It is worth recalling that global cultures are the universal structures that replace the “traditionally localized social and cultural structures (e.g., tribes, nation states, ethnic groups, languages)” (Maus 1094). In the subalterns’ communities, cultures rooted in Western knowledge attempt to replace the local cultures. The subalterns are labelled with global identities, though they are from traditional communities. They belong to states and a continent moulded by colonization. Though moulded by Westerners to have common identities, the subalterns originate from different cultures. They are Shona, Igbo, Yoruba, and Asante. By originating from different communities, the subalterns comply with Kwame Anthony Appiah’s rejection of Paulin Hountondji’s African unanimism. The subalterns go along with Appiah’s stance when he writes: “The factual assumption ... that there is some central body of ideas that is shared by black Africans quite generally” (95) engenders trauma in their psyches.

The subalterns in the above context comply with Doris Sommer. He contends that “universalism is a paradox for the past” (Sommer 171). The subalterns reveal that Africa, which is a matriclan, that is, Africa which is ““like the forest; if you are outside it is dense, if you are inside you see that each tree has its own position”” (Appiah 192), is in an antagonistic position with globalization. The translation of the matriclan into uniformity by Westerners is a source of traumatic memory for the subalterns. Memory, Avishai Margalit contends, is the “knowledge from the past” (14). In *Americanah* and *Between Two Worlds*, the psychic memories of the subalterns fail to set them in a common culture. In other words, global cultures suppress the subalterns’ matriclan cultures.

XI– Pan-Africanism as Shared Memory: Root of Cultural Suppression

The novel at stake in this section is Adichie's *Americanah*. Pan-Africanism stands as the subalterns' common culture. Pan-Africanism, from this standpoint, suppresses the subalterns' traditional cultures. The subalterns' pan-Africanism echoes the pan-Africanism rejected by Kwame Anthony Appiah. Appiah criticizes earlier pan-Africanists for coining pan-Africanism that denotes a "continental identity, ... an African identity" (180, 176). Through this stance, Appiah in essence highlights that the continental identity is based on a shared race. It is rooted, as he criticizes, in the fact that "the Gauls were their ancestors, they knew they were – and were expected to remain – 'different.' To account for this difference, they, too, were thrown back on theories of race" (Appiah 9). For this, Appiah contends: "At the core of Crummel's vision is a single guiding concept: race. ... What made Africa one for him was that it was the home of the Negro". Hence, "his right to act in it, to speak for it, to plot its future" (Appiah 3, 5).

In *Americanah*, the subalterns bear trauma stemming from the fact that their belonging to Africa is false. As the subalterns located in Western countries are addressed as Africans or identified as Africans, they experience trauma. They are culturally at a loss. They do not find themselves in the culture they are identified with. The global cultures suppress their traditional cultures.

XI.1– Pan-African Racism, False Uniformity and Community’s Loss

Kwame Anthony Appiah upholds that the shared memory founded on “a biological rooted conception of race is ... dangerous ... and misleading” (176). Such a false shared memory is what the subalterns bring to the fore. In their community, global identity is in “a total conceptual distortion leading to confusion” (Appiah 10). The global cultures suppress the subalterns’ matriclan. According to Achille Mbembe, any identification with commonality awakens the subalterns’ cultural loss. The global culture or identity “repeats stress on the absoluteness of the African self” (Mbembe 12). Such a cultural suppression takes place in Adichie’s representation of the subalterns in an African hair braiding salon in the USA, and her portrayal of subalterns who refer to any subaltern as an African in *Americanah*.

When combating racism in the earlier pan-Africanists’ ideology of race, Kwame Anthony Appiah recalls race as conceptualized by Alexander Crummell and W. E. B. du Bois as follows: “Race is a compact, homogenous population of one blood ancestry and lineage” (Appiah 10). Appiah contends that racialism, as moulded by the idea of pan-Africanism, is characterized by “heritable characteristics, possessed by members of ... a specy ... in such a way that all the members of this race share certain traits and tendencies with each other that they do not share with members of other races” (Appiah 13). In Adichie’s *Americanah*, the different communities’ belonging to pan-Africanism based on their black race leads them to cultural loss. The subalterns unveil that pan-Africanism is a false uniformity because it is rooted in racialism. They comply with Kwame Anthony Appiah’s standpoint when he contends that “whatever Africans share, we do not have a common traditional culture, common

languages, a common religious or conceptual vocabulary we do not even belong to a common race; and since this is so, unanimism is not [Africa]" (26).

The fact of referring to the subalterns as Africans or pan-Africans based on their black race engenders their trauma. Since "the notion of pan-Africanism was founded, on the notion of the African, which was, in turn, founded not on any genuine cultural commonality but, ... on the very European concept of the Negro" (Appiah 62), the subalterns who are identified as Africans sink into trauma. Since they have no commonality with Africa, their different traditional cultures are suppressed by this commonality. They fail any ethics of memory. In another way forward, the subalterns do not recognize themselves as belonging to a single entity called Africa.

The subalterns in the "African Hair Braiding" salon (*AM* 9) disclose the false uniformity of pan-Africanism. The name of the salon shows that it belongs to the subalterns. For this reason, once in the salon, any subaltern is expected to feel at home. But the salon is replete with divergences of origins. The subalterns are even at a loss. In the salon, "Ivorian, Guinean, Malian, and Senegalese" are found (*AM* 9, 10). The salon is stuffed with traditional languages such as "Wolof or Malinke" (*AM* 9). They are memories that refer to particularities. They do not refer to the commonality of the subalterns as imagined by the idea of pan-Africanism of Crummell and his advocates. From this standpoint of commonality, the particularities of the subalterns are reduced to silence. Bluntly put, the traditional cultures are suppressed in favor of the global identity, which is Africa. By being identified as Africans, the particularities of the subalterns deriving from tribes, clans, and different ethnic groups are marginalized.

The subalterns do not have a commonality through which they can express their ethics. They do not have a common culture. This is perceived through their use of foreign languages, such as "French or ... English in a broken" manner

(*AM* 9). Their breaking of the global languages is justified by the fact that they do not belong to these global memories. They do not have any memory to express their ethics in this imaginary commonality. As such, any subaltern who steps into the African Hair Braiding salon is set at a loss.

Ifemelu is set at a loss when she sets foot in the African hair braiding salon. She does not succeed in decoding the conversation the hair braider holds with her. The Guinean braider tells her, “‘Amma like, Oh Gad, Az someh,’” (*AM* 9). It took many repetitions for Ifemelu to understand that the woman was saying, ‘I’m like, Oh God, I was so mad’ (*AM* 9). In this condition, Ifemelu is at a loss. She experiences a psychic loss.

In addition to Ifemelu, any conversation held in standard English sets the hair braiders at a loss. The hair braiders do not understand the customers’ words. They need a translator to translate the English language into their own dialect. Among the hair braiders, only a subaltern understands the conversation. She then explains it to the others.

The repetition that Ifemelu’s psyche holds, as well as the delay the braiders go through before being deferred information, results from the fact that they do not have a shared past. By repeating the Guinean braider’s words before decoding her message, Ifemelu conveys that she does not recognize herself in the language the hair braider uses. Ifemelu informs that if only she shared the same past with the hair braider, they would have had a common medium of communication. The subalterns’ trauma shows their rejection of the pan-African assumption that Africans have commonalities.

The long repetition undergone by Ifemelu before understanding the conversation held by the Guinean hair braider can be said to refer to her lack of recognition of the content of this global identity. The hair braiders’ translation

into this commonality refers to their exile into a false global identity. The presence of Western languages is not fortuitous. It is the plan of attack made by Western culture to dominate the subalterns. Western people label the subalterns with this false identity to dominate them. The oppressors translate the subalterns to uniformity to have better control over them. The subalterns echo Kwame Anthony Appiah's insight into Fanon's stance of the Negro that follows:

'The Negro,' Fanon writes, is 'never so much a Negro as since he has been dominated by whites. (Fanon, *The Wretched* 212). But the reality is that the very category of Negro is at root a European product: for the 'whites' invented the Negroes in order to dominate them. The course of cultural nationalism in Africa has been to make real the imaginary identities to which Europe has subjected Africa. (Appiah 62)

For Kwame Anthony Appiah, the subalterns can be said to convey that "African" as found in the title of the salon "African Hair Braiding" (*AM* 9) cannot help them identify themselves. By being at a loss in the African salon, the subalterns disclose the notion of African as a false commonality. They inform that African as an identity, which is common to them, is an invention that occurs as a result of colonization. African as an identity is still a colonial culture, not the subalterns' traditional cultures. Through their trauma, the subalterns highlight that since African identity is the fruit of colonization, this global identity still suppresses their traditional cultures.

The fact of referring to any subaltern as originating from a single community, which is called Africa, brings forth the false uniformity of racial pan-Africanism and the loss that it engenders. In *Americanah*, the diasporic subalterns who are identified either among themselves or by the West as

originating from Africa experience traumatic loss. In their conversations, when Africa is used to refer to their community, they have difficulty recognizing this community. Since they do not know any single community named Africa, they are therefore confused when Africa is mentioned as their community. When they are addressed as people who originate from Africa, their psyches fail to give them remembrance of belonging to this community. In short, Africa as their shared origin sinks their psyches into a cultural vacuum.

The fact of referring to Africa instead of a given local community awakens Ifemelu's psyche at a loss. In a conversation with a braider, Ifemelu sinks at a loss when the braider refers to Africa instead of Senegal. The braider informs Ifemelu that her friend is from Africa, when in reality the territory is Benin. This misleading of geographical location leaves Ifemelu's psyche at a loss. Ifemelu spends time wondering which African community the braider is talking about. Being faced with this psychic loss, Ifemelu asks the braider: "Where? In Senegal?" (*AM* 15) To this question, the hair braider answers: "Benin" (*AM* 15).

False uniformity falls on the controversial allusions that Ifemelu and the braider make about Africa. When the hair braider says Africa, Ifemelu wonders if she is referring to Senegal, while in the hair braider's mind, it is Benin she is speaking about. Though the two subalterns refer to Africa, their psyches are in different locations (Benin and Senegal). Through such confusion about Africa, Ifemelu and the hair braider show that there is not a single location called Africa.

Western nations allow the hair braider's psyche to record Africa as a shared commonality. The commonality is fathered by the translators/colonizers as mentioned by the hair braider when answering Ifemelu's following question: "Why do you say Africa instead of just saying the country you mean?" (*AM* 15) To this, the hair braider answers: "You don't know America. You say

Senegal and American people, they say, Where is that?" (*AM* 15) Ifemelu and the hair braider reveal that the imaginary Africa is the creation of the Western people. Americans refer to Africa as a single place for all the subalterns, while it does not reflect the reality. This suppresses the matriclan nature of Africa.

Western people base themselves on the black skin to construct identities for the subalterns. Being historically racialized, the subalterns use the identity to mirror their lives. They emphasize Africa as a single community. This leads them into a dead end. Since the racial identity is entrenched in their psyches through the help of Western educational institutions, they make use of it. This arouses trauma in their psyches. Through their cultural loss, they highlight the false uniformity of pan-Africanism. They make use of their cultural loss to convey that Africans have neither a common community called Africa, nor do they share a common ideology or culture. In this context, they comply with Robert J.C. Young when he criticizes that Global identity, in a sense, "though it has hardly been [a genuine identity] ... it was invented by two [translators at their own profits], the French, the English" (Young 35).

To recap, the construction of pan-Africanism based on race makes it a traumatic memory for the subalterns. The hair braider Halima's mentioning of Africa that makes Ifemelu's psyche venture into the entire Africa and wonder which community it is about reveals it well. Before that, the failure of "African" as found in the title of the salon "African Hair Braiding" to help the subalterns mirror themselves as a single community does not betray such a stance. Instead of helping the subalterns to meet as members of a single community, it suppresses their particularities and sets them into psychic loss. When the subalterns from Guinea, Mali, Senegal, and Nigeria meet in the salon, which is labelled as theirs, and despite that, find it difficult to understand each other - they communicate through broken English and a translator - they convey that

Africa is not common to them. They disclose that their particularities, which are Malian, Igbo, Senegalese, and Guinean identities, are suppressed because of global cultures.

XI. 2– Pan-Africanism and Grief of Remembrance

Remembrance is any “knowledge from the past In [this] case, to remember is to know and to know is to believe” (Margalit 14) to have a shared past. In Darko’s *Between Two Worlds*, the use of African identity to refer to a diasporic subaltern raises the person into psychic grief. Africa is used to address the homelands of the subalterns. This fails to make them remember the exact community. The subalterns experience ethical conflict when Africa is used to refer to their homelands. The subalterns who epitomize such a false pan-Africanism are the biracial sisters Ania and Nadia, and their father Jofri. The fact of referring to them as subalterns from a single village called Africa sets them at a loss. The diasporic subalterns undergo ethical loss whenever they are addressed as originating from Africa.

Ania’s insistence on the fact that Nadia says Ghana instead of Africa during their conversation stirs up grievance in Nadia’s psyche. Nadia uses Africa to refer to her Ghanaian traditional community. Her Western education brings her psyche to view Africa as a single village. Nadia’s use of Africa to designate their Ghanaian traditional community does not allow Ania to see the community at issue. If only Africa were a single place, Nadia and Ania would not have been confused when Nadia referred to it as their Ghanaian traditional village. The two sisters would have known Africa as their Tsileman community if only they shared Africa in common.

Ania defends the fact that Africa is not a single village shared by a single community. She deconstructs the colonial construction of Africa as a single

village when she mentions that Tsileman, their paternal community, “had never been captured on a map of Ghana” (*BTW* 53). Ania cannot understand why Nadia uses Africa to refer to the traditional community. Why does she not use Tsileman? This incomprehension shows the falsity of Africa. By trying to bring Nadia to identify their traditional community as Tsileman, Ania reveals to Nadia that there is not a single community called Africa. The false uniformity of the continental identity and its ethical trauma expressed by the two biracial sisters unfold in their following conversation:

‘This all the way to Africa [Nadia said].’

‘Ghana,’ Ania corrected

Nadia groaned, ‘Oh dear! So now I can’t say Africa?’

‘Of course you can if it is Africa you mean, but why not make it easy by being precise? I am not lying on a bed somewhere in the middle of the continent of Africa. I am in the family home of our father in the African country called Ghana, on the west coast ..., Nadia.’

Nadia had had enough. ‘Ania, please, you are over-reacting.’ ‘I am not,’ Ania stated firmly. ‘Take the trouble to differentiate between the countries that make up the continent of Africa. Don’t lump all the countries together into this one imaginary and non-existing country called Africa There is no country in the world called Africa. ‘All right, all right! I stand corrected,’ Nadia gave in once more.

Ania giggled wickedly. (*BTW* 44)

Is the long conversation between the two sisters not singling out the falsity of their belonging to Africa and its trauma on their psyches? What does Ania’s use of “imaginary, and non-existing country” to qualify Africa connote if not the falsity of such a global identity? What do expressions such as “lump, had

enough, over-reacting, and groaned” experienced by Nadia mean if it is not a traumatic awakening? What is worth responding to is that Ania denounces the falsity of their belonging to Africa as the West makes her sister’s psyche archive. She shows her sister that they do not share any commonality vis-à-vis Africa as colonial discourse constructs. Her sister’s trauma is in perfect line with Frantz Fanon when he writes that by translating the colonized people’s culture into cultural homogeneity, the colonizers set the colonized subject in “serious ambiguities” (*The Wretched of the Earth* 154).

The ethical conflict of pan-Africanism is not limited to Nadia and Ania. It manifests in their father, too. If the two sisters unveil the grief of the false commonality of Africa, Jofri, who is their father, lays bare the grief rising from the nation. Jofri experiences grief as he is referred to as Ghanaian instead of mentioning with exactitude his provenance. As Jofri lives in Germany, he is connected to the family “Amo” by German citizens. They do so because he is from Ghana and “Amo is a common Ghanaian family name” (*BTW* 359). But the reality is that Jofri has no connection with the name Amo in Ghana. He is not in this family line. He does not know this family line in Ghana. In short, Jofri has no ethical recognition vis-à-vis the Amos family.

While the German Dr. Coomson and his wife connect Jofri to Amo, the Ghanaian name, Jofri’s psyche fails to remember such a connection. Jofri fails to identify himself with the Ghanaian name because he hails from Tsileman, which is “a small community made up of a cluster of family compound houses” and which “had never been captured on a map of Ghana” (*BTW* 53). The Tsileman community has no connection with the Amos family. Being so, Jofri is disconnected from the Ghanaian name Amo that Dr. Coomson and his wife identified him with. In other words, Jofri fails to share any ethics with this memory.

During the conversation between Dr. Coomson and Jofri, Jofri's ethical failure vis-à-vis the Ghanaian name Amo is revealed. As Dr. Coomson asks: where do you "... hail from?" Jofri answers: "'Axim.'" Then Dr. Coomson continues: "'Have you heard of Amo before?'" To this question, Jofri replies: "'Here in West Germany or back home?'" before he "shook his head. 'No'" (BTW 359–360). Jofri's ambiguity shows his traumatic loss. When asking Dr. Coomson whether Amo originates from Germany or Ghana, Jofri shows trauma. He tries to see if he shares any relation with the family name Amo. But he fails to remember any connection with this Ghanaian name.

Jofri is at a grievance as the history of "Anton Wilhelm Amo" (BTW 360) is being told by Dr. Coomson. Jofri experiences a "shock" (BTW 361). He "muttered: 'But the Goethe Institution in Accra didn't provide us with any such information', [with his] eyes rolled up [and] still awed" (BTW 361, 362). Through this psychic loss, Jofri unveils his lack of connection with the name Amo from Ghana.

By considering Amo as a common Ghanaian identity, Dr. Coomson reveals that "the Whites in [West] had not behaved any differently to ... Africans. [They] put... all "Negroes" in the same basket" (Fanon, *The Wretched of the Earth* 153). Dr. Coomson does not make a difference between the community from which Jofri originates and the family line of Amo. In other words, Dr. Coomson does not behave differently from Western people's conception of Africans. Like colonizers who imagine culture to be unique to all Africans, Dr. Coomson imagines all the subalterns from Ghana to be connected to Amo. He puts all the communities originating from Ghana in the same basket. For him, they all know Anton Wilhelm Amo.

By rising into psychic loss when Dr. Coomson refers to him as an Amo, Jofri uncovers that what Africans have in common is the traumatic ethics that

occurs as a result of the failure of the translators “to take them seriously” (Appiah 81). Jofri’s grief conveys that global identity is a false uniformity that does not help him identify himself. Since the name Amo does not refer to his Tsileman identity, this Ghanaian name, said to be common, does not help identify him.

Jofri’s psychic loss reveals that global cultures mute the traditional cultures. While global cultures are widely spread, local cultures are left in the margins. This is the case between the Ghanaian names “Amo” and “Tsileman”. Dr. Coomson uses Amo to identify any Ghanaian. Instead of presenting Ghanaian cultural specificities, Dr. Coomson imagines all the Ghanaians as Amo. The Ghanaian name Amo does not serve Jofri as an identity. Rather, it sinks him into a cultural loss. In this context, the subalterns’ cultural specificities are repressed for the benefit of global cultures.

XII– Altered National Identity and Ethical Awakening

Kwame Anthony Appiah gives two meanings to the concept of alter. He qualifies all the states, the continent (Africa), the ideologies (Pan-Africanism, Afrocentrism, and Negritude) generated by colonization, as altered in the sense of being biased. He contends that this is so because “the power of the idea of nation in the nonindustrialized world is more than a consequence of the cultural hegemony of the Europeans and Americans whose ancestors invented both the idea and most of the world’s juridical nationalities” (Appiah 53). For Appiah, an altered state refers to a biased state. Homi K. Bhabha corroborates. In his insightful reflection on Western people’s conception of globalization, Homi K. Bhabha argues that with globalization, “cultural differences are homogenized” (149). Such a distortion of global identity is given insight by Molefi Kete Asante.

Like Appiah and Bhabha, whose criticism of global identities is echoed by the subalterns under consideration, Molefi Kete Asante develops Afrocentricity that rejects global identities. When developing Afrocentricity, he contends that the distortion of African identity is

closely allied to the [colonizers’] etymology of ... names, places, and concepts The appropriation [translation] of African cultural forms, places, and concepts... disrupted the common understanding of African realities ... It was an ordinary process of European control. Cities in Africa lost their African names only to be reintroduced with European names Natural formations lost their names as Europe colonized mental territories. (Appiah 28)

In Adichie’s *Americanah* and Darko’s *Between Two Worlds*, the subalterns experience a biased nation. Nations are false identities that awaken the psyches

of the subalterns into ethical trauma. Ethical awakening denotes the fact that the psyches of the subalterns experience the distortion of global cultures. Alterity in this perspective of biased states operates in the novels through ethnic state and disenchantment, which set the subalterns in ethical testimony and mourning. In *Americanah* and *Between Two Worlds*, communities testify and mourn for the falsity of nations.

XII. 1– Nation and Disenchantment: State of Ethical Mourning

Robert J.C. Young argues: “Holistic conception of the nation inevitably leads ... the nation [to] work as a force of oppression. This means thinking of the postcolonial ... nation in terms of its fragments” (63). In other words, nations are subjected to Western hegemony. Roy Osamu Kamada helps put it well when he contends that nations in their nature of “inherent fullness of the colonies cannot help but corrupt and ruin all who come in contact with them” (27–28). Africans do not believe in their existence in the nation. As Kwame Anthony Appiah mentions: “Nations were imposed as a tool of their continued neocolonial domination” (53). Western people set Africans in nations for a new form of domination.

Arguing further against the hegemony of the nation as global, Roy Osamu Kamada bluntly writes: “while educated in the culture of the colonial authority ..., how does one adequately [be the state government] ... without always extending the reach of the cultural authority of the colonizing power?” (18) In this consideration, oppression is a symptom of global state. All the “ideological state apparatuses ‘contribute to the same result: the reproduction of the relations of production, i.e., of capitalist relations of exploitation’”. “The social relations

... rearticulated and reproduced in the nations is a trope for the social relations between colonized and the colonizer” (Kamada 19, 20).

In the fictional worlds produced by Adichie and Darko, the social relations rooted in cultural hegemony are what the subalterns come across. The nations produce disenchantment among the subalterns. The governments fail to satisfy the subalterns’ expectations. They do not work to develop the nation. They deprive the communities of their properties for the benefit of their own families or to satisfy other interests. Embezzlement and abuse of power are what are going on in the nations. Faced with such a national disaster in the different communities, the West seems to be a safe place. Conversely, the homelands become nations where millions of subalterns, among whom Ifemelu and Obinze are made to flee. The subalterns flee their homelands to move far to the West, in fulfilment of expectations that their nations have spoiled. In so doing, the subalterns become orphans with no motherland, no fatherland, no gods, no tongue. National disenchantment in this context of fragmentation gives rise to ethical mourning.

The fragmented subalterns are awakened at a national loss. They experience an ethical mourning arising from national disenchantment. Such an ethical mourning leads them to adopt Robert J.C. Young’s stance: “The nervous condition of postcolonial desire finds itself haunted by an ungovernable ambivalence” (24). Ethics is used in Adichie’s *Americanah* and Darko’s *Between Two Worlds* to refer to any connection of the subalterns with the nation and their relations with this nation. Mourning connotes the subalterns’ grief and sadness occasioned by their deceptive relationship with the nation (government). Ethical mourning is the combination of ethics and mourning. Ethical mourning is used to designate the subalterns’ grief arising from their failure of commonality with the nation. In the communities, the governments’ fight is

placed at an international level to the detriment of the communities. The subalterns cry their failure to be connected with the state governments.

Both *Americanah* and *Between Two Worlds* are read as tropes for the subalterns' ethical mourning resulting from their disenchantment engendered by altered nations. In *Americanah*, the state government symbolizes national disenchantment and its ethical mourning. With the soldier leader named the General, the issue is to reveal the bias of his government. How the government sets the nation in a state of disenchantment, which sets the subalterns into grief, is at stake. Regarding Darko's *Between Two Worlds*, Nkrumah's rule is a prototype of the subalterns' disenchantment and ethical mourning.

In Adichie's *Americanah*, the government brings the state to be noticed as a biased nation through its acts of not placing "qualified people ... where they are supposed to be" (AM 77). The leaders of the government banalize the power given to them by the people. To put it briskly, sexual obscenity and lucrative monopoly that go on in the postcolony, as observed by Achille Mbembe, are practiced by the leaders. In his conception of the postcolony, Achille Mbembe reveals that "Obscenity – regarded as more than a moral category – constitutes one modality of power in the postcolony" (133). In the subalterns' nation, the outstanding example of this obscenity is brought to the surface by the leaders through their endowment with the following features: "A man ... had sex with a top general to get an oil bloc, the military administrator's ... children ... fathered by somebody else, the foreign prostitutes flown in weekly for the Head of State" (AM 79).

The state leaders have mistresses to whom they offer national properties. Auntie Uju "the village girl" (AM 72), that is to say, she is not yet educated at school, is the mistress of the General. The General offers her a high-standard commodity. She is offered an air-conditioned "house in Dolphin Estate" (AM

74). In the house, Aunt Uju has “a gardener, ... two house helps”. (*AM* 74) She is also offered “Mazda [with] driver” (*AM* 78). The “‘friends in quote’ as Aunt Uju calls them, and this because their friendship lays in being mistresses of State’s heads, also “owned land in Abuja” or owned “boutique in Surulere” (*AM* 82), given to them when they dated the heads of the State. More striking, these mistresses are offered “notes on shopping and travel” (*AM* 82).

The government leaders’ different practices refer to a “bias of the speculative activity (one of the features of globalization)” (Mbembe 53). Through such embezzlement, the leaders bring to the surface the bias of the Nigerian nation. The subalterns feel fragmented and disconnected from the nation. The post-colonial leaders bring to light an embezzlement that is very similar to that of the colonizers during violent colonization. In the early time of colonization, colonizers exploited the colonized people as well as their resources and fragmented them. The leaders’ obscenity ruins their communities in the post-colonial period. The leaders’ obscenity makes it clear that if the government succeeds in exploiting its citizens, it is with the help of state apparatuses such as ideology (politics) and military force inherited from colonization.

Anchored in obscenity, the leaders use the apparatuses of the nation to exploit the people. The exploitation lies in the unpaid salary of the civil servants. The government or its leaders do not succeed in remunerating the subalterns for their various national services. The state’s money, expected to pay the salaries of the civil servants, is misused by the leaders. This embezzlement leaves the university’s teachers moneyless. As the voice of a university lecturer mentions: “This regime is treating us like sheep I have not been able ... in years [to get my] salary and there is no chalk in the classroom” (*AM* 64). This voice of the

university lecturer uncovers the banality of power implemented by the government.

The nation that brings disenchantment to the community. The leaders' embezzlement leads the community to believe that, with the nation, what counts is the government. With such an obscene government, the community collapses in an ethical mourning. The subalterns in the community regret and cry the failure of their shared commonality with the nation. The subalterns' endless strikes against the government explain their grievance. The nation assists numerous strikes. Both civil servants and the students undertake strikes. Being so desperate, some even flee from the nation. They struggle to migrate to Western countries.

The subalterns' mourning occasioned by the leaders' embezzlement and the endless strikes are unveiled by the parents of Ifemelu's friend, Ginika. The omniscient narrator voices:

Once, while visiting, Ifemelu had heard Ginika's father say, 'We are not sheep. This regime is treating us like sheep, and we are starting to behave as if we are sheep. I have not been able to do any real research in years, because every day I am organizing strikes and talking about unpaid salary, and there is no chalk in the classroom.' (*AM* 64)

When Ginika's father blames the government for treating the university lecturers like sheep and refusing to pay their salaries, what he unravels is the leaders' acts of othering the community. He highlights that the government members' obscenity disconnects them from the realities of the nation. He shows that the subjugating function of the state apparatuses during colonization still prevails. The government embodies this hegemony played by the colonizer.

Being the representatives of the nation, the government abandons its identity and plays the role of a colonial exploiter.

Besides Ginika's father, Obinze's mother expresses the grievance of the failure of the shared commonality. She experiences double grievance. The omniscient narrator displays that "Obinze's mother said, 'I understand the students' grievance, but we are not the enemy. The military is the enemy. They have not paid our salary in months. How can we teach if we cannot eat?'" (AM 91) Obinze's mother's grief-stricken mourning falls in her understanding of the students' grievances, in addition to her unpaid salary. In addition to the mother's hungry grief occasioned by her unpaid salary, she experiences the pain of the students. But there is nothing she can do. With the state apparatuses, the government has disenchanted, all of them.

In *Americanah*, grievance from the nation is provoked by the hegemonic nature of the government in the fulfillment of its own obscenity. But in *Between Two Worlds*, the government turns to satisfy Western exigencies. The government's attitude of fulfilling Western expectations to the detriment of the nation brings disillusionment, a disenchantment that accounts for the grievance of the subalterns. The subalterns' disillusionment is in perfect line with Frantz Fanon's stance when he contends that African nations' "historical obligation to racialize their claims, to emphasize an African culture rather than a national culture leads the Africans ... into a dead end" (*The Wretched of the Earth* 152–153).

In the Ghanaian nation painted in *Between Two Worlds*, Nkrumah's government achieved the continental expectation to the detriment of the nation. The narrator mentions that with Nkrumah's government, "African unity was being pursued at the expense of the country. [He] has lost touch with the people and the realities of the country. [He establishes] a gliding school ... as part of

Nkrumah's Pan African dream" (*BTW* 346, 317). The narrator continues: Nkrumah's investment is done in a "period that the economy is growing worse and people are losing their jobs and worrying about where the next meal for themselves and their families would come from" (*BTW* 316). His "Pan-African drive" (*BTW* 346) brings him to leave aside the expectations of the nation, which include "improve the lives of the people" (*BTW* 317). With his government, "the ambition of African unity was being pursued at the expense of the country" (*BTW* 346). This brings Ghanaians to mourn the ethics vis-à-vis the nation.

The ethical mourning falls in both the diasporic Jofri in Germany and his friend Duncan in Ghana. Jofri and his countryman Duncan are set in a state of mourning. From the narrative perspective, the reader discovers that both Jofri and Duncan "worried [and] sounded frustrated" (*BTW* 348) about "the fast deteriorating economy, ... and the survival of the citizens" (*BTW* 346–347). Indeed, as Dori Laub puts it when writing "Bearing Witness or the Vicissitudes of Listening", "the survivors [are] not truly in touch ... with the core of [their] traumatic reality ... and thereby remain entrapped" (69).

In Dori Laub's context, Duncan mourns the loss of Ghanaians' expectations of Jofri. From Ghana, Duncan voices to Jofri in Germany: "Can you imagine? ... How many people even know what it is or care? How is gliging school supposed to improve the life of the people in the villages and the deteriorating economy?" (*BTW* 317) In this context, Duncan informs Jofri that if Nkrumah's government fights to achieve continental exigencies instead of the local inhabitants' expectations, it is because of the Pan-African "historical obligation to racialize [African] claims, to emphasize an African culture rather than a national culture" (Fanon, *The Wretched of the Earth* 152). Through mourning, Duncan denounces Nkrumah's pan-African drive to lead the nation into disenchantment.

XII. 2– Ethnic State and Ethical Testimony

Alteration of the nation in *Between Two Worlds* also takes the form of an ethnic state. In the novel, the leaders of the government struggle to remain in power to enrich their families. Instead of leading the nation for the different communities, the leaders govern the nation for the benefit of their families. Ethnic state in this context concurs with Achille Mbembe's insight into "indirect private government" (80). In the Ghanaian nation represented by Amma Darko, the government establishes an indirect private government. Instead of having a government that is public to the different communities constituting the nation, Nkrumah has a government constituted of close relatives. The government deregulates everything in the nation. The illegal becomes the norm. Such a private government awakens the subalterns in an ethical testimony. Ethical testimony in this framework designates the traumatic remembering that the subalterns come across in the biased nation.

Indirect private government operates in ways in *Between Two Worlds*. Endowed with the banality of power, the government sets the Ghanaians in disaster. The leaders of the government oppress the large majority of the community by deregulating the national economy. The deregulation goes along with Achille Mbembe's standpoint when he writes: "deregulation of economy [is] conditions for the establishment of private power" (82). In *Between Two Worlds*, the traumatic remembering results from the nation's indirect private government via letters. The author portrays subalterns whose acts of writing letters connote traumatic testimony, and their acts of reading letters stand as the witnessing of this testified trauma.

Duncan, the diasporic Jofri's friend, writes letters to him in Germany. In the letters, all the political and economic difficulties faced by the Ghanaian

nation are mentioned. Through these letters, Duncan informs Jofri in Germany about the leaders' attitude of ruling the nation in favour of their own families and ethnic groups. By writing the letters (here writing is a metaphor of speaking), Duncan testifies to the biased relation of President Nkrumah's government with the different communities. By reading the letters (in this sense, reading is listening), Jofri witnesses the fear engendered by the state government's bias. As the narrator voices, through the letters, "Duncan ... kept Ghana alive in Jofri's mind" (*BTW* 316). The narrator uncovers that by writing the letter, Duncan's psyche is at the stage of a traumatic awakening before he transfers this trauma to his friend Jofri. Duncan's psyche is in an awakening of the biased ethics.

Duncan's letters reveal his traumatic testimony occasioned by the failed ethics engendered by Nkrumah's indirect private government as follows:

Things are getting worse. There is much uncertainty in the air. You can feel the growing tension. ... As you know, now there is no open opposition in the country. There are rampant detentions and threats of arrest.

Dr. Horst Schumann, ... a Nazi doctor who led the euthanasia programme of extermination and sterilization in Auschwitz and other concentration camps ... weaves his way through the political circles right up into the inner circle of the President.

By this time ... the five of the 'Big Six' [J. B. Danquah, William Ofori Atta, Dr. Ako Adjei, Obetsebi Lampitey, and Edward Akuffo Addo] ... suffered one way or the other at the hands of the President. Their sufferings ranged from detentions, ... disgraceful dismissal, ... bad treatment, ... death at an unknown place a faceless many more ... also ... faded into oblivion. The fearful and worrying question,

therefore, was, what role might a German doctor with a Nazi past play, who had partaken in the mass destruction of human lives and now had such proximity to a President who had embarked on a mission to get rid of his opponents and anyone who criticized or disagreed with him?

[And,] people's reaction was that Nkrumah had something sinister in mind. Something sinister about dealing with those opposed to him; something that could involve deeds similar to what happened in the concentration camps. ... many [where convinced] that Nkrumah ... indeed ... use[s] Schumann ... for diabolical purposes against his opponents.

Ghana had become like one huge prison. ... Nkrumah's Young Pioneers, ... parents and family members, were ... spying on and reporting parents and family members [who] ... criticize ... the President ... to the government agents who then had these parents and family members arrested No one was saying anything directly or specifically ...

[And this leads Ghana to a] military coup d'état. (*BTW* 316, 345, 346, 347, 348, 364)

By writing these letters, Duncan has recorded his testimony about the indirect private government and the ethnic government that prevailed under Nkrumah's rule. He records the government's wrong and evil deeds in the letters. Through Jofri's contact with the letters, he too bears in his psyche the trauma recorded by his friend Duncan. Duncan transfers to Jofri his testimony about Nkrumah's dynasty that prevails in the nation. Since the testimony is frightful, this fright enters Jofri's psyche. As the narrator voices: "Jofri was

worried and ... sounded frustrated” (*BTW* 348). Jofri’s worries and frustration are occasioned by Duncan’s letters.

The letters are archives of Nkrumah’s dynasty. Since the dynasty is full of pain, the letters record this painful postcolony. By reading the letters, Jofri experiences the pains. In other words, by reading the letters, Jofri is listening to his friend Duncan’s testimony. The letters become the screen through which Jofri experiences Nkrumah’s dynasty. The letters make Jofri a full witness to the Ghanaian trauma. He exactly manifests the trauma as his Ghanaian countrymen manifest.

The letters help disclose that Nkrumah’s national consciousness is an “autocracy” (*BTW* 364). It is an ethnic consciousness. Ethnic consciousness is a biased global consciousness that occasions “the tragic trials and tribulations” (Fanon, *The Wretched of the Earth* 97). The nation in the state of an ethnic state gives rise to the subalterns’ ethical testimonies. Faced by the dynasty, the subalterns have difficulty believing in the nation. They do not believe in belonging to the nation. They see the nation as a property belonging to particular ethnic groups. The presentation of such an ethnic state in the letters makes Duncan comply with Frantz Fanon to denounce:

The characteristic, virtually endemic weakness of the underdeveloped countries’ national consciousness is not only the consequence of the colonized subject’s mutilation by the colonial regime. It can also be attributed to the apathy of the national bourgeoisie, its mediocrity, and its deeply cosmopolitan mentality. (*The Wretched of the Earth* 98)

When writing that Nkrumah’s government is autocratic, Duncan reveals that post-colonial leaders’ politics of ruling are inherited from Western cultural education. Duncan informs that the leaders of the nation embody the hegemony

of the culture in which they are educated. For Duncan, with colonization and globalization, Western culture is set as superior to the colonized people's cultures. This cultural hegemony, in which the leaders are educated, brings them to place themselves as superior to the members of their communities. They become the placeholders of the dominant culture with all its hegemonic features that bring them to lead their communities into trauma.

To strengthen the proof for which Western culture accounts for the post-colonial leaders' autocracy, the narrator voices: "The West ... had educated the man. [He] studies in the United Kingdom and America He ... studies in the East" (*BTW* 348). Through this, the narrator presents Nkrumah as a post-colonial leader who is a prototype of Western culture. The narrator shows that Nkrumah cannot be educated in the West without inheriting Western authority. Nkrumah's attitude shows that this is not possible.

Nkrumah is a product of the dominant culture. His politics of ruling derive from Western politics of domination. Hence, Nkrumah's government is endowed with the Western system of oppressing the communities. By criticizing Nkrumah and his government as autocratic and dynastic leaders, the subalterns disclose Ghana as an ethnic state that gives rise to ethical testimony. Ghana is a global culture that is biased in its equities. Ghana, as shaped by globalization, is always in favour of a specific group of people. It is not, as Westerners make believe, for the benefit of all the inhabitants living in this nation. Globalization is thus a cultural system that makes the nation's wealth benefit specific ethnic groups while inflicting ethical trauma on the majority.

To recapitulate, global cultures have proved to be traumatic memories. Adichie's *Americanah* and Darko's *Between Two Worlds* are the novels through which the ideology has been achieved. The novels have helped prove that the construction of pan-Africanism based on race makes it a traumatic memory.

Adichie evidences such an ideology in her novel when the hair braider Halima mentions Africa, and Ifemelu's psyche ventures to Africa by wondering which community she is speaking about. Likewise, Adichie's portrayal of the failure of "African" as found in the salon "African Hair Braiding" to help the subalterns mirror themselves as a single community is evidence. In *Between Two Worlds*, to show pan-Africanism as a global traumatic memory, Darko portrays the local subalterns (Duncan and the entire community) and the diasporic subaltern (Jofri) to awaken ethical mourning from Nkrumah's continental Pan-African drive.

The probes of *Americanah* and *Between Two Worlds* have also helped unveil nations as traumatic memories. Adichie's representation of the university teachers and students who rise into ethical mourning vis-à-vis the government's obscenity is illustrated. In *Between Two Worlds*, Africa and Ghana as single communities make these global identities traumatic memories. The novel evidences this when Ania rises into psychic loss because of the use of Africa instead of Tsileman to show the traditional community. Jofri's rise into psychic loss when Dr. Coomson alludes to him as an Amo, because Amo is a common Ghanaian family name, is also illustrated.

CONCLUSION

In the second part of the study, the trauma of post-colonial hybridity has been at stake in the third-generation novels. The point made in the novelistic worlds is that post-colonial hybridity rouses melancholy, testimony, and ethics of memory in the psyches of the subalterns. Among the paths used to bring to the fore such issues in the writers' novels are the melancholy of hybridity of colonization, testimony occasioned by the hybridity of migration, and the ethics of memory engendered by the hybridity of globalization.

The hybridity of colonization that awakens melancholy in the subalterns' psyches is visible when, in *The Book of Not*, notice is given to Tambu's grief. Tambu's grief expresses her alienation. She is assimilated into Albert Memmi's stance, for which the colonized subject is only asked for his muscles, no matter his assimilation of the colonizer's culture. Despite Tambu's effort to assimilate Western culture, she only ends up in craft school, a condition that sinks her into traumatic grief.

More than that, the proliferation of postcolony, outstandingly, the banality of power, which triggers grief in the psyches of the subalterns in Dangarembga's *Nervous Conditions* and in Adichie's *Purple Hibiscus*, is the manifestation of melancholy of colonial hybridity. Maiguru's and Tambu's grief occasioned by Babamuku's use of the banality of power, specifically, a lucrative monopoly over his wife, Maiguru, is perfectly illustrated. In like manner, the grief of Kambili occasioned by the Nigerian government's act of depriving the market women of their property, and the grief of the entire Igbo community occasioned by the government's act of embezzling the country's economy, are tropes for melancholic griefs of colonial hybridity. Likewise, Babamukuru's grievance, triggered by Tambu's refusal to obey his authority about the wedding, and

Eugene's grief occasioned by Jaja's refusal to obey his authority vis-à-vis the church communion, are melancholic griefs of colonial hybridity. Though colonial hybridity brings the leaders to traumatize their communities, it also brings the communities to set their leaders into trauma.

The subalterns also bring forth the melancholy of hybridity of colonization through historical remembering and cultural alterity. Tambu's traumatic witness via her act of listening to the colonial history lessons, and the Catholic Eugene and his children's psychic frights occasioned by their contacts with the traditionalist Papa-Nnukwu are viewed as trauma of colonial hybridity.

The psychic trauma of the subalterns goes beyond the cultural melancholy of colonial hybridity to reach the testimony of hybridity of migration. This is obvious when references are made to Mara's and Akobi's traumatic witness. Their trauma derives from their fragmentations. Migration fragments them in *Beyond the Horizon*. Specifically, they are devastatingly at a loss. In Germany, they are the migrants who differ from the established norms. Mara is traumatically at a loss. She is given a passport to fit migration norms. She is taken as Akobi's sister to be able to live in Germany. She is at a loss by the transformation of Akobi into Coby to sound like a German citizen.

Besides, German cultural discrimination leaves Akobi and Mara in answerlessness. The discriminatory encounter of cultures sets them in traumatic testimony. The discriminatory state of the German nation brings the subalterns to undertake a token marriage. Akobi undertakes a false marriage with German Gitte to live in Germany. He blackmails his traditional wife, Mara, to change his economic and social status in Germany. All this has proven that migrants experience testimony from the German cultural discrimination. The traditional culture does not meet Western culture in consent but rather in imposition. This causes traumatic testimony in the migrants' psyches.

Additionally, in *Nervous Conditions*, Nyasha's rise into crisis against her Shona community because of her alienation from Western culture is an account of the trauma of hybridity of migration. She witnesses and testifies to an unhomely trauma because the culture she was born into in the Shona community is not taken into account in the Western education she received in England. The Shona traditional culture is overthrown in school education in England. She is thus educated in the culture of the stranger in England, making her strange in her own community.

Beyond and above all, in the traditional communities, global cultures are traumatic memories. The construction of pan-Africanism based on race makes this global identity a traumatic memory for the subalterns. This is clearly revealed in *Americanah* when the hair braider Halima mentions Africa, and Ifemelu's psyche ventures into the entire Africa, wondering which community she is speaking about. Worse, "African" as mentioned in the title of the salon "African Hair Braiding" fails to help the subalterns mirror themselves as a single community. Instead of helping the subalterns to meet as members of a single community, "African" as a common identity suppresses the particularities of the subalterns to the point that they are set into psychic loss. The subalterns from Guinea, Mali, Senegal, and Nigeria meet in the salon, which is labelled as theirs, and have difficulties communicating because of their differences. They communicate through broken English and a translation. They do not share a commonality in the global identity called Africa. Their specificities, such as Malian, Igbo, Senegalese, and Guinean traditions, are suppressed, leading them into cultural loss.

In Darko's *Between Two Worlds*, when the local subalterns (Duncan and the entire community) and the diasporic subalterns (Jofri) awaken ethical mourning from Nkrumah's continental Pan-African drive, as well as his

autocracy, it is to convey that global cultures are traumatic memories. The construction of Africa and Ghana as a single community brings these global identities to traumatic memories. The standing of Africa as the subalterns' common culture traumatizes them. In the novel, Ania's psychic loss is occasioned by her misunderstanding with Nadia on her use of Africa instead of Tsileman to show their traditional community. Jofri's rise into psychic loss when Dr. Coomson alludes to him as an Amo, because Amo is a common Ghanaian family name. Further, the subalterns' national governments' failure to focus on the subaltern local needs and concerns causes their ethical mourning. In Adichie's *Americanah*, government members' obscenity pushes the university teachers and students to rise into ethical mourning.

PART III

ASSIMILATION AND UNDOING ENTRAPMENT

In the novels, although hybridity gives rise to trauma, such cultural encounters also serve as resistance to cultural hegemony. Kasimi Djiman, in his insight into post-colonial African literature, writes in his caption, “Remembering Chinua Achebe,” to advocate the use of traditional culture to resist Western cultural hegemony. The subalterns utilize such a cultural remembering to resist the dominant culture. The subalterns’ culture does not always remain in repression and marginalization. The subalterns make their traditional culture raise in the stance of Kofi Anyidoho found in “IntroBlue: A Poetic Voyage into SoulTime” when he writes tht no culture is lost in a being forever, “no matter how far away we try to hide away from ourselves, we will have to come back home and figure out where and how and why we lost the light in our eyes, how and why we have become the eternal orphans living on crumbs and leftovers” (243). Translated into Western culture and conscious of the traditional culture, the subalterns use what W.E.B. du Bois calls double consciousness to undo cultural hegemony.

Contrary to Daouda Coulibaly in *The Landscape of Traumatic Memory: Illness as a Metaphor in Native and African American Literature* where he advocates Indians’ return to the traditional culture for the healing of their trauma engendered by the hegemony of American Dream; the subalterns, to use Tanure Ojaide’s terms, “anglicize their local languages or indigenize English” (13) to abrogate the dominant position of Western culture. The subalterns achieve this through institutions (Western educational institutions and patriarchal system), migration, and altered states. Their interactions with the Western world and alterations of global cultures help them rectify cultural distortions.

CHAPTER VII: WESTERNIZATION, CONSCIOUSNESS, AND CULTURAL RECTIFICATION

In Tsitsi Dangarembga's *Nervous Conditions* and in Chimamanda Ngozi Adichie's *Purple Hibiscus*, the subalterns' Westernization raises their consciousness vis-à-vis the doom of their traditional cultures. Constructed in colonial discourse as others and victims of trauma of the dominant culture, the psyches of the subalterns awaken to cultural consciousness. Being the others, or to use Judith Butler's terms, instituted "through exclusion and domination" (133), the subalterns arouse awareness of transgressing any instituted cultural border. This cross-cultural practice serves as a channel to revive their traditional cultures set in mute by colonization. Their awareness of double knowledge (Western culture and indigenous culture) or their rise into double consciousness, to refer to W.E.B. du Bois, triggers their self-consciousness vis-à-vis their traditional values.

XIII–Westernization and Consciousness: Resisting Cultural Hegemony

In the communities painted by Adichie in *Purple Hibiscus* and by Dangarembga in *Nervous Conditions*, to use W.E.B. du Bois's words, the "double life, with double thoughts, double duties, and double social classes" (136) experienced by the subalterns gives rise to their double consciousness. The double consciousness triggers their self-consciousness. Endowed with self-consciousness, the subalterns revive their traditional culture. Rather than continuing to be victims of mimicry as a sign of the inappropriate or a process to disavow, the subalterns turn Westernization into a strategy of reform. They make their Westernizations "effective strategies of...power and knowledge" to refer to Homi K. Bhabha (86, 85). In other words, the subalterns situate their

cultural assimilation “as a methodology by which the postcolonial can transform the possibilities of colonial discourse” (14), as Roy Osamu Kamada puts it when taking an insight into Homi K. Bhabha’s mimicry. Pithily put in Robert J. C. Young’s terms, the subalterns “assert not just the right ... to access resources and material well-being, but also the dynamic power of their cultures” (1–7). They revive their cultures set in mute by Western cultural hegemony. This virtue of the subalterns lurks behind blackness in the Afrocentricity praxis as well as across cultures.

XIII.1– Double Consciousness and Blackness: Rectification of Self-Proclaimed Superiority of Colonialism Paradigm

“The Gauls ‘as our ancestors’”¹⁹ constructed by colonialism is the origin of blackness, as echoed by the subalterns portrayed by Dangarembga and by Adichie. In *Nervous Conditions* and in *Purple Hibiscus*, reading the colonizers’ ancestors as their ancestors, and conscious of their traditional roots, the subalterns become conscious of their blackness. The subalterns in such a standpoint of blackness echo Anne Anlin Cheng’s insight into assimilation. In her critical insight into Homi K. Bhabha’s mimicry, Anne Anlin Cheng contends: “As the process by which a minority group or individual adopts the customs and attitudes of the prevailing culture, assimilation is meant to cover over sites of cultural breaks, gaps, and incommensurability” (Cheng 77). Blackness occasioned by consciousness is traditional cultural “virtue ... a struggle for equality, fairness, and justice.” In a word, this “blackness is fundamentally extra-biological” (Asante 166, 165). The subalterns bring rectification to the colonialism paradigm through such a blackness.

¹⁹ “The Gauls as ‘nos ancetres’” (Appiah 9).

Blackness, as developed by the subalterns, is the opposite of the colonial conception of blackness criticized by Frantz Fanon. For Fanon, blackness as archived by colonizers leads the colonized subject not only to “a feeling of nonexistence,” but also to damnation (*Black Skin, White Masks* 139). This nonexistence brought by blackness, as developed by Fanon, is what Homi K. Bhabha refuted when coining the term “hybridity”. Homi K. Bhabha stands in sharp contrast: “It is difficult to agree entirely with Fanon that the psychic choice is to ‘turn white or disappear.’ There is the more ambivalent, third choice: ... mimicry” (120). The subalterns use mimicry to bring about double consciousness, which rectifies cultures. The use of this Westernization by the subalterns endows them with a consciousness with the help of which they reconsider the superiority of the colonial paradigm.

Colonialism, as contextualized by the subalterns, reflects Eurocentricity as viewed by Molefi Kete Asante. Asante points out that “Eurocentricity imposes its consciousness as universal, making a particular historical reality the sum total, in the European’s view, of the human experience” (17). In this standpoint, the self-proclaimed superiority of the colonialism paradigm denotes: “White culture ... regarded [as] the basis for ideas of legitimate government, law, economics, science, language, music, art, literature – in a word, civilization.” (Young 1–7). By being endowed with double consciousness, the subalterns bring forth a blackness that brings Western cultural hegemony into rectification. Such a blackness that brings about rectification of cultural hegemony is brought to the fore through the renaissance, centricity, negritude, and multiculturalism that the subalterns undertake.

In Molefi Kete Asante’s stance of Afrocentricity, “renaissance ... is rebirth of the culture, [and] traditions” (68). Such a Renaissance, which stands for the rebirth of traditional culture, does not split the subalterns. The subalterns’

traditional life and colonial education occasion the rise of their consciousness. The subalterns take cognizance of the fact that their traditional culture is set in mute by the imported culture. For that, suffice it to refer to Dangarembga's portrayal of Tambu in *Nervous Conditions* and to Adichie's depiction of Kambili in *Purple Hibiscus*. The two subalterns' rise into "double consciousness [is] a kind of juvenile inability to adjust fate to freedom" (Sommer 169). They present that "doubleness has not always been predicament Nor does doubleness necessarily mean trouble" (Sommer 169, 170). They bring doubleness to echo an ethical resistance to Western cultural hegemony.

Tambu in *Nervous Conditions* and Kambili in *Purple Hibiscus* embody double consciousness that reflects "double blessing," to appropriate from Doris Sommer (171). Tambu and Kambili, respectively in Shona and Igbo communities, experience a double life in a double world. They experience life in the traditional communities as well as the Western style of living that they acquire through mimicry. As they witness the overthrow of their traditions by the imported culture, they rise into a consciousness that helps them revive their traditional culture.

In the Shona community represented by Dangarembga, Tambu is conscious about her tradition and Western life. Her school education, as she announces, "I shall go to school" (NC 17), allows her to be aware of the dying of the Shona tradition. Tambu, in such assimilation, reflects Clarence E. Walker's appraisal of post-colonial hybridity when refuting Asante's Afrocentricity based on Afrocentrism²⁰. For Clarence E. Walker, "demonstrating ... intelligence in school is [not] a form of racial inauthenticity or 'acting white.' To read a book,

²⁰ For Molefi Kete Asante, Afrocentrism as attacked by Clarence E. Walker differs from Afrocentricity that he advocates. Afrocentrism is a trope of Negritude or Africanity, which consists of valuing African tradition. Such an Afrocentrism is the opposite of Eurocentrism. But Afrocentricity is an education that helps the "educated person ... views both African and European education as significant and useful" (Asante 79–80).

answer a question in class, or in general show you are intellectually competitive is not thought of as an act of racial betrayal” (xxv, xxxiv). From Tambu’s cultural assimilation, it can be said that contrary to the 18th century, the Enlightenment period in which Western philosophers, in emphasizing the universality of reason, “denied literary capacity to people of African descent” because of their black race (Appiah 52), she joins Kwame Anthony Appiah to reveal that “*race* is at best a poor indicator of capacity” (Appiah 37). Through cultural assimilation, Tambu demonstrates an intellectual capacity to appropriate other cultures to rebirth her traditions. The Shona girl highlights that “Africans can learn from ... all of humankind” (Appiah 26).

Tambu and Kambili do not completely betray their traditional cultures in their processes of Westernization. They express their will to revive their traditional cultures. Like Tambu in *Nervous Conditions*, Kambili in Adichie’s *Purple Hibiscus* experiences a double life, which triggers a double consciousness in her psyche. Kambili lives in an Igbo community governed by Western Catholicism and the traditional culture. While assisting Eugene’s Catholic fanaticism, Kambili experiences Auntie Ifeoma’s and Father Amadi’s flexibility in learning from traditional and Western cultures. Witnessing these two different ways of living allows Kambili to choose her own life. Though her father makes Catholicism the doctrine that governs their life at home, Kambili does not take her father as an idol. Instead, she chooses Father Amadi and Auntie Ifeoma for idols. In this consideration, Tambu and Kambili can be said to be Afrocentrists as advocated by Molefi Kete Asante through Afrocentricity. Their attitudes comply with Molefi Kete Asante when he contends: “Afrocentricity, if anything, is a shout out for rationality in the midst of confusion, order in the presence of chaos, and respect for cultures in a world that tramples on both the rights and the definitions of the rights of humans” (7). Through their double

consciousness, they do not abrogate the traditional cultures. They, rather, rebirth the traditional cultures.

The rebirth of the traditional cultures resulting from Tambu's and Kambili's double consciousness takes form respectively in boycotting a Catholic wedding and falling in love with subalterns who are prototypes of hybridity constituted by traditional and Western cultures. Father Amadi and Aunty Ifeoma in *Purple Hibiscus* are metaphors of hybridity formed by the traditional and Western cultures. In *Nervous Conditions*, the veil is a metaphor of a Catholic wedding. Tambu in *Nervous Conditions* refuses to attend her mother's Catholic wedding, organized by her uncle Babamukuru. By refusing to attend her mother's wearing of the Catholic veil, Tambu refuses to valorize Western culture to the detriment of the traditional culture. Her resistance reveals when she voices: "I did not want to go to that wedding. A wedding that made a mockery of the people I belonged to and place doubt on my legitimate existence in this world" (NC 165). Kambili in *Purple Hibiscus* falls in love with the priest Father Amadi. She also lives in peace with Aunty Ifeoma. In falling in love with Father Amadi and in living in harmony with Aunty Ifeoma, Kambili sides with a hybridity that advocates cultural equality.

In the context of double consciousness that rebirths the tradition, Tambu and Kambili disclose centricities that help them gain the fullness of their identities. The centricity education is given to Tambu by her grandmother and to Kambili by Father Amadi and Aunty Ifeoma. Molefi Kete Asante defines centricity as a "process of locating a student within the context of his or her own cultural reference in order to be able to relate to other cultural perspectives" (79).

What is most compelling with the case of the grandmother is her history lessons. The history lessons are a trope of centricity education. The history

lessons teach Tambu the traditional customs and the colonial history. The grandmother's history lessons take Tambu into her traditional culture before colonization. The history lessons then take her back into her culture as moulded by colonization. As for Kambili, it is Auntie Ifeoma and Father Amadi who play the role of giving her a centrality education in *Purple Hibiscus*. They bring Kambili into contact with the traditional customs and help her gain self-confidence. Auntie Ifeoma takes Kambili and her brother to visit Papa-Nnukwu, the traditional patriarch. With Auntie Ifeoma's help, Kambili attends traditional rituals such as *mmuo*. Like her, Father Amadi takes Kambili to play football. This fosters Kambili's double consciousness. Tambu's collaboration with her grandmother and Kambili's collaboration with Auntie Ifeoma, Father Amadi, and Papa-Nnukwu bring Tambu and Kambili to learn about their ancestors. Tambu and Kambili gain their identities when they learn about their ancestors. As Molefi Kete Asante contends: "The more fully we know our ancestors, the rounder, the more powerful our sense of identity" (Asante 158). Simply put, Tambu's and Kambili's double consciousness gives rise to their self-consciousness.

Besides Tambu and Kambili, the rise of self-consciousness by the subalterns takes other forms in Dangarembga's *Nervous Conditions* and Adichie's *Purple Hibiscus*. Similar to Frantz Fanon, who uses "the fact of blackness" in *Black Skin, White Masks* to resist cultural domination, the subalterns use blackness or negritude to resist cultural domination. Negritude in this sense is a trope for Molefi Kete Asante's interpretation of Negritude to signify that "black people have art, culture, music, dance, and song as beautiful as any in the world" (24). Such an Africanity takes forms in onomastics and in rituals in the novels under study.

For onomastics in *Nervous Conditions*, names of the subalterns, such as “Mukuma” instead of “Babamukuru,” and “Ma’shingayi” instead of “Mainini,” are under consideration. In a novel written in English, the characters are supposed to bear names that respect norms of the English novel. The characters must bear English names. But the subalterns break such norms. They bear traditional names. This unravels resistance to English hegemony. The subalterns give right to Bill Ashcroft et al. when they uphold that though Frantz Fanon’s approach of blackness stressed “‘Blackness’ at the heart of the oppression and denigration endemic to the colonial enterprise, it also recognized the essential ... the readiness with which the assimilated Black colonized could be persuaded to don a white mask of culture and privilege” (123). Ritual is a cultural practice through which subalterns can persuade to don the Western mask of culture and privilege.

Rituals can be seen in Adichie’s *Purple Hibiscus* through the traditional ceremonies. The Igbo traditional custom, *mmuo*, that takes place during “Aro festival” (*PH* 73) is the issue at stake. It is a ritual during which traditional masks and goddess spirits are performed. Through this ritual, the subalterns display their traditional custom. The subalterns show that they have cultures typical of their communities, just as Westerners possess culture. The subalterns, the Igbo, join Molefi Kete Asante to reveal the Africanity of their traditional culture. Their use of what Molefi Kete Asante refers to as “motifs, symbols, signs, and ideas is the clearest way to bring the ancestors and their visions to contemporary society” (Asante 69). Through their self-consciousness, the Igbo can be said to journey with Molefi Kete Asante to contend that “Afrocentricity ... seeks pluralism without hierarchy” (Asante 111). This takes the subalterns to multiculturalism.

Multiculturalism, Molefi Kete Asante defines, “refers to ‘many cultures’ It is the creation of a space for all cultures. Mutuality is the hallmark of such a new political and intellectual venture because no one is left behind or out of the arena” (53). Such multiculturalism is the hallmark of subaltern communities. The communities are constituted of traditional and Western settings. In *Nervous Conditions*, the missionary church, school, and homesteads are all on the same Shona territory. Likewise, *Purple Hibiscus* is replete with the Catholic church, school education, and traditional patriarchy and its custom (*mmuo*).

The multidimensional settings of the subalterns’ communities are unveiled through anachronistic time. In the communities, time is anachronistic. Though the communities are subordinated, they take time back to the ancient traditional epoch. This is shown with the grandmother in *Nervous Conditions*, and with Papa-Nnukwu in *Purple Hibiscus*. The Grandmother’s history lessons that take the post-colonial subject, Tambu, back to the precolonial and then to the colonial periods are worth mentioning. Similarly, through his speech, the patriarchal Papa-Nnukwu, who is still alive in the post-colonial period, takes his daughter, Aunty Ifeoma, and his grandchildren to the colonial period to show them how missionaries used to teach Western religion to local children. Tambu’s grandmother and Aunty Ifeoma’s Papa-Nnukwu show mutuality in terms of traditional custom and Western cultural values. They make their traditions stand on equal footing with Western culture. They bring rectification to the self-proclaimed superiority of Western culture in the post-colonial culture. This is just half the matter, for cultural revival is occasioned by cross-culture as well.

XIII.2– Cross-Culture and Cultural Revival

Referring to Bill Ashcroft et al., cross-culture consists in “negotiating a gap between ‘worlds’, a gap in which the simultaneous processes of abrogation and appropriation continually strive to define and determine ... [cultural] practice” (38). In Adichie’s and Dangarembga’s debut novels, the subalterns undertake such a cross-cultural act. It helps them appropriate Western culture from its hegemonic position and traditional culture from its dying position and set the two cultures in a “third world” as coined by Homi K. Bhabha in *The Location of Culture*. They undertake cross-cultural practices that place traditional and Western cultures as equal cultural codes in the postcolonial communities.

Through the title *The Location of Culture*, Homi K. Bhabha signifies the relocation of the colonizer’s and the colonized’s cultures from the position of dichotomy of hegemony and periphery to an equal footing. Such a cultural relocation, advocated by Homi K. Bhabha, is adopted by the subalterns to abrogate Western cultural standards and appropriate them to their needs. The subalterns indigenize the dominant culture to suit the needs of their traditional communities. Put in Bill Ashcroft et al.’s terms, cultural appropriation in this stand of resisting Western cultural hegemony consists for the subalterns in

seizing the language of the centre and replacing it in a discourse fully adapted to the colonized place. [It is] the appropriation and reconstitution of the language of the centre, the process of capturing and remoulding the language to new usages, marks a separation from the site of colonial privilege. (37)

In *Nervous Conditions* and *Purple Hibiscus*, the subalterns put into implementation the “abrogation of the received English which speaks from the centre, and the act of appropriation which brings it under the influence of a

vernacular tongue, the complex of speech habits which characterize the local language” (Ashcroft et al. 38). With such a cultural relocation, the subalterns revive their cultures by appropriating it in Western cultural standard. The relocation of traditional culture revives it. Cultural syncreticity refers to what Bill Ashcroft et al. term interlanguage and glossing.

Interlanguage and glossing, as defended by Bill Ashcroft et al., are “the fusion of the linguistic structures of two languages” (65). In Adichie’s *Purple Hibiscus*, subalterns’ means of communication operate through interlanguage and glossing of the fusion of different linguistic structures. In the community, the subalterns use Igbo interjections such as “*gbo*,” “*Kpa*,” “*biko*” (PH 13, 15, 29) to express their emotions. They do not provide any translation of these interjections in the English structures. The subalterns use the Igbo linguistic code to communicate as if the dominant language did not exist. They express themselves in Igbo with no translated word in English.

With the untranslated Igbo interjection, the subalterns convey that, like English, they have a local language through which they can express their emotions and their feelings. They use such traditional interjections to tell the owners of the dominant culture that it is not with the advent of the English language that they get a medium to express their emotions and feelings. Before the advent of the English language in their community, their local dialects had some communicative potentialities. They use the Igbo interjection to revive the traditional local dialects. They set the local dialect and the English language on equal footing.

The next striking interlanguage in the subalterns’ community is traditional songs. The subalterns use Igbo songs such as ““*Bunie ya enu ...*,”” ““*O me mma, Chineke, o me mma ...*,”” (PH 28, 39) and the like with no English translation. The subalterns sing in the Igbo local language without caring whether it fits the

English norms. Their message to readers is that if English needs to be studied for comprehension, the Igbo local language also needs to be studied for the same purpose. The subalterns send readers to study the local dialect in the same way they study English.

The subalterns show that if English is taught at school or included in textbooks because it is the language encountered in books or the language used by characters in novels written in English, then dialects also have to be included in textbooks because readers can encounter them in literary works. The subalterns inform that characters can also use the vernacular to convey a message to the world. They use Igbo songs to place dialects and English on the same footing. If the subalterns in *Purple Hibiscus* use interjections and songs to express an interlanguage or revive their dialects, Dangarembga's subalterns use ecology to revive their local dialects.

In their community, the subalterns use interlanguage. They make Shona ecology interfere with the English language. They use ecological Shona expressions such as "msasa and mopani" (NC 2) to designate trees. What is striking is that they do it with no translation. They ecologically express themselves without worrying about the existence of the dominant language. The untranslated Shona dialects that they embed in the English language structure carry the oppressed traditional cultures. Shona traditional culture rises from its dying position occasioned by colonization to an equal footing with the culture of the oppressors. The subalterns bring on an equal footing with the English, the power of traditional customs that the vernaculars identify. Their use of untranslated dialects gives value to the oppressed Shona culture.

The use of the untranslated vernacular utterances by the subalterns "is not deviant forms or mistakes, but rather are part of a separate but genuine linguistic system" (Ashcroft et al. 66). By appropriating the local dialects from the

footnote positions to embed them in the dominant English utterances, the subalterns revive their traditional cultures. In other words, the subalterns abrogate the linguistic structure of English to appropriate it to the traditional dialects. The subalterns echo Bill Ashcroft et al., who write: “The post-colonial world is one in which destructive cultural encounter is changing to an acceptance of difference on equal terms” (35). The subalterns use interlanguages to relocate both colonizers and the colonized people’s cultures on an equal footing.

Like interlanguage, glossing is a strategy used by the subalterns to revive their traditional cultures. Glossings, as Bill Ashcroft et al. put it, consist in giving “the translated word” of the local dialects (65). In the communities, the subalterns impose local definitions of the traditional words on English words. They allow local dialects or the vernaculars to give their meanings to English words. Put in another way, the subalterns set the dominant language in the context of the peripheral language.

The subalterns use Shona ecology and give the translation. Their use of the traditional ecology and its translation can be perceived through expressions such as “Nyamarira, as [Shona] river is called” (NC 3). The subalterns give Nyamarira its cultural context to the river. The English word river is tainted by the peripheral language Nyamarira. They brogate the hegemony of the dominant language vis-à-vis the peripheral. The subalterns convey that the English word river does not designate water better than their local dialect. They use glossings to convey that Shana names exist for water in the same way that names exist for water in English culture. They bring to the fore an ecological glossing that helps them revive Shona culture.

If in *Nervous Conditions*, the subalterns revive Shona culture through ecological glossing; in *Purple Hibiscus*, it is theological glossing that the

subalterns use to revive Igbo tradition. In their community, the subalterns gloss the traditional religion paradigm. They gloss the traditional religion paradigm as follows: “woman spirit, ... the women *mmuo*,” “*ima mmuo*, the initiation into the spirit world,” “the High God, the *Chukwu*” (*PH* 83, 85, 87). The subalterns inform that Chukwu is the High God. Then *mmuo* is a spirit, and *ima* is an initiation to this spirit. They convey that, if English has words to designate God, Igbo culture has also terms to refer to God. The subalterns value their Igbo vernaculars. They show that, like English, Igbo vernaculars are important for communication. They use this intermixing of different linguistic structures to revive the traditional religion paradigm.

XIV- Trans-Gender and Breaking Colonial Patriarchy

The concept of gender in this subsection originates from Judith Butler’s *Gender Trouble*. To subvert the fixity of gender and sex identities consolidated by cultural hegemony (heterosexism), Judith Butler advocates that gender is not only man and woman, but also homosexual. Or sex is not only male or female but also androgyne or neutral. As such, in Monique Wittig’s stance, Judith Butler contends: “One is not born a woman, one becomes one; but further, one is not born a female, but one *becomes female*; but even more radically, one can, if one chooses, become neither female nor male, woman nor man” (Butler 113).

Judith Butler puts at stake that what is referred to as the female sex or male sex on the “body is not a ‘being,’ but a variable boundary, a surface whose permeability is politically regulated, a signifying practice within a cultural field of gender hierarchy and compulsory heterosexuality.” “That penis, vagina, breasts ... are *named* sexual parts is ... a restriction of the erogenous body to those parts” (139, 114). In this reality of Butler, it appears that man and woman in the sense of gender are social constructions for the idealization of Western

heterosexuality. When subverting this cultural fixity, Judith Butler argues that, as a social construction, “gender identity is often parodied within the cultural practices of drag, cross-dressing, and the sexual stylization of ... femme identities” (137). In this reflection, men can switch to women’s culture, and women can switch to men’s culture. This is switching a cultural code.

Since gender is a constructed identity, gender identity is acquired through code switching. Such a feminist assumption is brought forth by the subalterns in Dangarembga’s *Nervous Conditions* and Adichie’s *Purple Hibiscus*. In their communities, to undo gender marginality occasioned by sexism of heterosexuality, the subalterns put into practice code switching. They cross the cultural borders established by the hegemonic systems, specifically patriarchal and Western cultural institutions. Expressed in Judith Butler’s words, gender advocated as “acts, gestures, enactment, ... *performative*” (136) is undertaken by Shona and Igbo communities to cross the gender border set by heterosexuality. With such gender performativity, they put an end to male sexism and to the burden of womanhood. Their uses of sisterhood and female masculinity help them not only to break sexism but also to escape the burden of womanhood.

XIV.1- Code Switching and Breaking Colonial Sexism

In her insightful reflection on gender performativity, Judith Butler contends that “femininity is mimicry” (53). In this observation, the female gender is considered a culture that can be appropriated by switching a cultural code. Switching a cultural code, Bell Hooks defends, consists in sharing a cultural code in its “different signification cross-culturally. [The] sharing [of] this cultural code ... creates an atmosphere that allows for different communication patterns” (56). Switching a cultural code consists of transcending gendered culture. Bell Hooks’ sisterhood is also sustained in this stance. Sisterhood, as coined by Bell Hooks, consists of women or men to “bond with other women on the basis of shared strengths and resources” rather than only women “bond with other women on the basis of shared victimization” (45).

Shared strengths and resources practiced by men towards women are code-switching that helps the subordinated women break sexism. Such acts of code switching developed by Judith Butler and Bell Hooks overflow in Dangarembga’s *Nervous Conditions* and Adichie’s *Purple Hibiscus*. In their communities, the subalterns undertake sisterhood to break sexism. With men sharing strength and resources with the subordinated women, they combat any form of “domination which leads to discrimination, exploitation, or oppression” (Hooks 47).

In Shona and Igbo communities, men transcend the pre-established cultural norms. They break the cultural barriers or borders that cause gender discrimination. As well, in Shona and Igbo communities, females undertake a power reversal that reflects switching a cultural code through which they break male sexism. In the Shona community, not only does the school teacher, Mr. Matimba, undertake sisterhood that helps Tambu break sexism, but Tambu and

Lucia resolve to reverse power in such a way that they break Babamukuru and his male relatives' sexism. Likewise, in the Igbo community, not only does Father Amadi express sisterhood that allows Kambili to escape silence, but Auntie Ifeoma also embarks on a path of power that helps her resist Eugene's sexism.

The Shona community invests in the male child's school education and leaves the girls at home. Patriarchy helps men establish this practice as the norm. Suffice it to say that this has been so with colonial patriarchy. With colonization, only men were fit for school education for Westerners' sole capitalist benefit. This subjugates the benefits that Shona women must gain from Western culture to men. In this sense, Gayatri Chakravorty Spivak poses: "What [is] the implication of denying women entry into the capitalist economy" (79). In the community, Tambu's education is subjugated to Nhamo's school education. Not only that, Kambili in the Igbo community undergoes sexism from her father, Eugene. Eugene expresses sexism that silences her.

Through their sufferings, Tambu and Kambili show their victimization by patriarchal sexism. Tambu presents that the male child's education is at the centre of the Shona community's concerns. In her family, female education is not given priority. Only boys are given the privilege of school education. For this reason, Nhamo denigrates his sister Tambu vis-à-vis school education. He mentions to her in their conversation: "Don't you know I am the one who has to go to school? ... It's the same everywhere. Because you are a girl" (NC 20, 21). This conversation reveals Nhamo's sexism. Such a sexist attitude brings Tambu to be fraught with grief.

As for Kambili in the Igbo community, she is reduced to silence through the Catholicism of her father. Her father rules the family with strict respect for Catholic norms. This reduces Kambili to silence. Such an oppression is resumed

in Kambili's father's making "things ... fall apart at home" (*PH* 3) whenever Kambili and her brother Jaja fail to comply with Catholic norms.

Facing the colonial patriarchal domination, the school teacher, Mr. Matimba, in the Shona community, and Father Amadi in the Igbo community, conduct sisterhood attitudes towards Tambu and Kambili, respectively. Mr. Matimba's and Father Amadi's sisterhood and solidarity help the two girls break the patriarchal sexism. Mr. Matimba's solidarity takes the form of helping Tambu go to school. To put it in yet another way, Mr. Matimba's sisterhood solidarity towards Tambu takes the form of helping her re-construct her identity. The solidarity expressed by Father Amadi towards Kambili takes the form of helping her break the silence afflicted on her by her father, Eugene.

When going through the patriarchal sexism expressed by Nhamo, Tambu is assisted by the school teacher, Mr. Matimba. Mr. Matimba listens to Tambu's grief with attention when Tambu tells him the whole story. Tambu narrates: "Mr. Matimba listened hard, inclining his whole person towards me; I talked to him as though he were just another person and not an adult and a teacher. I felt myself re-coalesce" (*NC* 24). Mr. Matimba does not stop there. He helps Tambu make money by "taking [her] to town" (*NC* 24) to sell her green mealies. Similarly, Father Amadi assists Kambili, which helps her break the silence. Father Amadi, who is a priest, helps Kambili break the otherness engendered by parental sexism. Kambili narrates: "Father Amadi drove us to the stadium" (*PH* 225), where he plays football with us.

By listening to the concerns of Tambu and Kambili, respectively, Mr. Matimba and Father Amadi express sisterhood towards them. The school teacher Mr. Matimba, as well as the priest Father Amadi, practice what, in the sisterhood perspective elaborated by Bell Hooks, is called shared strength and

resources. Mr. Matimba and Father Amadi share in strength and solidarity that allow respectively Tambu and Kambili to re-coalesce and self-actualize.

Mr. Matimba's and Father Amadi's sisterhood is a manifestation of switching cultural codes. Switching a cultural code is twofold: switching parental code and switching gender code. Mr. Matimba and Father Amadi culturally cross the borders. Mr. Matimba and Father Amadi transcend borders vis-à-vis parental responsibilities and female solidarity. The two men play the roles of the two girls' parents.

In the Shona community, Mr. Matimba's parental responsibility without Tambu's father's agreement is contested. Tambu voices her father's contention: "My father said Mr. Matimba was ... interfering in matters that did not concern him" (NC 24). Mr. Matimba in *Nervous Conditions* and Father Amadi in *Purple Hibiscus* bond with Tambu's and Kambili's concerns based on shared strength. They help the two young girls from different communities regain their strength lost because of sexism. Mr. Matimba and Father Amadi support the concerns of the two girls.

Mr. Matimba and Father Amadi, respectively, help Tambu and Kambili put an end to patriarchal sexism. The two men's sisterhood gives strength to the two girls to break patriarchal sexism. Tambu schools herself with the money that she gains from selling mealies. In effect, after selling the mealies, Mr. Matimba directs Tambu to pay her school fees. Mr. Matimba tells Tambu to give the money to the school director in advance so that when school resumes, her registration fees are already paid. Tambu follows Mr. Matimba's advice with respect. This helps her go to school from that year.

Mr. Matimba crosses parental boundaries and gender borders when siding with Tambu for her school education. He is not Tambu's father, but he helps her

return to school. He listens to Tambu's concerns. He then directs her on the appropriate use of her money. Although he is not a woman, he acts as Tambu's sister, mother, and female friend. He listens with all his energy to her preoccupation, then becomes her accomplice in her selling in the maizes in the town, specifically in the white community. With such actions towards Tambu, Mr. Matimba brings her back to school. When succeeding in going to school, Tambu transcends patriarchal politics, for which it is men who are made to be educated. She proves to the patriarchal community that women can be educated. She proves to the male-dominated community that women are endowed with intellectual capacities as men are.

Like Tambu in the Shona community, Kambili breaks out from silence in the Igbo community. She gets the strength to be free to fall in love with Father Amadi, no matter who he is. She falls in love with Father Amadi, though he is a priest. Kambili's love for the priest reveals that the priest's sisterhood helps her overcome her father's oppression. Father Amadi's siding with Kambili for her own concerns gives her the strength to break colonial patriarchy. If male sisterhood helps females overcome patriarchal oppression, female power also helps females transcend male domination.

Contrary to the connotation of power as "domination and control over people or things," power as advocated by Bell Hooks, with Elizabeth Janeway's words, denotes "the refusal to accept the definition of oneself that is put forward by the powerful. [This helps] resist exploitation and oppression" (Hooks 90, 92). Power on the side of the oppressed people, as advocated by Hooks, is what Shona and Igbo communities are replete with.

In the communities, power brings about a switch in cultural code in different ways. In the Shona community, Tambu and Lucia are metaphors of

power reversal. Power, as they express, mirrors Bell Hooks's stance of power. In the Igbo community, the prototype of power is Auntie Ifeoma. Like Tambu and Lucia, Auntie Ifeoma refuses to cohere with the patriarchal politics of othering females. Women in both Shona and Igbo communities reverse the established power of patriarchy. They do not cohere with womanhood in the view of patriarchy.

Tambu in the Shona community refuses to be a girl whose place is in the kitchen. In her community, men establish rules to divide gender tasks. For the community, being a girl means that you are destined to be a woman whose place is in the kitchen. On the other hand, a boy is destined to be educated to lead the family. Endowed with such patriarchal politics, the family schools Tambu's brother, Nhamo, to her detriment. The boy goes to school, and the girl stays in the kitchen.

Tambu rebels against the patriarchal established gender norm. She refuses to be domesticated in the patriarchal view of womanhood. She fights to achieve her school education. She achieves a better Western education than Nhamo. She wins a scholarship to a European school. She also wins the O-Level trophy. Additionally, she completes her education and gets a Western job. She teaches and then works in an advertising company. Nhamo achieves none of these qualifications during his education till his death. The point is that, at the moment Tambu's family decides the kitchen for her, she is voiceless. But as soon as she starts struggling for her own education, she refuses the definition that her patriarchal parents attribute to her. She transcends cultural borders by moving from the kitchen to the advertising company.

As for Lucia, though she is polyandrous as Tete makes believe: "Maybe the pregnancy is Takesure this time, but Jeremiah should never have done anything with her that could not be done openly" (NC 148), she refuses to be addressed in

the third person singular. She fights against any patriarchal domination. She deals with the polemic that her polyandrous situation raises in the midst of men. Challenging men who gather to blame her for being polyandrous, Lucia fights against them as follows:

‘And of what should I be ashamed?’ ... This Jeremiah ... has a loving eye and a lazy hand. Whatever he sees, he must have it; but he doesn’t want to work for it As for Takesure, I don’t know what he can give me. Whatever he can do for me, I can do better for myself. (NC 147)

Lucia presents men as good for a scant income while disclosing her capacity to be more productive than men. What derives from such an attitude of Lucia is a challenging hierarchy. She defeats men’s ideology, for which men are productive, and women are useless in productivity. She conveys that, contrary to Maiguru²¹ that the community others, she is an agent of her own life. Men are not deciding things for her. She decides by her own power. Her power makes her be in perfect line with Gayatri Chakravorty Spivak’s stance when she contends: “The possession of a tangible place of production in the womb situates the woman as an agent in any theory of production” (Spivak 79). Lucia refuses the patriarchal definition of womanhood when refusing to be subordinated to men.

Lucia’s power helps her escape being oppressed by men. Things are not decided for her like they are for Maiguru. She decides on her own. She is the decision-maker of her own life. Her refusal to be defined by men is her power to switch from a voiceless woman to a voiced woman. Men were reducing Lucia to voicelessness at the time they gathered to pronounce themselves on her

²¹ Maiguru is prevented by Shona patriarchal norms to act at her own will though she has the master’s degree because she is woman.

polyandrous issue in her absence. But at the time she refuses to be decided for, she crosses the boundary of womanhood as constructed by men to step into the patriarchal realm. She becomes the equal of the patriarchal men. She voices her own concerns and decides for herself as men do. In short, Lucia switches from a voiceless to a self-voicing woman.

As for Adichie's *Purple Hibiscus*, with Auntie Ifeoma, it appears that it is not because Eugene is the male that he can decide whatever he wants for women. Auntie Ifeoma refuses such a domination from her brother, Eugene. She stops speaking to him when he prevents their father, Papa-Nnukwu, from coming to his house because he is a pagan. In this stance, Auntie Ifeoma refuses to be silenced by Eugene. She is free to take care of Papa-Nnukwu. She makes use of power to switch from male domination to a woman who has full control of the family.

In short, through male sisterhood and female power, the subalterns in Shona and Igbo communities break colonial sexism. Mr. Matimba's bond with Tambu's concern allows her to break the patriarchal ideology of male domination. Lucia refuses to be decided for by men and transcends the Shona womanhood of voicelessness to a self-voicing woman. Father Amadi shares his strength with Kambili to help her achieve self-realisation in the Igbo community. Like Kambili, Auntie Ifeoma achieves freedom from family control. She refuses to abide by Eugene's family ruling principles. She leaves the status of a woman as a weak sex to be a strong woman. The subalterns break colonial patriarchy through their male sisterhood and female power.

Code-switching helps women stand out from marginality. It is an assimilation that brings about cultural rectification. Mr. Matimba and Father Amadi practice sisterhood to help Tambu and Kambili break sexism. A cross-

cultural approach ends male hegemony. Lucia and Aunty Ifeoma resort to power reversal to break sexism in their families.

XIV.2– Female Masculinity: Escaping Womanhood Burden

In the feminist sense of cultural transgression, sisterhood takes the form of female masculinity, which is a cross-gender agent. Feminists, following Judith Butler, defend that gender is “applied to embodied persons as ‘a mark’ of ... cultural difference” (9). In this vein, any female performing masculinity can be said to practice female masculinity. In *Nervous Conditions* and in *Purple Hibiscus*, the subalterns bring to the fore such a female masculinity. Women transgress male culture. Though they are women and live in patriarchal communities, the Shona and the Igbo undertake actions considered in their communities as men’s practices. This helps them escape the burden of patriarchal womanhood.

Womanhood as escaped by women through female masculinity confers mothering. Mothering, as Trinh T. Minh-ha defines, is “women’s status as childbearer [whose] lot is to conceive, bear, feed, and, above all, indoctrinate her children” (31). If in Gayatri Chakravorty Spivak’s “Breast-Giver,” the translation of Mahasweta Devi’s short story “Stanadayini,” womanhood is informed with “good fortune” through mothering (Spivak 233), this is not the case in the communities of the subalterns. In the subalterns’ communities, burden rises from womanhood. The patriarchal community constructs womanhood in such a way that “a good woman does not have a brain or a mouth” (Nnaemeka 137). But women use female masculinity to escape such a womanhood burden. If one looks up Tete Gladys in *Nervous Conditions*, one sees immediately that the burden of Shona patriarchal politics of womanhood can be escaped through female masculinity.

In the Shona community, Tete Gladys has the “patriarchal status” (NC 135). She takes the title reserved for men, though she is a woman. She has a status that no woman has. She is a patriarch. She is a woman endowed with masculinity. She escapes mothering, one of the features of womanhood. Though being a woman, Tete Gladys is not concerned with feeding, rearing children, or “housework” (NC 135), nor does she have something to do with being silenced by patriarchal men. Her opinion counts in the patriarchal enclave. Her opinion is of paramount importance for an issue concerning the community. During the patriarchal meeting, Babamukuru asks Tete Gladys: “Tete, what do you say?” (NC 148). Tete Gladys governs rather than being governed. She is a decision maker. Tete Gladys is a woman with a strong voice, contrary to Maiguru and Tambu’s mother.

In the community, nowhere is a husband found dominating Tete Gladys. Contrary to Maiguru, who is reduced to silence by her husband, Tete Gladys is not silenced by her husband. She is a woman with power. Being in such a bailiwick, Tete Gladys besmirches the power of heterosexuality. She escapes the patriarchal politics of male control of the female body and sexuality. She gets free from the burden of patriarchal womanhood. Tete Gladys shows that women can possess full control of their lives if they step into masculinity.

Even after exploring womanhood as mothering, childbearing, and sexuality, which Shona women’s masculinity helps escape, there is still a feeling that there is something about weakness that patriarchy makes womanhood achieve that is unaccounted for in the Shona community, as well as in the Igbo community. Ousseynou B. Traoré, who gives an understanding of womanhood to the hero of Achebe’s *Things Fall Apart*, highlights that patriarchy takes womanhood to such a point. He makes known that Okonkwo’s insight into womanhood as weakness causes his downfall (Traoré 61). As Ousseynou B.

Traoré reveals through the image of Okonkwo, patriarchy in the subalterns' communities shows that womanhood is a weakness.

As Okonkwo in *Things Fall Apart*, men in Shona and Igbo communities view womanhood as weakness. In the traditions, boys and men do not do childcare and housework. These domestic chores are for girls and women. In men's views, women are a weaker sex, so they are the gender that has to do domestic activities. Men consider women so weak that doing the activities attributed to women is seen as a sign of weakness for men.

In the Shona community, no male person is willing to do the housework. Tambu cooks and washes clothes. But her brother Nhamo does not do so because he is a boy. Likewise, in the Igbo community, Auntie Ifeoma and her two daughters do the cooking and the housework. Nowhere is a male child found cooking and doing domestic chores. In Eugene's family, Kambili's mother is responsible for the house. Neither her husband, Eugene, nor her son Jaja helps with domestic activities. Such a division of labour makes womanhood a burden for women. Gayatri Chakravorty Spivak upholds: "The language of marriage seems a refusal of 'good' language, if a good language is that which brings about communication" (31). In the subalterns' communities, language sets women as a weaker sex. Since the language of copulation is sexist in Shona and Igbo communities, it afflicts women. Being relegated to the position of weaker sex because of womanhood, women make use of female masculinity to escape from womanhood. This is the case with Lucia in the Shona Community and Auntie Ifeoma in the Igbo community.

Lucia and Auntie Ifeoma escape the patriarchal view of women as a weak gender by stepping into masculinity. Lucia's female masculinity is perceived through her gender transgression. In the Shona community, it is only men who can practice polygamy. With the tradition, men are the only gender that can have

several sexual partners. In this case, Shona men can be said to claim sexuality for only themselves. But Lucia transgresses this cultural code. She is polyandrous. Or seemingly, she is a harlot. She cohabits with Takesure and Jeremiah. By doing so, Lucia transgresses the patriarchal code of sexuality according to which only men can claim sexuality (polygamy) for themselves. Lucia escapes womanhood that reflects woman as male sexual pleasure. She is an agent of her own sexual pleasure rather than men being agents of her sexual pleasure. In such an agency, Lucia escapes men's politics of rendering women weak.

If in a patriarchal system, polygamy is a source of manhood, Lucia gains this manhood through her polyandrous instinct. She possesses power in the midst of men. Lucia adamantly subjugates her husband, Takesure, to weakness. She reduces to silence Takesure, who raises her polyandrous issue. "She strode in [the patriarchs], glittering dangerously at takesure, who wisely shrank back into his corner of the sofa Takesure looked braver when he had only Lucia's back to contend" (NC 146). The narrator shows Lucia's masculinity. Men do not silence her. She silences men. She reduces Takesure to silence. She completely gets rid of the status of a weaker sex. Instead of Lucia being the weaker sex, it is Takesure who is womanly downtrodden. He is womanly downtrodden by Lucia. Takesure is unfathered by Lucia, with unfather referring to a reversal of Takesure's phallocentrism of patriarchal ideology to a womanly attitude.

In *Purple Hibiscus*, to see Aunty Ifeoma's female masculinity, it is relevant to consider her responsibility as head of the family in which she originates. Being a patriarchal community, an Igbo family belongs to the man. It is the man who makes decisions and leads the family. He speaks for the entire family. He considers it his private property. Above that, he considers women to belong to him. For him, the role of a woman is to cook and nourish him while he

decides for the entire family. Papa-Nnukwu voices: “The High God, the Chukwu, ... ‘give me both wealth and a child, but if I must choose one, give me a child because when my child grows, so will my wealth’” (*PH* 83). Papa-Nnukwu considers the child/family as his property. Put in Gayatri Chakravorty Spivak’s stance of womb-producer developed in her conception of womb-envy to combat the sexism of Freud’s Penis-envy, men claim for possession of the family: “Man retains legal property rights over the product of a woman’s body” (Spivak 79). In this regard, it is because of patriarchal sexism that “Papa [Eugene] and Aunty Ifeoma grow up ... in Papa-Nnukwu’s house” (*PH* 63).

If Papa-Nnukwu’s attitude reveals that the family belongs to man, Aunty Ifeoma’s attitude reveals the opposite. As Papa-Nnukwu becomes old, it is not Eugene who takes care of him. Aunty Ifeoma takes care of him. She plays the role of masculinity. Following the narrator, Aunty Ifeoma’s stepping into masculinity unravels: “Aunty Ifeoma ... and Papa [Eugene] had quarreled about Papa-Nnukwu Aunty Ifeoma stopped speaking to Papa after he barred Papa-Nnukwu from coming to his house” (*PH* 65). Thenceforth, Aunty Ifeoma takes responsibility for Papa-Nnukwu as his words best describe: “Where would I be today if my chi had not given me a daughter?” (*PH* 83). Though a woman, Aunty Ifeoma takes care of Papa-Nnukwu. Being a woman, Aunty Ifeoma is supposed to be voiceless or be reduced to silence by Eugene. But it is the reversal that takes place. Aunty Ifeoma fights against Eugene for the respect of Papa-Nnukwu. She is not silenced. It is worth concluding that Aunty Ifeoma is reckoned to be a bearer of female masculinity.

By analogy, like Okonkwo in *Things Fall Apart*, whose reduction of Igbo womanhood to weakness derives from his lack of respect for women, Eugene’s denigration of the traditional patriarch to nothingness, to “heathens” (*PH* 62), originates from his lack of association with women in his struggle. Like

Okonkwo, whose doom is occasioned by his lack of respect for womanhood, the death of Eugene can be said to originate from the fact that he associates no woman with his battle. As for Auntie Ifeoma, despite the postcolony in Nigeria, she escapes any downfall and flees to the West. Her escape is the result of her stepping into masculinity. Though a woman, she respects and cares about Papa-Nnukwu. She associates men with her vision of life. She does not cause the downfall of her community. She rather brings her female contribution to the building of a peaceful community. In this sense, when “things...fall apart” (*PH* 3) in the Igbo community, it is because men like Eugene do not recognize womanhood as a source of power for progress. Eugene complies with Chioma Opera’s following stance: “things fall apart because women have not been recognized as a potential dynamic force” (114). Patriarchal view of womanhood as weak-sex troddens men into falling apart.

Drawing an adequate analogy between womanhood from a patriarchal standpoint and Africa gives the right to somewhat fancifully invoke the scramble of post-colonial Africa. When considering the patriarchal view of womanhood as a trope for motherland, as eulogized by Léopold Sédar Senghor’s Négritude, the leading of post-colonial Africa by patriarchal violence becomes clear. Since in the patriarchal view, womanhood is a sign of weakness, the motherland, Africa, is assimilated to weakness too. As such, though being in an independent period, men feel the right to doom Africa to violence, even to destruction, when it comes to showing their colonial manhood.

The Shona community in *Nervous Conditions* and the Igbo women in *Purple Hibiscus* seem to wonder whether it is not only weak people who resort to violence. The communities make believe that women cannot be weak. Women bear values and potentialities necessary for mankind’s leadership. Kambili does not see Father Amadi as weak because of his sisterhood solidarity

towards her. Nor does Tambu consider Mr. Matimba a weak man because of his sisterhood solidarity towards her. It is humanity that the two men embody with their sisterhood.

Manhood as conceived by patriarchy leads men to doom. It is manhood as conceived by the Igbo that leads Eugene to death, as it does to Achebe's Okonkwo. As well, it is Shona manhood that leads Nhamo to death. The patriarchal view of womanhood should be reconsidered in the sense of sisterhood. To put it in Gayatri Chakravorty Spivak's stance, "womb-envy" is what it takes for Shona and Igbo communities to combat the sexism of patriarchal "penis-envy" (Spivak 45). Gender hybridity is the panacea for resisting cultural hegemony. Tete Gladys and Lucia, respectively, step into patriarchy and polyandry to escape the burden. Auntie Ifeoma steps into masculinity to escape being a weaker sex.

In sum, though the traditional education combined with Western cultural education, the subalterns undo their cultural untrappings. They undertake cultural assimilation to resist Western cultural hegemony. Cultural assimilations that help them resist the hegemony of Western culture are visible when consideration is given to the subalterns in Dangarembga's *Nervous Conditions* and Adichie's *Purple Hibiscus*. The educated Tambu refuses to take part in the Catholic wedding because it denigrates her tradition. The educated Kambili refuses her alienated father as an idol. Tambu and Kambili's cultural assimilations allow them to resist Western cultural hegemony. Through the traditional names (Mukuma and Ma'shingayi) in *Nervous Conditions* and the festival (Aro festival) in *Purple Hibiscus*, the Shona and Igbo communities, respectively, take their traditions on equal footing with Western culture.

The subalterns develop cross-cultural acts that help them revive their traditional cultures. They use interlanguage and glossing to disclose that Western culture is no longer the only standard. While in *Purple Hibiscus*, this happens through untranslated Igbo interjections and songs; in *Nervous Conditions*, it occurs through untranslated Shona ecology. Above that, the subalterns gloss Shona ecology and Igbo theology to bring the traditional cultures on equal footing with Western culture.

The subalterns use male sisterhood and female power to break cultural supremacy. Their cultural mixture helps women stand out from marginality. Through Mr. Matimba's bond with Tambu's concern, Tambu succeeds in breaking the patriarchal ideology that presents men as the only ones born to succeed in school. Lucia transcends the Shona womanhood of voicelessness to become a self-voicing woman. Father Amadi shares his strength with Kambili to help her achieve self-realisation. Aunty Ifeoma achieves freedom from family control. She refuses to abide by Eugene's family's rules. Lucia and Aunty Ifeoma resort to power reversal to break sexism. The subalterns' cultural assimilation allows them to rectify Western cultural hegemony.

Above all, women step into masculinity to trespass cultural supremacy. This is the case with Tete Gladys and Lucia in the Shona community. It is also the case of Aunty Ifeoma in the Igbo community. Tete Gladys's patriarchal status makes her escape not only child rearing but also housework. Lucia uses her polyandry to express her liberty of sexuality. She is not a sexual object for any man. Aunty Ifeoma escapes being weak-sex in the Igbo community. She takes care of Papa-Nnukwu. Gender assimilations help women break colonial patriarchy.

CHAPTER VIII: MIGRATION AND CULTURAL DIFFERENCE

Cultural difference, as coined by Homi K. Bhabha, denotes the “assimilation of contraries” in cultures (38). Bhabha uses it in the sense of an interaction that emerges at the “significatory boundaries of cultures, where meanings and values are (mis)read, or signs are misappropriated” (34). Such an assimilation of contraries, as Homi K. Bhabha contends, creates “powerful cultural changes” (38). This cultural difference, which consists in assimilating cultural contraries and which brings changes, is what the subalterns can be said to undertake. In their different interactions with the West, the subalterns assimilate Western culture. Westerners also assimilate the cultures of the subalterns. This helps them revive their cultures.

The “transnational dimension of cultural transformation – migration, diaspora, displacement, relocation – makes the process of cultural translation a ... form of signification” (Bhabha 72). As the subalterns become migrant and diaporic, not only do they make cultures be transvaluated, but also their presence in the host societies puts an end to Western cultural nostalgia. The subalterns in Darko’s *Beyond the Horizon* and *Between Two Worlds*, as well as those in Adichie’s *Americanah*, are the epitomes of migrants who bring about cultural transvaluation. But only the subalterns in *Between Two Worlds* are prototypes of diasporic subjects who put an end to cultural nostalgia.

XV– Migration and Cultural Transvaluation

Westernization, as the subalterns undertake in Darko's *Beyond the Horizon* and *Between Two Worlds* and in Adichie's *Americanah*, denotes migrations to the West as well as appropriation of Western ICT. Such a migration and its cultural assimilation bring about cultural transvaluation. Migrants and Westerners are acquainted with contraries in their different cultures during their interactions. This cultural mixture helps the migrants revive their traditional cultures. Also, it helps Westerners transfer their cultural values to the migrants. The cultures of the subalterns become, as Homi K. Bhabha puts it with Lévi-Strauss's words, "“forms of activity which are both at once ours and others”" (Bhabha 163). In other words, cultural transvaluation helps migrants not only to be culturally healed but also to put an end to Western nostalgia for traditional cultures.

XV.1– Migrants and Transvaluation

The migrants at issue are subalterns in Amma Darko's *Beyond the Horizon*. The title "Migrant and Transvaluation" is a trope for "the transnational as the translational" (173) developed by Homi K. Bhabha in his analysis of migrants' hybridity: the case of Edward Said's *Orientalism* in *The Location of Culture*. Such a transvaluation is a veiled reference to migration, which underscores the vital centrality of Amma Darko's *Beyond the Horizon*. In her novel, the subalterns transvaluate cultures as they become transnational. The presence of the subalterns in the West brings Westerners to transvaluate culture.

Standing on transnational cultural criticism, here using translational culture, makes the transvaluation undertaken by migrants twofold: Either the migrants transvaluate the traditional culture, or their presence in the host society triggers cultural transvaluation from Westerners. The pre-established values

attributed to African culture, or the preconceived ideas of German citizens on the traditional culture, are retold and transformed anew. German citizens translate the migrants into their culture. The migrants take their traditional culture to new dimensions by transforming it when recounting it.

To give credence to such a cultural transvaluation, allusion is made to the Ghanaian Akobi's family set in Germany. Though originating from the Ghanaian village named Naka, Akobi's family settled in Germany. The family in Germany is composed of Akobi, his traditional wife Mara, and his German wife Gitte. With such a composition, the family shows a transnational image. Akobi and Mara transgress the border of their Ghanaian territory to emerge in Germany or *aburokyire*, as the Akan people call "beyond the horizon," or overseas. Akobi and Mara migrate from the Ghanaian small village Naka to the horizon, which here is Germany. Louise Allen Zak gives the subalterns' reasons for migrating. To show such reasons, it is worth recalling her following passage:

One of the strengths of this novel is its poignant depiction of the pressure on those who are abroad – 'beyond the horizon' – to send money home, no matter how they earn it. Darko's pity for immigrants, tied by family obligations to send money home, is deeply felt. There seems to be no escape, money and material goods from Europe prove the 'been-to' has been successful and brought honour to the family at home. (Zak, 2007: 20)

When presenting money and material goods as the only success and honour that Amma Darko's migrant characters in *Beyond the Horizon* bring to the family at home, Louise Allen Zak neglects the cultural transvaluation that migrants achieve. Akobi's transnational family reveals the transvaluation of Ghanaian culture in Germany. The constitution of Akobi's family from different continents helps each community make use of his/her cultural knowledge to

bring about cultural transvaluation. The first act of the family that epitomizes cultural transvaluation is Akobi's function in the household. Gitte educates her husband, Akobi, to be the person who cooks, cleans, and sweeps the house. In brief, he is the householder. In Akobi's traditional community, household work was reserved for women.

Migration brings Akobi to do domestic activities he would not do in his home community. If Akobi does such an activity in his home community, he will be said to be womanized; that is, a husband dominated by his wife. His traditional community will consider him a weak man. Therefore, he is considered a woman. But in Germany, Akobi does such an activity. His presence in Germany helps Gitte to inculcate German culture into him. House chores in Germany are not considered only a woman's culture. Rather, it is a matter of the member of the couple who is on shift and who is at home. If Akobi is on shift, Gitte does the domestic chores. In case it is Gitte who is on shift, Akobi is supposed to become the householder.

Akobi lacks the capacity to cook when he first arrives in Germany. From his village, Naka in Ghana, Akobi imports the patriarchal traditional doctrine to Germany. He imports with him the tradition for which housework is a task reserved for women. His life with the German Gitte allows him to learn the German philosophy of sharing domestic chores between wife and husband. Gitte educates Akobi to cook when he is at home. In this sense, transvaluation takes the form of cultural education. Culturally, Gitte translates Akobi as householder, a function that patriarchal politics attributes to women. All these new values that Gitte inculcates in Akobi are summarized in her following conversation with Mara:

‘When I first met [Akobi], Mara, he was ... a very lazy African man. At first I didn't understand But then ... I confront him. ... I

said to him, Cobby ... here is Deutschland

[Henceforth, Cobby] works. When he is not on ... shift, he mills No sleep for him. So now he is living here like an ordinary labourer. And I help him a lot to make this transition, you know.' (BH 99)

What this conversation of Gitte brings to light is her act of transvaluating a patriarchal migrant, who is Akobi. Gitte adds womanhood's household to Akobi's phallus. The household tasks, which in the traditional community are a work reserved for women, are performed by Akobi in Germany. In this respect, in her analysis of Beatrice of *Anthills of the Savannah* as a modern woman, the observation: "Patriarchal value ... impacts ... on the psychology of women" made by Catherine Bicknell (130) is reversed by Akobi's conditions as follows: "Womanhood values impact on the psychology of the patriarch." Akobi's act of making mill reverses Bicknell's assertion. With Akobi's condition, it is not patriarchal values that impact women's psychology. It is rather a womanhood value that gives humanism to patriarchal men.

Akobi's function of householder is really striking in his family in Germany. Instead of his wife, as is the case in his traditional culture, it is Akobi who takes care of the house. In this context of Akobi, again, what can be the patriarchal sexist saying: "The man brings, the woman cooks and serves" (232) found in Gayatri Chakravorty Spivak's "Breast-Giver"? Undoubtedly, Akobi reverses again the patriarchal sexist saying to a new sense as follows: "The man brings, but the man cooks and serves as well." Akobi's assimilation of domestic work brings him to take the full sense of what Edward Said calls humanism.

Edward Said, in *Orientalism*, calls the West's humanism to the East, vis-à-vis their culture. In a corroborative sense, by bringing Akobi to bear womanhood, Gitte is advocating for him to respect women's culture. Gitte

makes Akobi a comrade of women in eradicating sexism. With such a cultural education, as soon as the family has a male child, Akobi becomes a woman's comrade in educating this boy vis-à-vis gender cultural equality. When the boy in the family sees his father doing such activity, he cannot grow allergic to women's chores, such as domestic chores. He grows willing to practice such activity.

Akobi's assimilation of womanhood culture is a panacea for gender trouble in his family. It echoes Judith Butler's and Bell Hooks's advocacy that educating boys to household work at an earlier age is a panacea for gender trouble and women moving from the margin to the centre. It is Akobi's presence in Germany that brings Gitte to de-hegemonize him. Akobi ceases to express gender hegemony. He exercises domestic chores. He does not tell Gitte to do all the housework. He associates with her to do the domestic activities. In this regard, Akobi's presence in Germany helps Gitte bring him to give value to domestic activities. But this is only half the matter, for the migrant Akobi transvaluates his traditional culture for Gitte.

In reading *Beyond the Horizon*, one comes across Akobi transvaluating his traditional culture for Gitte. Akobi gives new value to his traditional culture. He retells his traditional culture to Gitte by adding some values that do not exist. Gitte reveals such an act of Akobi during her following conversation with Mara: "Cobby was different He told me ... your father ... is a big chief, and how, because he is an African prince, he was not allowed to work. You have plenty of servants, he told me. So I tolerated [his refusal to do house chores] for a while" (BH 99). Akobi informs Gitte that he is a prince with several servants in his village, Naka. He makes Gitte believe that the servants are those who work. This explains his lack of skill in household tasks. But while listening to Gitte, Mara internally reveals Akobi's true daily chores in flashback as follows:

I interrupted with a laugh because I was seeing in my mind's eye the true picture as it was back home; Akobi up at a dawn just so he'd find a place in the public bathroom; Akobi walking to the bus stop past the public toilet and the unending heap of rubbish; Akobi in the wholesale Ministries bud! And this my Akobi was claiming to be an African prince? (*BH* 99)

The dichotomies, prince/mill, lazy/hard-working man, that the diegeses of Gitte and Mara bring about Akobi's cultural experience both in his homeland and in the host society, show how he transvaluates his traditional culture. Akobi's point is not to show lies. Nor is he giving room to cultural distortion. But his point is to take his community's cultural experience to another dimension to value it. Such a cultural reconstruction revalorizes Akobi.

Akobi gives another meaning to his daily life experienced in his traditional community, Naka. He values his past daily life, which is his culture, to bring Gitte to respect him. Gitte respects him because of the new image that he gives to his traditional practices. She gives him respect and tolerance. Gitte, to whom the cultural story is told, can also be said to be helped by Akobi to reconsider her colonial perception of African culture.

From Gitte's perception of Akobi as a slave, "God made [Africans] specifically for the hard work of the world" (*BH* 99), Gitte now sees Akobi as an African who is a "prince" (*BH* 99). Such a new view helps her to live peacefully with Akobi. The reconsideration of his traditional practices allows Gitte to be patient and take time to find a solution for their cultural contradictions. She "tolerated [his laziness] for a while then one day [she] confronted him" (*BH* 99) to find a solution. Akobi's cultural transvaluation sets tolerance between Gitte and him.

In short, Akobi's cultural transvaluation changes Gitte's perception of his tradition. Migration helps Akobi to bring Gitte to have a positive view of his tradition. From its state of denigrated culture occasioned by colonization, Akobi brings his tradition into value. Migration allows him to valorize womanhood culture in addition to bringing German citizens to give positive consideration to the traditional culture. Migration brings the marginalized traditional culture into the dominant culture.

XV.2– Migrants and ICT: State of Cultural Healing

This section is about migrants' use of ICT. It is concerned with the way ICT helps migrants revive their cultures in Darko's *Between Two Worlds* and Adichie's *Americanah*. One might be tempted to say that the episode of ICT in the novels has already been proven to connect communities in the first part of this work. But what is at stake here is not merely ICT as a community gatherer. It is ICT as the medium through which cultures are healed. Migrants use ICT to heal or revive their dying cultures. In this vein, it is worth recalling the definition of ICT.

As it can be recalled, *Oxford Advanced Learner's Dictionary* defines ICT as information and communications technology. It is a system of communication. It consists of using the internet via computer, telephone, TV, and airmail to connect different communities. But the focal point of ICT here is not merely the connectivity. It is the valuing of cultures that the connected communities create. In Darko's *Between Two Worlds* and Adichie's *Americanah*, the presence of migrants' borderlessness revives their dying cultures. Migrants use ICT to heal their cultures. Through telecommunication in *Between Two Worlds* and through blogging in *Americanah*, migrants and their relatives in their homelands remain in contact. ICT helps them revive their

shared commonalities, which are their cultures, when reference is made to Bill Ashcroft et al.'s following stance: "Culture is whatever people do" (210).

Telecommunication can be defined as the technology of sending messages over long distances by any electronic equipment. In the novels, telecommunication connects migrants to their homeland. Such telecommunication takes the form of "Post Office" (*BTW* 499), "airmail" (*BTW* 316), and "notebook" (*BTW* 511). Migrants revive their cultures through such a technology.

The post office, which is a system for collecting and delivering information, helps migrants imagine themselves as a community. Ursula, in Ghana, expresses cultural revival with her mother, in Germany, with the help of the post office. Through the post office, Ursula has the impression that she is still in the same community with her mother. Despite the distance, Ursula and her mother communicate and share ideas.

The contact between Ursula in Africa and her mother in Germany helps them revive their way of living in solidarity. The post office allows Ursula to be in contact with her mother and be united. Without the post office, the contact or relationship between the two relatives would not have been possible. Such a revival of solidarity, triggered by the post office, opines Robert J. C. Young's stance on new technology. In his writing on globalization, Robert J. C. Young takes technology to the point of cultural healing. Young writes that the internet allows communities to "remain in daily contact." It helps them to "provide financial aid, legal advice for action in local and international [communities], outside monitoring of repression" (108).

Taking a close look at the communication between Ursula and her mother, the connectivity that gives rise to cultural revival, as developed by Young,

becomes eye-catching. Ursula receives aid and pieces of advice from her mother through the post office. They do that via “letters” (*BTW* 508). Ursula, in Ghana, and her mother, in Germany, post letters to one another. The letters sent through the post office allow them to have common concerns. They share pieces of advice, financial support, and emotional concerns. Through the post office, their daily cultures remained revived. Ursula receives help from her mother. ICT allows her to receive support from her mother.

It is worth mentioning that what is at stake is Benedict Anderson’s revision of the traditional view of culture in *Imagined Communities*. Benedict Anderson advocates the borderlessness of cultures that goes beyond the traditional definition of culture. Ursula complies with Anderson’s stance, for which culture lies beyond shared territories to take into account shared commonalities. Ursula, in Africa, imagines herself in community with her mother. Ursula and her mother share parental help and solidarity via letters. The geographical separation does not prevent them from sharing solidarities. Rather, the existence of the post office as a means of communication intensifies their way of living in the community. ICT allows Ursula and her mother to revive their shared commonality.

Airmail is another ICT that allows migrants to remain connected to their homeland. It is a system of sending letters that permits communities to share knowledge. With the help of airmail, migrants connect to their families. Kevin Kenny gives an insight. When dealing with globalization, Kenny contends that the “new forms of technology facilitated ... nations... to reach out in new ways to their overseas populations in search of economic and political support” (8–10).

If Gertrud, in Germany, and her daughter, Ursula, in Ghana, practice cultural revival through ICT, Jofri also revives his culture set in mute via ICT.

This is possible through the airmail. From the narrative perspective, readers discover that Jofri stays constantly informed or instructed about news from Ghana. Jofri “had been exchanging ... regularly” (*BTW* 316) with Duncan in Ghana. This communication updates Jofri’s knowledge about the daily life in his homeland. The narrator voices: Jofri’s friend Duncan mentions to him that “the economy is getting worse and worse The President is growing desperate” (*BTW* 316).

What can be taken as cultural revival in the above narration is the updating of Jofri’s knowledge vis-à-vis his Ghanaian community. Since Jofri is abroad, life in his traditional community is being set in mute in his psyche. The distance created by his migration sets his homeland culture in mute in his psyche. It takes the communication through the airmail to revive this culture in his psyche. As Duncan informs Jofri about the situation in Ghana, Jofri remains constantly aware of life in his homeland community. He is not cut off from his homeland culture. In other words, the communication connects him to his homeland’s culture. Jofri is constantly informed about the daily life in his country. Despite the continental distance, the airmail communication keeps the homeland culture always alive in Jofri’s psyche.

The last but not least piece of equipment that triggers cultural healing is Ursula’s notebook. If shared knowledge is culture, as post-colonialists, feminists, and trauma theorists, as used in this dissertation, concur, then the notebook episode can be decoded as an ICT that brings cultural revival. Though the notebook has been unravelled as an imagined community and trauma as well, it is also important to take an insight into this equipment as a cultural healer. There is no reason that the notebook should be put aside as far as ICT and cultural healing are concerned.

Being full of paper for writing, the notebook is used by Ursula to record her life before leaving her husband Jofri for Germany. After recording this life experience, she left the notebook to her husband, Jofri. By leaving the notebook to her husband, Ursula leaves him a shared commonality. She gives him their daily life as experienced in Ghana. In the moment Jofri takes the notebook and reads it, his psyche revives their marriage life. The notebook brings Ursula and Jofri into connection as soon as Jofri reads it. Jofri relives the daily life that they have experienced together from the notebook. The notebook makes their connectivity immortal. In this notice, the notebook is a source of cultural transfer.

In Adichie's *Americanah*, Ifemelu's blog epitomizes ICT. It brings about cultural revival. As previously mentioned with Laura Blankenship's words: "Blogging is the act of publishing ... to a web log. [It] serves as a source of news ... within ... and ... outside the country, placing the spotlight on areas to which the West paid little attention before" (928–929). Blogging in such a context is what Ifemelu can be said to use for cultural communication. She uses blogging to heal the marginalized culture.

Ifemelu's blogging is very revealing for cultural healing. From the narrative perspective, readers discover that a great number of "readers, growing month by month, linking and cross-posting, knowing so much SapphicDerrida, one of the most frequent posters, wrote: *I'm a bit surprised by how personally I am taking this. Good luck as you pursue the unnamed 'life change'*" (AM 5). Ifemelu's blogging revives the oppressed culture. Through her blogging, different communities and societies discuss the marginalized culture. Posters in increasing numbers exchange knowledge about the culture of black people. They exchange their knowledge on Western racism against black people.

Ifemelu's blogging is also striking on cultural revival. When the poster uses the expression "*life change*," it is to show how blogging improves black people's culture. Ifemelu's blog raises and debates racism in America. It raises this racial issue to eradicate it. Her blogging "... White Middle [classes] Are Not Always What You Think" (*AM* 5) is worth revealing. The *non-dit* of this message is that racism can be eradicated. This post combats the fact that in America, "nobody wants black babies" (*AM* 4). The blog helps communities from different origins discuss the issue of racism. Through blogging, Ifemelu brings communities to discover themselves. They undertake a virtual journey. What they discover throughout the journey is themselves. As Kwame Anthony Appiah contends: "When we travel, what we discover is always ourselves" (54).

Through blogging in *Americanah* and telecommunication (post office, airmail, and notebook) in *Between Two Worlds*, the subalterns undertake virtual cultural migration, which triggers hybridity of resistance. The electronic equipment allows the marginalized culture journey to be well-known in the way Western culture is known. While the subalterns undertake physical migration to the West, their cultures undertake virtual migration. Both physical and electronic migrations create hybridity of resistance to cultural hegemony. Only, while the subalterns undertake physical migration to revive their cultures, electronic equipment also permits their culture to migrate to the center.

Overall, the systems of communication contribute to the rise of hybridity of resistance. With this hybridity, the migrants revive their cultures left in the footnote. They use Western ICT to revive their cultures in the same vein that Westerners use it to make their culture dominant. The migrants do not care whose invention the electronic equipment is. What they care about is the cultural progress they can make through this technology. With such ideology, the migrants echo Kwame Anthony Appiah who, in discussing modern creation and

Africa, uses James Baldwin to conclude: “*The Man with a Bicycle* is produced by someone who does not care that the bicycle is the white man’s invention – it is not there to be Other to the Yoruba Self; ... it is there because it will take us further than our feet will take us; it is there because machines are now in Africa” (Appiah 157).

XVI– Diaspora and End of Colonial Negrophobia

Mentioning anew, Kevin Kenny, diaspora denotes crossing the border (*Diaspora*). In Amma Darko’s *Between Two Worlds*, the subalterns undertake such a border crossing. The subalterns set abroad are a kind of remedy for Western phobia of traditional cultures. Their presence in the West brings Westerners to be healed of the phobia that colonial blasphemy vis-à-vis traditional cultures has engendered in them. Such Diaspora puts an end to German citizens’ fear of meeting black people. It is a diaspora that puts an end to German citizens’ state of fear and rejection of Blacks, to refer to Frantz Fanon’s insight into phobia in *Black Skin, White Masks*. Through their attitudes, the diasporic subalterns bring German citizens to get rid of hypochondria and negrophobia.

XVI.1– Diaspora and End of Negrophobia

To bring light to negrophobia, it is worth starting with the phobia in the context of Frantz Fanon. Phobia, as developed by Frantz Fanon, “is a neurosis characterized by the anxious fear of an object.” That object, Fanon continues, must arouse “both fear and revulsion” (*Black Skin, White Masks* 154). Adapting such a phobia to Negro makes retake Fanon’s stance of negrophobia to be a neurosis characterized by the anxious fear of a Negro. That Negro must arouse both fear and revulsion. The subalterns in Germany put an end to such a negrophobia. The subalterns’ encounters with Westerners help the latter develop

a good knowledge of the former. During their encounters, the subalterns' actions and attitudes reassure Western people of the subalterns' humanism. The subalterns' attitudes demonstrate to the Westerners that they are not savage, evil, and uncivilized humankind whose aims are to put in danger German citizens' lives as colonization makes believe. The subalterns only want to collaborate with the German citizens.

The process through which the subalterns heal the negrophobic nostalgia can be compared to the method of an antibody in physiology. During their first presence in Germany, the subalterns are aliens. But this first presence helps the psyches of the German people escape feeling scared in the next encounter. With the first encounter, the psyches of German people archive Blacks in their memories. With such an archive, during the next encounter, Blacks are no longer aliens to Germans. They become part of German citizens' knowledge.

The veiled reference to Black as alien is the "Black American soldier" (*BTW* 303) in Germany during the Second World War. This first emergence of Black is, in the domain of physiology, a method of antibody or a method of acknowledgement. It is through the method of acknowledgement that Ursula escapes negrophobia. She was only four years old when the Black American soldier "stormed their doorstep in Wiesbaden in anger, only to melt at the sight of Ursula and part with a bar of Hershey's chocolate for her. But some incidents in life entrench themselves in the memory" (*BTW* 303).

Ursula had not met a Black person before, either in America or in Africa. It is only at the age of four that she sets eyes on a black person. During the first encounter, the blackness of the American soldier sets Ursula in fright. Before this time, Ursula could not know what a black person looks like apart from what colonial historical books have made her infantile psyche archive. Before the age of four, Ursula's psyche archives Black people as savages. That is why her first

encounter with the Black man is frightful. The Black American soldier's appearance torments her. She feels as if a wild animal is devouring her. As the narrator voices: "Ursula completely numb and dumbfounded... she screamed" (*BTW* 165). The first encounter revives Ursula's phobia of black people. Her sight of the Black American soldier rouses her into fear.

The first encounter is the process through which Ursula's infantile psyche of negrophobia is healed. The first racial encounter is a remedy to Ursula's negrophobia stored in her infantile psychic structure. In fact, it is because Ursula's infantile structure has archived the colonial Negro recorded by colonial people in historical books that she fears the Black American soldier. It is because in Ursula's earlier ages in Germany, colonial historical books teach her that black people are savage, uncivilized, and barbaric that she is traumatized by the Black American soldier.

But some minutes after Ursula's encounter with the Black American soldier, she is set free from fright. Her fear of being harmed by the Black American soldier disappears. She discovers a blackness which is contrary to what her infantile structure has made her archive. The Black American soldier does not devour her. After a few seconds of negrophobic fright, Ursula regains excitement. The narrator points out: "Ursula completely numb and dumbfounded Then she regained the use of her tongue by her sheer thrill and excitement of the continued sight of him" (*BTW* 165). The adverb "then" in the omniscient narrator's diegesis describes Ursula's different states during her first encounter with the Black American soldier. Ursula is in a state of negrophobia. The narrator also presents her in her state of release. The attitude of the Black American soldier makes her negrophobic thoughts betray her. She gets excited by him. Rather than harming her, blackness brings him to express a sight that thrillingly excites her.

The attitude of the Black American soldier helps Ursula recover her muteness and dumbness. Ursula regains the use of her tongue just a minute after their encounter. She expresses a sheer thrill and excitement. The new image of blackness that she has come to achieve from the Black American Soldier has healed her from negrophobia. Since this image is positive, contrary to Western people's conception of blackness, Ursula is no longer negrophobic. She does not fear blackness anymore.

Ursula's negrophobic infantile structure is rectified by the first diasporic encounter. Her psyche can no longer rise into fright if she meets a Black. She is cured of negrophobia by the first encounter. The Black diaspora has healed her of any nostalgic blackness. This is a probe in the novel through Ursula's second encounter with black people in Germany. This time, Ursula encounters the African diaspora. After experiencing blackness from an American soldier, she comes across black Africans. Among these subalterns is the Ghanaian Jofri. Originating in Ghana, Jofri is found with other Africans in Germany. Ursula meets them in Germany. Jofri's presence sets German citizens, specifically, the students, into negrophobic fright. Among these students, except Ursula's psyche escapes negrophobic fright. Instead of being frightened by Jofri's blackness, Ursula gains friendship and lives in a peaceful community with him.

Except for Ursula, the German students are threatened by Jofri and his compatriots. They fear being eaten and harmed by these Africans. To German students, the town is not safe with Africans. Psychologically, they are not at ease. This unravels when the omniscient narrator voices that a group of African students is in the "textiles school in Lauterbach." "German students who had never set eyes on a black person before stare at the ... Africans in awe. Ursula didn't stare (*BTW* 303).

The German citizens who encounter the Africans for the first time fear. They are afraid of their blackness. Their sights on the Africans set them in a traumatic remembering. They relive the negrophobia that colonization makes their infantile structures archive. Unlike her mates, Ursula escapes such traumatic sickness. She experiences no scare, no threat from the Africans. She does not rise negrophobic. The students' psyches are set in negrophobia because they have never come across black people in their community. It is the first time they encounter Africans in Germany. Being so, their infantile structures bring blackness into their memories as Western cultural hegemony has made them archive.

Since the infantile structures of German students' psyches have archived blackness as horror, these German students relive horror during their encounter with Blacks. Their psyches arouse fear. In worries, they ask: "Who hadn't heard of all those wild, weird stories about Africa?" (*BTW* 304). German students' such a question conveys that colonization has made Western school manuals portray Africans as wild animals and uncivilized. Western people use these textbooks to inform their society about Africans. Their educational books teach their children that the black race is a danger to them. Being educated in such a negrophobic context, the German students' first contact with the Africans gives rise to their frights. The German students relive the threat embedded in their psyches by their colonial books. In a negrophobic fright, the German students voice: "Was the town safe?" (*BTW* 304)

Ursula does not experience psychic fright, though she is among the German students. She rather expresses friendship towards them. Since Ursula's first encounter with the American soldier has made her infantile structure rearchive a good image of blackness, she feels happy to meet the Africans. In other words, she acknowledges goodness in blackness. She admires blackness during her

encounter with Jofri and his friends. She relives the excitement that her first encounter brings her psyche archive. She goes further in her appreciation of the African blackness by falling in love with Jofri. She deeply appreciates the blackness of Jofri in such a way that “the sight of him caused great agitation inside her chest” (*BTW* 305). Ursula falls in love and marries Jofri. They celebrate their religious wedding in Germany in the presence of her parents and Jofri’s African relatives. Ursula, in this vein, is healed of negrophobia. The Black diaspora helps her heal from negrophobia. In other words, the diaspora has been a remedy for Ursula’s colonial negrophobia.

Emphatically, diaspora revives the traditional culture. It allows Ursula to give good consideration to blackness. The union of Ursula and Jofri conveys that African culture has moved from its position of marginality to the center. Diaspora rectifies Western cultural superiority. It puts it on an equal footing with the African culture.

XVI.2– Diaspora and End of Hypochondria

It is worth recalling that a hypochondria “imposes a logic whereby that which is (or might be) broken, disordered, or incompatible gets continually exposed” (Cheng 77–78). A hypochondriacal response, as Anne Anlin Cheng states with Freud’s stance, is “a symptom ... of an ‘original, real’ pain. [It] is the memory-trace of a missing original trauma ... the very manifestation of the absence of origin” (89). In Amma Darko’s *Between Two Worlds*, it is the absence of the supposed disaster or ill-doer that is interesting. In the novel, Westerners undergo hypochondria vis-à-vis the subalterns and their culture. German citizens arouse into hypochondria as far as the subalterns are concerned. They imagine themselves being harmed by the subalterns. Such psychic sickness is brought to an end via the diasporic subalterns in Germany. Through their

presence in Germany, the subalterns bring an end to Germans' dreams of being harmed by Blacks.

At their first sight of the subalterns, German citizens rise in fright, though there is no ill-doer. The psyches of German citizens sink into fear whenever their thoughts are on the subalterns. German citizens' contact with the subalterns sinks them into the fear of being harmed by the subalterns. There is no doubt that the German citizens' hypochondria occurs as a result of their negrophobia. Such hypochondria is brought to an end through diaspora. The prototypical example of a hypochondriacal family healed by diaspora is Ursula's father, Wolfgang Reitz.

When Ursula announces her relationship with Jofri to her parents, though Jofri is not yet in their eyesight, Wolfgang Reitz falls into hypochondria. In the father's thought, he immediately sees himself being harmed by Jofri just because he is Black. He experiences considerable fright. He "cried shrilly, in helplessness," "went blank," "hissed viciously like a snake", "snarled ... incredulously, and began to giggle hysterically" (*BTW* 351, 372). Wolfgang Reitz is set in fear. He is psychologically harmed by Jofri, who is not even present yet.

Wolfgang Reitz's fright makes believe that as long as Western people are educated by the colonial myth of the Negro, they will think that their contact with the colonized subjects is always going to harm them. The Germans will always rise in fear because of colonial cultural blasphemy. The archiving of the colonized people as "bushes ... poisonous snakes and wild animals" (*BTW* 351) always makes Westerners rise into fear about Blacks. Such a colonial sickness of Westerners is brought to an end by the African diaspora.

Wolfgang Reitz's psychic crisis brings to the surface the bad thoughts that the German people have about the subalterns. For the Germans, the subalterns are poisonous. But his contact with Jofri puts an end to such colonial perception. Wolfgang Reitz's family's contact with Jofri cures the hypochondriacal sickness. It brings Wolfgang Reitz to stop thinking about the subalterns as ill-doers. He never dreams of being harmed by Blacks again. Addressing Jofri's marriage with Ursula, the narrator informs:

Jofri came and sought the hand of Ursula, and it did not happen over [Wolfgang Reitz's] double dead body. Wolfgang Reitz had encountered black French soldiers during the war and afterwards black American soldiers in and around Wiesbaden and Frankfurt, so even though he had never encountered an African before, the sight of Jofri didn't overwhelm him at all. What overwhelmed him was the long, unpunctuated speech that Jofri launched into straightaway, direct and sincere in flawless *Hochdeutsch*.

Jofri's endless string of words left Wolfgang feeling, simply put, intoxicated. (*BTW* 374, 375)

Wolfgang Reitz has met black diasporas before. For this reason, Jofri's presence does not damage Wolfgang Reitz. In Wolfgang Reitz's encounter with Jofri, Wolfgang Reitz does not experience psychic trouble. He does not relive his fear of Blacks that he experienced while Jofri was still missing. What Wolfgang Reitz experiences is excitement and admiration. The encounter excites him. He even admires Jofri.

It takes Jofri's presence in Germany for Wolfgang Reitz to be completely released from his negrophobic infantile structure, which is responsible for his hypochondria. Jofri meets Wolfgang Reitz and delivers a skillful orality to him and his family. Wolfgang Reitz is excited to see an African competent in

speaking German. He admires Jofri. Jofri, whom Wolfgang Reitz has a preconceived idea of as a savage, proves the opposite. Jofri proves that, like German citizens, the subalterns are civilized. They speak and develop thoughts on a given situation. He proves to Ursula's father and to her mother that if German citizens are educated, the subalterns are also educated. They do not harm people as the colonial myth of the negro makes believe.

It must be emphasized that Wolfgang Reitz remains negrophobic though he has met some black diasporas before. He still rises into fright whenever he hears about Blacks. Wolfgang Reitz's psyche is aroused with fright when his daughter informs him about Jofri. He cried shrilly. He snarled. Worse, he hissed viciously like a snake. In this context, Wolfgang Reitz remains negrophobic, though he has already met Blacks. This becomes worse when Wolfgang Reitz uses the expression "double dead body" to refer to the condition in which he will be if ever his daughter brings Jofri into his family. When he hears about the union of his daughter and Jofri, he announces that this marriage will happen over his double dead body to tell his daughter that she cannot marry Jofri.

Though Wolfgang Reitz informs that he prefers dying to accepting the union of his daughter and Jofri, he ceases to rise into negrophobic hypochondria through Jofri's presence and his orality of humanism. As the narrator directs attention to: "Wolfgang Reitz looked at Jofri with a different eye He pondered; their two worlds were not ... different" (*BTW* 376). Wolfgang Reitz stops considering the subalterns less important than German culture. He sees that Jofri is as human as any German citizen is. The values of their cultures do not differ so much. Jofri's presence in Germany helps Wolfgang Reitz heal from hypochondria. In other words, diaspora is a hybridity of migration that helps the subalterns put an end to German hypochondriac trauma.

In brief, the subalterns undertake migration that helps them resist hegemony in post-colonial culture. They use the hybridity of migration to end cultural supremacy. This is epitomized by Akobi's transnational family in Germany in Amma Darko's *Between Two Worlds*. Akobi's family's cultural transvaluation is a remedy for patriarchal and Western cultural hegemonies. His migration to Germany allows Gitte to help him valorize womanhood. Akobi also brings Gitte to give a positive consideration to the Ghanaian patriarchy. Likewise, blogging in *Americanah* and telecommunication (post office, airmail, and notebook) in *Between Two Worlds* allow the subalterns to undertake virtual cultural migration. That gives rise to hybridity of resistance. The electronic equipment allows the marginalized culture to journey to the center. The cultures that are found in dying positions migrate to dominant positions.

Diaspora helps revive the traditional culture in *Between Two Worlds*. Black Americans' presence in Germany allows Ursula to heal from negrophobia. She gives good consideration to Jofri's blackness. She marries Jofri. Jofri brings Wolfgang Reitz to be healed of hypochondria. Wolfgang Reitz arouses excitement by a skilful orality that Jofri delivers in *Hochdeutsch*, the German language. Diaspora, it must be said, is a hybridity of migration that helps the subalterns value their traditions. It allows the migrants to put an end to German negrophobic and hypochondriac trauma. It thus helps the subalterns' traditional culture move from the position of marginality to the center.

CHAPTER IX: ALTERITY: ESCAPING BURDENS OF GLOBAL CULTURES

Kwame Anthony Appiah developed alterity in *In My Father's House* to connote "altered state." Altered state, as developed by Appiah, refers to biased governments and the citizens' return to non-governmental organizations to escape marginalization. Kwame Anthony Appiah's insight into NGOs as altered states that help inhabitants escape repression and are dominated by state governments is relevant in *Americanah* and *Between Two Worlds*. The two novels are replete with NGOs that guide, help, and sustain the subalterns for a better life, and with functions that state governments fail to play. Above that, the NGOs bring the subalterns to be full participants and actors in their progress and development, roles which in fair states are played by governments. For these reasons, global cultures, as mentioned in the above title, are states, the African continent, and colonial poverty.

In *In My Father's House*, when taking an insight into the impacts of the global cultures upon the local cultures, Kwame Anthony Appiah criticizes that "'African solidarity [racial pan-Africanism]' can surely be a vital and enabling rallying cry; but in this world of genders, ethnicities, and classes, of families, religions, and nations, it is as well to remember that ... Africa is not the banner ... need[ed]" (180). From that point, Appiah qualifies new social organizations, such as associations organized to bring assistance to their communities, as altered states in the sense of non-state organizations. Non-state organizations, Appiah clarifies, are communities "bound together by ethical conviction, ties of affection, and share worlds of meaning" (159).

In *Americanah* and *Between Two Worlds*, as state, continent, and poverty oppress the subalterns and deteriorate their local cultures, they undertake non-

state organizations. Such organizations are different from states, Africa, and colonial poverty, characterized by coercive forces. Since governments fail to facilitate progress and development, the subalterns turn to NGOs that “increase the control of citizens over their own life” (Appiah 170). These NGOs are far from being obstacles to governments. They help communities escape burdens from state governments. The different communities take full control of their lives with the help of the NGOs.

XVII– NGO: Escaping State Burdens

Kwame Anthony Appiah develops ethnoregional and religious associations to be NGOs that come to the rescue of communities oppressed by state governments. Such ethnoregional and religious associations are represented in Darko’s *Between Two Worlds*. In the novel, the subalterns are organized in ethnoregional and religious associations for help, solidarity, and progress. This solidarity helps them escape burdens from the government.

XVII.1– Ethnoregional Organizations: Escaping State Oppression

In Kwame Anthony Appiah’s standpoint, Ethnoregional organizations take functions formerly reserved for governments. The organizations do so to rescue communities marginalized by state governments. Communities become full participants in their lives through the organizations. They no longer feel the oppression of governments. They see themselves as full actors in the development of their communities.

By taking functions formerly reserved for governments, the ethnoregional organizations bring communities to contribute willingly to their development. They do so regardless of the quality of their skill, and no matter their social status. Such regional associations, Kwame Anthony Appiah contends, are

manifestations of hometown societies which he terms in French “associations des originaires” (169). Hometown societies are what the subalterns in *Between Two Worlds* are featured with.

In *Between Two Worlds*, the subalterns in Germany organize themselves in hometown societies. Through such organizations, they become central in contributing to their well-being and progress. They maintain people without families to care for them. Not only do they avoid being oppressed by the German government, but they also become active in their own development and progress. The prototypical examples of hometown societies that help subalterns escape marginalization are the school program for foreign students and the foreigners’ get-together organized by Dr. Coomson.

To start with, the foreign students’ program helps the subalterns escape pressure from the German state. It alleviates the pressure endured by the subalterns in Germany. The narrator voices that in Germany, Jofri’s “interest in the city’s landmarks had tickled during the briefing and orientation program held for new foreign students at the school” (*BTW* 354). The narrator presents two different relationships that Jofri experiences in a German city. These relations are his life in the city before and after the orientation program held for foreign students.

Before the program, Jofri was disconnected from life in the city. The state controls the city. So, when the city oppresses Jofri, it is the nation that oppresses Jofri. It is the nation that occasions Jofri’s lack of interest in the city. Jofri participates in nothing, nor does he feel concerned with what the German citizens are dealing with. Germany fails to care for Jofri’s concerns. Though Jofri is a migrant who is with German citizens, he is not for them. Jofri neither associates nor collaborates with German citizens. The power of the German state sets him in a mute. He is not active in whatever is going on in this society.

Jofri's marginalization results from his fear of infringing any law in Germany. Since the German state does not take the time to enlighten migrants on the city's rules and regulations, it becomes difficult for Jofri to know the attitude to adopt. This reduces him to silence.

Before the briefing and orientation program held for new foreign students, Jofri showed no interest in the city's landmark. Living in the city and not showing interest in the landmarks shows the degree to which Jofri is cut off from the host society. German authorities do not make Jofri feel at home. They marginalize Jofri. But the program turns Jofri from showing no interest to showing interest in the German society. As soon as the organization holds the program, Jofri starts showing interest in city life. He becomes active and a participant in the organized activities going on in the city. The orientation program tickles his interest in the city's landmarks. The foreign students' program is a non-governmental state in which Jofri is neither set aside nor in the mute. Jofri fully participates in his own progress and the development and advancement of that state. The orientation program thus helps the diasporic Jofri to overcome marginalization in the German city.

The foreign students' program, it must be emphasized, stands as a non-governmental organization that allows Jofri to voice his concerns. It allows Jofri to listen to the community's concerns and bring contributions. The expressions "briefing" and "orientation" show migrants' full participation in their development. The German government is responsible for informing and orienting citizens. But the government does not do so. The failure of the German authorities to do so brings oppression and fear to the citizens, as can be seen in the case of Jofri. But owing to non-governmental organizations, the migrants are released from the German state's repression.

Through the orientation program for foreign students, Jofri becomes a full participant in the development. Under this organization, the migrant Jofri is not in the periphery of the city. He feels at home. But under the German state, Jofri is motionless, repressed, and marginalized. The foreign students' program helps Jofri escape national oppression. It is thus a hometown society that helps the subalterns in Germany to get rid of oppression from the German state.

Another hometown society found in *Between Two Worlds* that helps the subalterns escape state oppression is the foreigners' get-together organized by Dr. Coomson. In Germany, the get-together organized by Dr. Coomson helps the subalterns escape the burden imposed by the state. By getting together, the subalterns are released from the oppression of the German state. The narrator relates that *Frau* Coomson, Dr. Coomson's wife, invites Jofri to a foreigners' "get-together" (BTW 356). From there, the narrator informs that the foreigners' get-together is an organization that takes place in Dr. Coomson's "home with Ghanaian students and professionals ... to fraternize and deliberate over issues back home in Ghana" (BTW 356). Since his adhesion to this organization, "Jofri ... became acquainted with Dr. Coomson." He "opened up to him about Ursula" (BTW 354, 356).

Fraternity and solidarity are functions of the organization of a get-together. The organization supports and guides the subalterns. It brings them to be full participants in their own progress and development. It is only when Jofri comes into contact with the foreigners' get-together that he finds a solution to his marriage. Jofri could not turn to any German authority for a solution to his concern. The authorities who represent the state government are not those who release Jofri from his burden. As Jofri enters the organization, he not only feels homeliness but also solidarity and progress. His desire to get married is

resolved. He opens up to Dr. Coomson, who shows him how to proceed with the marriage.

The foreigners' get-together allows Jofri to express his concern. He frees himself from the inner struggle. He explains it to Dr. Coomson. Dr. Coomson takes care of him. He marries Ursula. The narrator voices: "Jofri and Ursula blessed their marriage in April 1967 at the Gustav-Adolf Lutheran Church in Heusenstamm near Offenbach" (*BTW* 390). The foreigners' get-together sets Jofri in fraternity. It allows him to be a full participant in his progress.

Jofri's union with Ursula is not only his own progress but also the progress of his traditional culture. He brings his traditional culture to Germany when marrying Ursula. He participates in the development of the country's demography. He and his progeny enrich the demography.

Jofri experiences two states. He experiences the German state (the city). He then experiences the non-governmental states (foreign students' orientation and get-together). Only the NGOs are featured with solidarity, union, and help towards him. The city that stands for the German state is featured with no help, no solidarity, and no collaboration. With such a label, Germany (the city) is repressive. It is a global culture that marginalizes migrants. The NGOs are "altered states" that bring solidarity and progress to the subalterns.

XVII.2– Religious Association: Escaping State Marginality

Religious association refers to the church and its different activities in the communities of the subalterns. In *Between Two Worlds*, churches organize activities. These activities allow the subalterns to become agents of their lives. They undertake actions not only for themselves, but also for all the members of the organizations. Such church organizations take place in both Ghana and Germany.

Religion plays the role of the German and Ghanaian states. Churches in Germany and Ghana bear the function of the German and Ghanaian states. They are non-state organizations that help subalterns escape being marginalized by both German and Ghanaian authorities. The subalterns are at the center of their own lives through the religious organizations. They no longer depend on the state governments for their progress. Nor do they wait for the government for their information and instructions.

The first church found in *Between Two Worlds*, rescuing the subalterns from state marginality, is the Ghanaian Presbyterian Church. The Presbyterian Church helps the subalterns organize themselves in community. It helps them to take part in the progress of their lives. Due to this religious institution, Jofri is “baptized ... and confirmed, so he had both a baptismal certificate and a Confirmation certificate” (*BTW* 386). The Presbyterian Church gives Jofri a religious card. What the Ghanaian state government does not succeed in providing Jofri with, the Presbyterian church does. The baptism and confirmation make Jofri’s own certificates that prove his religious citizenship. The church helps Jofri to be an agent of his own life. He participates in the church’s activities. The church allows him to be baptized and confirmed. The church also grants him religious citizenship by giving him baptism and

confirmation certificates. This helps him progress in his life later when he finds himself in Germany.

Jofri has no identification papers for his marriage in Germany. He has no national identification paper. He reaches his local community in Ghana via ICT to obtain his religious certificates. The certificates help identify Jofri as a Ghanaian. The religious certificates play a role in Jofri's Ghanaian national identity. The certificates serve as his national certificates. His religious certificates alter his Ghanaian citizenship.

The religious certificates help Jofri escape German state oppression. As Jofri lacks any identification papers for his marriage, he provides his Ghanaian religious certificates. He uses his baptismal and confirmation certificates to fulfill the wedding criteria. The certificates solve his problem of lacking any papers from the Ghanaian state. Jofri's marriage marginalization is then resolved due to his religious certificates. The Presbyterian church is a non-state organization that helps him escape the state's marginalization. The Ghanaian state is a global culture that marginalizes citizens, while the Presbyterian church is a non-state organization that releases them.

The Presbyterian is not the only church in *Between Two Worlds* that is worth mentioning in the context of an altered state. Church organization in Germany is also an altered state that helps the subalterns escape being marginalized. In Germany, "Gustav-Adolf Lutheran Church in Heusenstamm" (BTW 390) raises assistance, solidarity, and progress to the subalterns. Since colonization, Germans have placed themselves as superior to the subalterns. This superiority continues as the subalterns migrate to Germany. The colonial myth of the negro that Western education brings the German citizens to be endowed with makes them see the subalterns as inferior. To escape from

inferiority and marginalization, the subalterns associate with religious organizations. They associate with the Gustav-Adolf Lutheran Church to escape marginalization. The Gustav-Adolf Lutheran Church helps them be agents of their lives. The church organizes activities to help them be full participants in their progress. The subalterns listen and obey the church principles. In return, the church helps them resolve their concerns.

The communal function of Gustav-Adolf Lutheran Church is expressed by Jofri and Ursula's religious "wedding" (*BTW* 385). The church unites Jofri and Ursula despite their racial and cultural differences. During the wedding, the subalterns and the Germans join actions and efforts to sustain Jofri and Ursula. The different communities bring together their know-how to make the wedding a success. The wedding brings together the resident priest, the church community, Jofri, and Ursula. Together with Ursula's family, they join actions and efforts to help the wedding be successful. As the narrator raises: "the resident priest and the church welcomed the pretty blond bride, who was given away by her mother, and the dark African groom with open arms" (*BTW* 390).

Owing to the church, Jofri and his community are in perfect collaboration with Ursula's family. The church peacefully unites them. The church helps Jofri feel at home in Germany. It brings Ursula's family to welcome Jofri despite his African race and tradition. Gustav-Adolf Lutheran Church helps Jofri to be socialized in Germany. Jofri's pressure and oppression are released. He stops being repressed by the state. He is no longer victimized and racialized. The Gustav-Adolf Lutheran Church helps him be an agent of his life. With the church organization, Jofri builds his own nuclear family.

The church connects the subalterns in Germany to Jofri. The church's wedding connects the subalterns to Jofri. The mother of the bride-to-be informs that "Dr. Coomson was coming with his wife and the whole group of other

Ghanaians to the wedding” (*BTW* 390). In addition to Dr. Coomson and his wife, other Ghanaian communities unite with Jofri. The church thus brings centrality to the subalterns. It brings the migrants to the center of their own well-being and progress in Germany.

The German state fails to show solidarity to the migrants. It fails to unite the subalterns. It also fails to unite the subalterns with the Germans. It is the Gustav-Adolf Lutheran Church that brings connectivity between German and Ghanaian communities. It helps them escape marginalization. Churches strongly help the subalterns do whatever the states fail to help them do. In this regard, religious associations help the subalterns escape state marginalization.

XVIII– Economic Pan-Africanism: Ending Racism and Poverty

In *Americanah* and *Between Two Worlds*, Economic pan-Africanism refers to pan-Africanism built on the economy. It is an Economic factor that instigates rectification to racial pan-Africanism and poverty engendered by colonization. Because of colonization, pan-Africanism is biased. It is founded on hatred and separationism, as Kwame Anthony Appiah puts it in his criticism of the earlier pan-Africanism. Such a racial pan-Africanism answers to Eurocentricity. Everything Blacks do is centered on Africans to the detriment of Westerners. To escape this, Kwame Anthony Appiah coined economic pan-Africanism. Adichie’s *Americanah* and Darko’s *Between Two Worlds* are replete with economic pan-Africanism. From the West, the subalterns invest in their homelands. This investment helps the subalterns’ nations avoid not only self-isolation but also colonial poverty.

XVIII.1– Diasporic Investment: Escaping Self-Isolating Nationalism

In Adichie's *Americanah* and Darko's *Between Two Worlds*, diasporic investment operates between the subaltern and Western nations. The subalterns' diasporic investments connect Western countries to their homelands. It allows the subalterns' communities to escape self-isolating nationalism. To preclude any misunderstanding, it is worth setting self-isolating nationalism in context.

If reference is made to any dictionary, it will not be surprising that the gerund “isolating” refers to failing to be in contact with others. The prefix “self” added to “self-isolating” means the subalterns separating themselves from other nations. The concept of self-isolation associated with nationalism denotes fraternity rooted in racialized Negro nationalism, as Kwame Anthony Appiah criticizes. It stands for racism occasioned by racial pan-Africanism as developed by Appiah in *In My Father's House*.

Self-isolating nationalism is brought to an end through the subalterns' diasporic investments. Through diasporic investments, the subalterns eradicate the retrogressive function of “a racialized conception of one's identity” that features their nations (Appiah 180). They succeed in showing that “another pan-Africanism – the project of a continental fraternity and [economic] sorority, *not* the project of a racialized Negro nationalism – ... can be a progressive force” (Appiah 180).

The subalterns put an end to self-isolating nationalism through international investments. They go along with Kevin Kenny's insight into diasporic connectivity. In his insight into diasporic connectivity, Kenny argues that diasporic investment restores the self-isolating unity of Africa and generates “new forms of dual or flexible citizenship” (58, 87). By engaging in such diasporic connectivity, the subalterns “build communities, [they] express

themselves [economically]” (Kenny 14). Adichie’s *Americanah* and Darko’s *Between Two Worlds* are concerned with the issue of escaping self-isolating nationalism that rises from diasporic investments.

The first tropes for diasporic investments are the scholarships initiated by nations in both Adichie’s *Americanah* and Darko’s *Between Two Worlds*. By initiating scholarships, the nations put an end to self-isolating nationalism. They give their communities opportunities to access Western nations to further their studies and expertise in development domains. Conscious of the entire world being transformed into what McLuhan invented to be common or a “global village,” as Robert J. C. Young put it (129), the state governments undertake actions to give universal knowledge to their nations.

In *Between Two Worlds*, the Ghanaian government offers scholarships to students for their studies. This connects Ghana to the West. The narrator informs: “The government ... sets up a scholarship scheme for industry-related studies, particularly in West Germany” (*BTW* 249). This established program brings Ghanaians to benefit in a “non-profit German cultural institution” (*BTW* 246). The government allows the Ghanaians to go to the West for cultural interaction. The scholarships help the government connect Ghana to Germany. This helps Ghana to escape self-isolating nationalism. The scholarship is a diasporic investment that allows the subalterns to escape self-isolating nationalism.

The government establishes a scholarship program to connect the Ghanaians to other Western nations. The state leaders set a scholarship program that helps Ghanaians to migrate to Britain and America. The leaders send Ghanaians to Britain and America to learn from these foreign nations. The Ghanaians learn from Britain and America, in addition to Germany, a step that

renders them global. They are endowed with knowledge from the different nations that constitute the world. As the narrator makes known: “the British and American study scholarships had become highly competitive” (*BTW* 249).

Scholarships prevail in the post-colonial nation of Ghana. Ghanaians take the scholarships set by the state government to migrate to Britain or to America. They live between Ghana and the West. The narrator reveals that since they “had applied for a government scholarship for further studies in Britain [and America,] they had been making regular trips to Acra to follow up at the Scholarship Secretariat” (*BTW* 249). The scholarships help the subalterns break the territorial borders established by colonization. The subalterns become borderless. The scholarships transform Ghana into a global nation. They allow the subalterns to be connected to Germany, Britain, and America. Ghana escapes being a self-isolated nation.

The next diasporic investment takes place through the presence of W. E. B. du Bois in Ghana. The government establishes an international relationship that brings du Bois to migrate from America to Ghana. He migrates to Ghana on account of pan-Africanism. The narrator voices: Nkrumah “had invited the prominent Pan-African Scholar W.E.B. du Bois to settle in Ghana” (*BTW* 346). The presence of the pan-Africanist W.E.B. du Bois in Ghana reveals the connection between Ghana and America. The Ghanaian first leader of the nation invites the American pan-African scholar to establish a connection between the two remote continents.

By using the pan-African ideology to establish an intercontinental relationship with du Bois, Nkrumah undertakes a diasporic investment. The president invests in international relationships that end self-isolating nationalism. His invitation of du Bois to Ghana discloses his nation as no

isolated nation. Through the image of du Bois, Ghana accepts America. Pan-African diasporic investment helps Ghana escape being a self-isolated nation.

The Ghanaian nation is connected with Germany, America, and Britain. The multiplicity of connectivity makes Ghana part of the global village. If Western nations are connected to Ghana, it is due to the Ghanaian president's scholarship and the invitation given to du Bois. Through scholarships and the invitation of du Bois, the Ghanaian government brings to the fore diasporic investments that help Ghana escape being a self-isolated nation. Through these two actions, Nkrumah undertakes diasporic investment that ends self-isolating nationalism engendered by racial pan-Africanism.

If Nkrumah's government connects Ghana to Germany, America, and Britain in *Between Two Worlds*, in *Americanah*, the Nigerian government does not miss the opportunity to do the same. Adichie's *Americanah* is informed by Nigerians who apply for scholarships to study in America and Britain. Undergoing political and economic crises, Nigerians use scholarships established by their government to migrate to the West. Once in the West, they Westernize themselves. The Westernizations make them know the globe. Being Nigerian and gaining knowledge from America and Britain, they become global. Simply put, they are not isolated.

From Nigeria, with the help of a scholarship, Ifemelu departs for America to further her studies. She uses the scholarship to migrate to America. She settles in America. She connects with American culture. She is Americanized. In addition to her Nigerian culture, she adopts American culture. Her style and attitudes are both American and Igbo, thus "Americanah" as the novel mentions. The scholarship is therefore the medium through which Nigeria is connected to America. The scholarship helps Nigeria avoid being a self-isolated nation.

The flourishing of passports from different origins is a medium through which Nigeria escapes being a self-isolated nation. The government gives British and American passports to Nigerians to allow them to cross the borders. The leaders of the nations set “American passport, ... British passport” (AM 65) for Nigerians through which they get access to Britain and America. The hidden face of the passports from different origins is diasporic investment. The passports connect different geographic locations. They connect Nigeria to Britain and America. The Nigerian government uses passports for international connections. Nigeria is connected to America and Britain. The use of American and British passports by Nigerians is a sign of their government’s willingness to bring Nigeria out of self-isolation. It is the government’s diasporic investment that helps the Nigerian nation escape isolation.

To recap, subaltern nations avoid being self-isolated nations through their governments’ diasporic investments. In Darko’s *Between Two Worlds*, Nkrumah’s government establishes scholarships to migrate to Germany, America, and Britain to study. He invites W.E.B. du Bois to Ghana to reinforce the Ghanaian pan-Africanism. The government establishes scholarships and passports for Nigerians to migrate to America and Britain to study. With such diasporic investments, the governments advocate learning in Western nations for the development of the nations, an ideology opposed to racial pan-Africanism that advocates complete separation between Whites and Blacks.

XVIII.2– Diasporic Economy: Ending Colonial Poverty

In *Between Two Worlds*, the subalterns are impoverished by colonization. With colonization, poverty becomes common to almost all the subaltern communities. It becomes a global culture for the subalterns. The colonizers bring their monetary system into the subalterns' communities, with the help of which they make the subalterns poor. They impose the monetary system on the subalterns in such a way that this system puts an end to the traditional economic system (bater). The majority of the subalterns have no skills or education on the new monetary system. Only Westerners master the imported economic system. This makes economic poverty common to all the subalterns. Hence, colonial poverty becomes a common phenomenon for all the subaltern communities.

In *Between Two Worlds*, the subalterns strike back at colonial poverty. To do so, they undertake a diasporic economy. Diasporic economy, Kevin Kenny contends, brings nations to “reach out to their overseas population, tapping into their considerable financial ... resources in return for investment incentives” (87). Kenny establishes a connection between the diasporic economy and the eradication of colonial poverty. Such a diasporic economy that puts an end to colonial poverty is what is central to the struggles undertaken by the subalterns in Darko's *Between Two Worlds*.

The diasporic subalterns engage in economic investment. From abroad, migrants use economic investment to fight poverty in their homelands. When analyzing migration and its diasporic connectivity in “Global Concept,” Kevin Kenny contends that with technology, diasporas easily “support children or other family members left at home” (97). This economic support that diaspora provides for the poor in the colonized people's lands is not different from the

economic struggle undertaken by the subalterns in Darko's *Between Two Worlds*.

In *Between Two Worlds*, the subalterns are deeply rooted in actions that bring about a diasporic economy. The first diasporic economy figure is Kwame Nkrumah. Conscious of his community's perishing in poverty because of their ignorance of the colonial monetary system, the president of the Ghanaian nation undertakes diasporic economic investment. Nkrumah's action of diasporic investment that brings an end to colonial poverty is given voice by the narrator: "Envisaging that the industries in progress would need Ghanaians to run them one day, ... the government prioritized and set up a scholarship scheme for industry-related studies, particularly in West Germany" (*BTW* 249). Nkrumah's government provides scholarships for its community to study in Germany. The West trains the Ghanaians to be skilled and useful for industries in their homeland.

By being trained by Germans, the Ghanaians become innovative in other domains that do not exist in Ghana. Industrialization came with technology. Westerners are the developers of this science. Their competence in this technology is superior to that of Ghanaians. Nkrumah connects Ghana to Germany to allow the Ghanaians to acquire German technology. This helps Ghana progress in development. Nkrumah echoes Tanure Ojaide's following stance: "Migration to the developed West is a relief from the economic discomfort of Africa" (Ojaide 37). The trained Ghanaians return from Germany to reproduce what they have learnt. Their training helps them develop their economy from discomfort. The industrial scholarships are a relief for colonial poverty in Ghana.

Nkrumah's project of diasporic economy does not stop at the level of the industrial investment. He undertakes other international investments to end

colonial poverty in Ghana. Next to the industrial scholarships, Nkrumah's government permits the German medical humanitarian, Dr. Horst Schumann, to "establish a hospital in Ghana" (*BTW* 345). Nkrumah collaborates with the medical doctor to establish a hospital in Ghana to eradicate colonial poverty in the Ghanaian nation.

The hospital in Ghana allows the prominent Western medical doctor to cure Ghanaians. A nation is wealthy when its population is healthy. The Ghanaian economic productivity is low when they are sick. They reduce in strength. Their economic productivity becomes low. Their financial power is limited. They face difficulties in paying their taxes. The Ghanaian economy is therefore impacted. The Ghanaian nation is wealthy when its citizens are healthy. The healthier the Ghanaians are, the more economically productive they are.

The hospital services are job opportunities for Ghanaians. Not only does the hospital help them be healthy, but it also provides them with jobs. They get jobs in the imported hospital. The jobs that they get help reduce unemployment. Not only do they get a job, but they also acquire skills from the Germans in the domains of health. The lack of skill of Ghanaians occasioned by colonization is solved by the training the German hospital offers them.

Another diasporic economic program initiated by Nkrumah in *Darko's Between Two Worlds* is the invitation of the German aviator woman. The Ghanaian government invites the German aviator Hanna Reitsch to establish a "gliding school of all schools" in Ghana (*BTW* 317). The Ghanaian president invites the German aviator Hanna Reitsch to establish a gliding school to give knowledge to the Ghanaians.

The German gliding school develops Ghana. It makes the Ghanaian economy progress. This diasporic economy is "a sound investment" (*BTW* 317).

“It would be the first of its kind in Black Africa, so people would be coming from all over the continent to the school” (*BTW* 317). The Ghanaian community receives skillful training from the specialist aviator. This knowledge helps them gain economic power. Next to that, it is an innovation that attracts communities from different African nations. All this improves the Ghanaian economy.

Through the industrial scholarships, Dr. Horst Schumann’s establishment of a hospital in Ghana, and the aviator Hanna Reitsch’s gliding school in Ghana, President Nkrumah undertakes diasporic economic investments that help his nation escape poverty engendered by the hegemony of the Western monetary system. Economic pan-Africanism alters racial pan-Africanism to end colonial poverty.

In brief, the subalterns proceed by altering cultures to undo their entrapment by global cultures. They undertake NGOs that help them escape marginalization and oppression from state governments. In Darko’s *Between Two Worlds*, hometown societies and religious associations allow the subalterns to live in solidarity. These NGOs assist them in their marriage to the Germans. The foreign students’ orientation program raises Jofri’s interest in the landmarks of the German city. The foreigners’ get-together brings him solidarity during his wedding with Ursula. The Presbyterian Church in Ghana provides Jofri with baptismal and confirmation cards that help identify him for his marriage. Gustav-Adolf Lutheran Church agrees to wed him despite his race.

The subalterns develop pan-African investments to allow their nations to escape self-isolation and colonial poverty. They undertake diasporic investments to help their nations avoid self-isolation. In *Between Two Worlds*, the government gives scholarships to Ghanaians to study in Germany, America, and Britain. Nkrumah invited W.E.B. du Bois to Ghana to reinforce the Ghanaian

pan-Africanism. In *Americanah*, the government attributes American and British scholarships and passports to Nigerians for studies.

Nkrumah's government invests in the diasporic economy to help the subalterns escape poverty. This diasporic economic investment takes the form of industrial scholarships, the German Dr. Horst Schumann's establishment of a hospital in Ghana, and the building of the gliding school in Ghana. The alteration of racial pan-Africanism into economic pan-Africanism allows Nkrumah to eradicate colonial poverty.

CONCLUSION

In the third part of the dissertation, the analysis has proved that through traditional and Western education, in addition to hybridity of migration and globalization, the subalterns undo their untraptment. The subalterns undertake colonial mimicry, migration, and global assimilation to resist Western cultural hegemony. At first, they undertake colonial cultural assimilations to resist Western cultural hegemony. In Dangarembga's *Nervous Conditions*, the educated Tambu refuses to participate in the Catholic wedding. She does so to resist denigrating her tradition. In Adichie's *Purple Hibiscus*, the educated Kambili does not take her Catholic father as her model. She acts in this manner to avoid promoting Western culture at the detriment of the Igbo tradition. The subalterns insert their traditional culture (Mukuma and Ma'shingayi) in Dangarembga's writing, and the festival (Aro festival) in Adichie's writing, into the English language to put their traditions on an equal footing with Western culture.

The subalterns undertake cross-cultural acts to revive their traditional cultures. They use interlanguage and glossing to abrogate Western cultural hegemony. While in *Purple Hibiscus*, this happens through untranslated Igbo interjections and songs; in *Nervous Conditions*, it occurs through untranslated Shona ecology. They gloss Shona ecology and Igbo theology to bring the traditional cultures on an equal footing with Western culture.

The subalterns use male sisterhood and female power to break cultural supremacy. Mr. Matimba bonds with Tambu for her school success. His solidarity helps her break patriarchal ideology, for which only Shona men are born to achieve school success. Lucia refuses to be decided for by men. She transcends the Shona womanhood of voicelessness to become a self-voicing

woman. Father Amadi's solidarity with Kambili allows her to achieve self-realisation. Aunty Ifeoma takes control of the patriarch over Eugene. These cultural mixtures help women stand out from marginality.

Women step into masculinity to trespass on cultural supremacy. This is the case of Tete Gladys and Lucia in the Shona community. It is also the case of Aunty Ifeoma in the Igbo community. Tete Gladys's patriarchal status brings her to escape not only child rearing but also housework. By being polyandrous, Lucia expresses her liberty of sexuality instead of being a sexual object for a man. Aunty Ifeoma escapes being the weaker sex in the Igbo community. She takes care of Papa-Nnukwu. These gender assimilations help women break colonial patriarchy.

The subalterns undertake migration that helps them resist hegemony in post-colonial culture. They do not hesitate to use the hybridity of migration to put an end to male and colonial cultural supremacy. The prototypical example is Akobi's transnational in Germany. Akobi's family's cultural transvaluation is the hybridity that remedies patriarchal and Western cultural hegemonies. His migration to Germany helps him valorize womanhood. His German wife, Gitte, inculcates in him the value of womanhood. Akobi's cultural transvaluation allows Gitte to give him positive consideration.

Blogging in *Americanah* and telecommunication (post office, airmail, and notebook) in *Between Two Worlds* permit the subalterns to undertake virtual cultural migration. This gives rise to hybridity of resistance to cultural hegemony. The electronic equipment makes the marginalized culture undertake a journey to the center. The cultures that are found in dying positions migrate to dominant positions. Both physical and electronic migrations bring about hybridity of resistance.

Diaspora helps revive the traditional culture. In *Between Two Worlds*, the Black American presence in Germany heals Ursula from negrophobia. She gives good consideration to Jofri's blackness. She marries him. Jofri brings Wolfgang Reitz to be healed of hypochondria. Wolfgang Reitz arouses excitement by Jofri's skilful orality delivered in *Hochdeutsch*, the German language. With diaspora, the traditional culture moves from marginality to the center.

The subalterns use global culture to undo their entrapment. They alter global cultures to escape oppression. They undertake NGOs that help them escape oppressions from state governments. At first, they develop hometown societies to escape state oppression. In *Between Two Worlds*, the hometown societies are symbolized by the foreign students' orientation program and Dr. Coomson's foreigners' get-together. The NGOs allow Jofri to escape marginalization in a German city. The students' orientation raises Jofri's interest in the city landmarks. The foreigners' get-together brings him solidarity during his wedding with Ursula. The subalterns embark on religious associations to escape state marginality. Blueprints of religious associations are the Presbyterian Church in Ghana and the Gustav-Adolf Lutheran Church in Germany. If the Presbyterian Church provides Jofri with baptismal and confirmation cards that help identify him for his marriage, Gustav-Adolf Lutheran Church agrees to wed him to Ursula despite his black race.

The subalterns develop pan-African investments to help their nations escape self-isolation and poverty. They develop diasporic investments to bring their nations out of self-isolation. This is evident in *Between Two Worlds* when the government gives scholarships to Ghanaians to study in Germany, America, and Britain. The evidence is also shown through Nkrumah's invitation of W.E.B. du Bois to strengthen Ghanaian pan-Africanism. In *Americanah*, the

government's American and British scholarships and passports to Nigerians to study are illustrated.

The governments use diasporic investments to advocate the collaborations of their nations with Western nations for sustainable development, an ideology opposed to racial pan-Africanism that advocates complete separation between Whites and Blacks. Nkrumah's government's industrial scholarships, his invitation of the German Dr. Horst Schumann to establish a hospital in Ghana, and his collaboration with the German aviator Hanna Reitsch to build a gliding school are his clear-cut investments in the diasporic economy to fight the Ghanaian colonial poverty. His alteration of racial pan-Africanism into economic pan-Africanism helps him eradicate the Ghanaian colonial poverty.

GENERAL CONCLUSION

This study has revolved around post-colonial hybridity and its trauma, and resistance endured by the subalterns in Dangarembga's, Adichie's, and Darko's novels. It has been argued that while the subalterns bear post-colonial hybridity moulded by colonization, migration, and globalization, which gives rise to their trauma, they make use of this hybridity to undo that entrapment.

The post-colonial phenomena of colonization, migration, and globalization have given rise to the subalterns' cultural hybridity. The analysis of Dangarembga's *Nervous Conditions* and *The Book of Not: A Sequel to Nervous Conditions*, Adichie's *Purple Hibiscus*, and Darko's *Beyond the Horizon* has shown that colonization transforms the Shona, the Igbo, and the Ghanaians into hybridity. Colonizers named and renamed the Shona and Igbo communities, respectively, as Zimbabwe and Nigeria. They translate the Shona, Igbo, and Naka communities into a polyglot. They split their identities through missionary schools. They alienate the subalterns from their traditional cultures.

The subalterns undertake migrations that set them in hybridity. In *Nervous Conditions*, *Americanah*, *Beyond the Horizon*, and *Between Two Worlds*, migration sets the subalterns into transcultural and metis. Dangarembga imports Fanon's and Appiah's texts for both the epigraph and the title of *Nervous Conditions*. Darko borrows the term horizon for her title, *Beyond the Horizon*. The novelists' use of such *écriture migratoire* compels the passage of the subalterns from traditional culture into post-colonial culture. Tambu's grandmother and Mara's mother use orality to make the subalterns experience cultural hybridity. The grandmother develops history lessons that allow Tambu to migrate through different cultural periods. Tambu migrates from the post-colonial period to the colonial and precolonial periods. This cultural migration allows her to experience the African precolonial and colonial cultures. Mara's

mother uses rhetoric to set her on the horizon. Her orality takes Mara through her Western journey.

The subalterns' hybridity announced by the paratexts is made effective by their physical presence in the West. Their physical migrations transform them into a hybrid. In *Between Two Worlds*, the Ghanaian Jofri and the German Ursula married in Germany. Their union gives rise to the biracial children Ania and Nadia. In *Beyond the Horizon*, the Ghanaian Akobi and his countrymen are married to German citizens in Germany. In *Nervous Conditions*, the newly returned Shona family from England is alienated. In *Americanah*, the Nigerian Ifemelu and Auntie Uju appropriate American culture in the USA. This makes it plain that migrations that give rise to hybridity are twofold: poetic and physical migrations. Though the physical migration materializes the cultural and racial hybridity of the subalterns, this hybridity is compelled by the poetic migration among which *écriture migratoire* and orality.

Globalization occasions the subalterns' hybridity. In *Americanah*, *Between Two Worlds*, and *Beyond the Horizon*, the subalterns' transnational movements set them in a melting pot. In Adichie's *Americanah*, the melting pots at stake are the salon and the settings of the entire novel. Nigerians, Malians, and Senegalese cross borders to live in harmony in the salon. Next, the plot takes place in Nigeria, the USA, and Britain. The Nigerians find themselves in the same novelistic world as Americans and the British. The novelistic world is a melting pot. In *Between Two Worlds*, the caption reveals transnationality. In the caption are found the Ghanaian Jofri and the German Ursula. It encompasses citizens from different communities. The caption thus reveals a melting pot. In *Beyond the Horizon*, Ghanaians' migration to Germany and their marriages with German citizens create a melting pot.

Technology sets the subalterns into a global hybridity. In *Between Two Worlds* and *Americanah*, the subalterns use ICT to imagine themselves as communities. This is highlighted in *Americanah* through Ifemelu's blog. Through the blog, Ifemelu in the USA remains connected to Nigeria and the entire world. In *Between Two Worlds*, the hybridity of ICT is brought to the fore through Ursula and her mother's act of posting letters through the post office, and Ursula's notebook. Like them, Jofri and Duncan use airmail to get informed.

The subalterns also experience hybridity because of global identities. Once in the West, the subalterns who in reality are from different nations, customs, and ethnic groups are brought together by their black race. This makes blackness encompass different communities: Nigerians, Malians, Senegalese, and Ghanaians. Like blackness, monotheism gathers the subalterns with white missionaries. In *Nervous Conditions*, Shona inhabitants and missionaries gather in the church to worship the same God. This is the case with Babamukuru's family. In *Purple Hibiscus*, Igbo and the missionaries gather at the Catholic church to pray to the same God. Eugene and his family, as well as Father Amadi, are pure blueprints.

Pan-Africanism and the English language are two global identities that unite different subaltern communities in the West. In the salon of *Americanah* in the USA, Malian and Senegalese hair braiders welcome the Nigerian Ifemelu because they all belong to Africa. In *Between Two Worlds*, W.E.B. du Bois and Nkrumah are united by pan-Africanism. In *Purple Hibiscus* and *Nervous Conditions*, English is the subalterns' national language of communication.

Though the subalterns are hybridized, this post-colonial hybridity rouses their melancholy, testimony, and ethics of memory. The melancholy of colonial hybridity is visible in *The Book of Not*. In this novel, Tambu's alienation

occasions her grief. Despite her education, she only ends up in craft school. This denigration sinks her into grief.

Postcolony, that is, the banality of power, sets the subalterns in melancholy. In *Nervous Conditions* and *Purple Hibiscus*, the subalterns are in grief because of the overuse of power. Babamuku's banality of power sets Maiguru and Tambu in grief. He uses a lucrative monopoly against Maiguru. He abuses authority against Tambu. In *Purple Hibiscus*, the government's act of depriving the market women of their properties sets Kambili and the entire community in grief. The dominated subalterns, such as Tambu, return the banality of power against Babamukuru. She refuses to participate in the wedding that Babamukuru organizes for her mother. Her refusal sets him in grief. Jaja in *Purple Hibiscus* defies Eugene's authority. He refuses to obey Eugene's decision to go to church for communion. This sets Eugene in grief.

The subalterns bring forth the melancholy of hybridity of colonization. They use historical remembering and cultural alterity to unveil the melancholy of the hybridity of colonization. Tambu is traumatized by listening to the grandmother's colonial history. The Catholic Eugene and his children are in a psychic fright. Their contacts with the traditionalist Papa-Nnukwu rouse their melancholy.

Hybridity of migration sinks the subalterns into melancholy. Mara and Akobi are melancholic because they migrated to Germany. The established norms of migration and the host society set them at a loss. Mara is given a passport to fit the norms of migration that she does not understand. She is transformed into Akobi's sister to live in Germany. This compels her to hide her real identity as Akobi's wife. Akobi transforms his name into Coby to sound German. All these conditions led to a devastating loss.

German cultural discrimination causes Akobi and Mara's traumatic testimony. It sets them in answerlessness. Akobi organizes a token marriage to live in Germany. He blackmails his traditional wife to exploit her financially to live in Germany. All this sets him and Mara in traumatic testimony. The subaltern culture and German cultures do not meet by consent. The German culture dominates and overthrows the subaltern culture. The traditional culture is set in a mute, a situation that raises their traumatic testimonies. In *Nervous Conditions*, the newly returned Nyasha is in crisis because of Western cultural alienation. Migration brings her to bear Western culture as the dominant and Shona tradition in the margin. Her alienation from the Shona tradition leads her to witness and testify to unhomely trauma.

The subalterns experience global cultures as traumatic memories. The construction of pan-Africanism based on race makes it a traumatic memory. This is evident in *Americanah*, where the hair braider Halima mentions Africa, and Ifemelu's psyche ventures to the entire Africa by wondering which community it is about. Worse, the "African" as found in the salon "African Hair Braiding" in *Americanah* fails to help the subalterns to mirror themselves as a single community. Colonial construction of Africa and Ghana as a single community makes these global identities traumatic memories for the subalterns. In *Between Two Worlds*, Ania's psychic is at a loss when Nadia mentions Africa instead of Tsileman to show their traditional community. Jofri rises into psychic loss when, instead of referring to him as Tsileman, Dr. Coomson alludes to him as an Amo, a common Ghanaian family name.

The subalterns rise into ethical mourning from their national governments. In Adichie's *Americanah*, the university teachers and students rise into ethical mourning vis-à-vis the government leaders' obscenities. In Darko's *Between Two Worlds*, the local subalterns (Duncan and the entire community) and the

diasporic subaltern (Jofri) awaken ethical mourning from Nkrumah's continental Pan-African drive and autocracy. All these charges global cultures with traumatic memories

Faced with hegemonies in cultures that cause the subalterns to experience trauma, they embark on the revalorization of traditional cultures. Through traditional education combined with Western cultural education, the hybridity of migration and globalization, the subalterns undo their entrapments in cultural hegemony. They undertake colonial mimicry, migration, and global assimilation to resist Western cultural hegemony.

In Dangarembga's *Nervous Conditions* and Adichie's *Purple Hibiscus*, colonial cultural assimilation helps the subalterns resist cultural hegemonies. Tambu uses her knowledge of Shona tradition and Western schools to valorize Shona traditional culture. She refuses to take part in the Catholic wedding because she considers that her traditional wedding is as important as a Catholic wedding. Kambili refuses to take her father for an idol because he denigrates the tradition. Both subalterns use their knowledge of both cultures to resist Western cultural hegemony. Through their traditional names (Mukuma and Ma'shingayi) and festival (Aro festival), respectively, the Shona and Igbo bring their traditions on an equal footing with Western culture. Such a cultural hybridity is fair hybridity.

The subalterns undertake cross-cultural acts to revive their traditional cultures. They use interlanguage and glossing to show that Western culture is no longer the only standard. While in *Purple Hibiscus*, this happens through untranslated Igbo interjections and songs; in *Nervous Conditions*, it occurs through untranslated Shona ecology. Likewise, the subalterns gloss Shona ecology and Igbo theology to revive the traditional culture.

The subalterns use male sisterhood and female power to break cultural supremacy. Mr. Matimba bonds with Tambu to break patriarchal ideology, for which only Shona men are born to achieve success in school education. Lucia refuses to be decided for by men and transcends the status of voicelessness in Shona womanhood. She becomes a self-voicing woman. Father Amadi shares his strength with Kambili for her self-realisation in the Igbo community. Auntie Ifeoma refuses Eugene's ruling. She takes care of the patriarch. The male sisterhood and female power help set women from their position of marginality. Gender assimilation brings about rectification of superiority in culture.

Women step into masculinity to trespass on cultural supremacy. This is the case of Tete Gladys and Lucia in the Shona community. It is also the case of Auntie Ifeoma in the Igbo community. Tete Gladys's patriarchal status allows her to escape child rearing and house chores. Lucia's polyandry allows her to escape being a sexual object for a man. Auntie Ifeoma in *Purple Hibiscus* is not a weaker sex. She is responsible for Papa-Nnukwu. Gender cultural assimilations help women escape colonial patriarchy.

Hybridity of migration rectifies cultural hegemony. The subalterns do not hesitate to use the hybridity of migration to put an end to male and colonial cultural supremacy. The epitome of such hybridity of resistance is the transnational family that Akobi forms in Germany. Cultural transvaluation as practiced by the family is the hybridity that remedies patriarchy and Western cultural hegemony. This is exemplified when Akobi's migration to Germany helps him to practice womanhood. Akobi's cultural transvaluation brings Gitte to give him respect.

Blogging in *Americanah* and telecommunication in *Between Two Worlds* allow the subalterns to value their cultures. They develop virtual cultural

migration. This allows them to set their traditional culture on an equal footing with Western culture. They use electronic equipment to allow their culture to undertake virtual migration to the center. While they develop physical migration to allow their cultures to exist side by side with Western culture, they also use technology to bring their culture to stand on equal footing with Western culture.

Diaspora brings about a revival of the traditional cultures. In *Between Two Worlds*, the presence of the Black American in Germany brings Ursula to get rid of negrophobia and to give good consideration to Jofri's blackness. Ursula's marriage to Jofri conveys that African cultures have moved from their position of marginality to the center. Through Jofri's presence in Germany, he brings Wolfgang Reitz to be healed of hypochondria. His skilful orality in the German language excites Wolfgang Reitz.

The subalterns use altered cultures to resist cultural domination. They use NGOs to escape oppression from state governments. The NGOs are materialized by the students' orientation program and the foreigners' get-together held by Dr. Coomson in *Between Two Worlds*. These hometown societies help Jofri escape the city's marginalization. The students' orientation helps Jofri become interested in the city landmarks. The foreigners' get-together brings him solidarity during his marriage.

The subalterns use religion to undo cultural domination. Blueprints of the religious associations are the Presbyterian Church in Ghana and the Gustav-Adolf Lutheran Church in Germany. If the baptismal and confirmation cards delivered to Jofri by the Presbyterian Church in Ghana serve as identification papers for his marriage in Germany, the Gustav-Adolf Lutheran Church agrees to unite Jofri and Ursula despite their differences in race and tradition.

The subalterns undertake pan-African investments that help their nations escape self-isolation and poverty. They develop diasporic investments that help their nations avoid being self-isolated. In *Between Two Worlds*, the government gives scholarships to Ghanaians to study in Germany, America, and Britain. Nkrumah invited W. E. B. du Bois to Ghana to strengthen pan-Africanism. In *Americanah*, the government attributes American and British scholarships and passports to Nigerians to study abroad. The Ghanaian government invited German Dr. Horst Schumann to establish a hospital in Ghana. The government also invites German aviator Hanna Reitsch to Ghana to establish a gliding school. These diasporic economic investments help the Ghanaian nation escape colonial poverty. The engagement's economic pan-Africanism, rather than racial pan-Africanism, brings the nation to eradicate colonial poverty.

The subalterns' hybridity is offered as a preliminary attempt to think through thematic problems, where there is an attempt to hegemonize Western culture, in the post-colonial hybridity. Taking into account the endless borderlessness and the mobility, an important epistemological question remains. Indeed, is it not possible to take post-colonial hybridity out of Western cultural hegemony? To this question, yes can be suggested. Therefore, what remains is to call for another discourse to analyse the third-generation novels.

What is being sustained is that the possibility is not simply through the reading of post-colonial discourse but through ways of accounting for the hybrid narrative of those who might naturally be considered the authentic voices of dissent. Unless post-colonial hybridity is read against hegemony in the post-colonial culture, criticism will continue to be complicit in hegemony in post-colonial discourse. This logic cannot simply be suggested. The materiality of the discourses that will be found will ever be the key to the analysis of an atraumatic hybridity in third-generation narrative. Only by continually politicizing post-

colonial culture will this hybridity come true, and the impulse is very much to the fore in third-generation fictions, which, as suggested, have the benefit of being read with hybridity deprived of cultural hegemony.

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