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ENTWINED IDENTITIES: A COMPARATIVE STUDY OF *AMERICANAH*, *THE BOOK OF NOT*, AND *WE NEED NEW NAMES*

BY

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SUPERVISOR: DR MAX MHENE

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Declaration of original work

I, **Scholastika Namutenya Negongo**, hereby declare that the work contained in the thesis, entitled '**Entwined Identities: A Comparative Study of *Americanah*, *The Book of Not*, and *We Need New Names*'**, is my own original work and that I have not previously in its entirety or in part submitted it at any university or other higher education institution for the award of a degree.

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Dedication

I honour my family and friends with my thesis effort. A special sense of gratitude goes out to my mother, Maria Margareth Ngwedha Embundile Negongo, whose outlook on life has been unwavering despite the numerous difficulties she has encountered. I feel more motivated to work hard now thanks to you mom.

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Although this road has been difficult, in the end, I can say that it was worthwhile.

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List of abbreviations

AH: Americanah

DNA: Deoxyribonucleic acid

TBN: The Book of Not

WNNN: We Need New Names

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Abstract

Africa is a continent made up of numerous sovereign nations and different kinds of people. African identities, which are multiple, while acting as the root or stable core for the fluid and in-transit identities, are frequently misconstrued for being a single identity. Misconstruing identities thus becomes a problem. It is for this reason that this study sought to conduct a comparative analysis of three selected African authored texts, namely *Americanah* (Adichie, 2013), *The Book of Not* (Dangarembga, 2006) and *We Need New Names* (Bulawayo, 2013). The Postcolonial Hybridity theory was applied to the study as a framework that guides the study. A qualitative method of data collection and analysis was used in the study. Data with similar themes that respond to the research objectives were thematically grouped and organised and then analysed. Text selection criterion was used to select these three texts from a collection of texts that were written by each of the three authors. The study findings revealed that the Orient, including the African states and the African identities, are genuine people who have been researched and represented through Orientalism. Despite the fact that colonialism has long since ceased, Africanism outside Orientalism is impossible because African states are monuments of the colonial systems. It was further revealed that although identities, as conceptualised by Hall, are inherently fluid, they are nonetheless characterised by a sense of a core identity and a sense of belonging or a state of rootedness. As a result, a human subject is identifiable because of the consciousness and coherence of their fundamental identity, which for Africans, should be viewed as existing outside the boundaries of the binary constructed by the West. African identity is being rebuilt from personhood, nationalism, racial identification, ethnic identity or cultural identity. As a central assertion drawn from a variety of assertions made about a single human subject, therefore, the study recommends a collective identity as a label type that is transitory, ephemeral, and periodic. The study recommends an analysis of the significance of identities developed throughout a subject's childhood in Africa. It further recommends the evaluation of the importance of parents and their function in forming modern African identities.

Key words: Namibia, African Identity, acculturation, assimilation, culture, hybrid, migration, postcolonial, transcultural, and transnational

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The formation and construction of a hybrid identity continue raging among Western postcolonial scholars and within the African literary scholarship. Hybridity has had a significant impact on its development as a postcolonial discourse influenced by postcolonial scholars such Bakhtin (1981), Bhabha (1994), Fanon (1989), Said (1978), Spivak (1994), and Young (2005). Hybridity developed into three trajectories: linguistic (Bakhtin, 1981), racial/ ethnicity (W. E. Du Bois, 2006; Fanon, 1989; Young, 2005), and cultural (Bhabha, 1994). The hybridity of human subject identification is the result of the colonisation process that created the third space as the corporeal position of diversity (Bhabha, 1994). Therefore, colonisation is due to the construction of identity expression about the "self" and the "other", thus a symbolic representation of the "Occident" versus the "Orient" (Said, 1978a, 1993). Therefore, Fanon (1989) and Said (1978a) agree that literature (colonial literature) is an expression that retains Western power while attributing identities or constructing Black identities. Similarly, postcolonial literature is decolonising literature and is a medium for expressing the challenges encountered in the ride from traditional social settings to modernised social settings (Hall, 1994b).

As a follow-up to hybridity, Achebe (1992) observed that the African identity was not perfect and was constantly being reconstructed. Africa is a statement that symbolises collective and diverse independent states and individuals, and is an identity that is made up of constituent inclusiveness of climbers in all independent states (Falola & Essien, 2013; Fanon, 1989; Kanu, 2013; Lassiter, 2000; Oguejiofor & Ezenwa-Ohaeto, 2015; Wytzzen, 2015). On the other hand, Bhabha (1994) observed that an individual constitutes a self and a solitary space that is a composite of multiple spaces. In other words, a person does not have a single definition or identity, but a person has become multiple statements in a single physical substance. Hall and Du Gay (1996) determined that no stable core of self that has been through the vicissitudes of life and has not changed from beginning to end; that which is always the "same" self is the same as itself over time. The identity concept today is much more complex than it was in the past. It is never completely unified, but instead is fragmented and constructed across

different, often conflicting discourses, practices and positions (Hall & Du Gay, 1996). Identities undergo a radical historicisation, and are constantly in the process of change and transformation (Hall & Du Gay, 1996).

Hall (1994b) found that identity is not static, but constantly changing and fluid. Therefore, the present study argues that Africanism is an intertwined and complex identity, contrary to peculiar definitions. Black African identities are constructed and reconstructed within, and not outside, a discourse. Identities perceived as being produced in specific historical and institutional sites within specific discursive formations and practices by specific enunciative strategies (Hall & Du Gay, 1996). Often Africanism relates to the invention of tradition and tradition within itself, obliging us "to read not as an endless reiteration but as 'the changing same' not the so-called return to roots but a coming-to-terms-with our 'routes'" (Gilroy, 1993,p. 4). Hence, this study examined how the three texts represent the Black African identity as a fluid entity, constantly in the process of change and transformation (Choudhry, 2016).

1.2 Problem Statement

The concept of "Black African identity" is often a cause of disagreement. There are two views about Africanism: some people see it as a single, unified identity, while others believe it to be a complex and diverse set of experiences. The present study aimed to demonstrate how the African identity in the 21st century is not simply a product of the colonial process but is instead a varied and intricate set of identities that are shaped by experiences of displacement and separation. In the 21st century, Africanism is a fluid identity concept of reconstruction through the influence of global movement or contention, which is the push and pull between the local and global cultures. The current study contextualises the identity of the Black African man as a complex and dynamic construct evolving, mutating, and in transit as transcultural, transnational or diasporic cultures. The character analysis in the three narratives selected has a significant impact on the arguments as the evidence of the study's claim.

1.3 Research Objectives

The general aim of this study was to question, from a literary perspective, the notion of the intertwined identities of the Black African man as they reconstruct themselves in postcolonial

society or in third spaces, the "white supremacist world" as claimed in the three texts. The study attempted to meet the following specific objectives:

1. analyse the construction of hybrid identities of the characters in the selected texts;
2. explore the strategies used by the characters to embrace both the traditional and modern identities; and
3. compare the challenges faced by the characters as they negotiate their identities.

1.4 Significance of the Study

This study is intended to appeal to literary scholars from around the world who want to learn more about African Black identity in the 21st century. This research project aims to define Africanism and contribute to the growing body of African studies literary works.

1.5 Delimitation of the Study

The study is limited to and focused on the sample size of fictional characters presented in the three novels as representative of African postcolonial literature: *Americanah* (2013) by Chimamanda Ngozi Adichie*, The Book of Not* (2006) by Tsitsi Dangarembga *and We Need New Names* (2013) by NoViolet Bulawayo. The project constraint is the theoretical framework that constitutes Postcolonial Hybridity theory and in particular, the analysis of the three aforementioned specific goals.

1.6 Limitation of the Study

The Postcolonial Hybridity theory's conceptual framework placed restrictions on the study and prevented it from addressing certain facets of identity development. The amount of data that could be effectively analysed was too grand, and the scope of the investigation was constrained. Furthermore, observations and conclusions pertaining to the research set objectives were influenced by past information and personal experience.

CHAPTER TWO

LITERATURE REVIEW

2.1. Introduction

This chapter presents the literature review of the study. The chapter reviews articles on postcolonial hybridisation concepts and ideologies that involve the identity of the postcolonial subject and in the process, the formation and reconstruction of a Black African man in the third space. The study focuses on the concept of identity in the 21st century, how it changes constantly due to its relationship to the social system. Furthermore, the chapter addresses the definition of identity, the notion of selfhood, statements of hybridity and the positioning of Africanism in postcolonial literature. The chapter conceptualises identity and locates hybridity as an ambiguous statement of a stable core and a fluid identity. Thus, the project's goal was to explore hybrid identities and strategies used in navigating the third space and challenges encountered by the fiction characters in the selected novels.

2.2 Defining the concept of identity

Identity is an important topic that has been studied for centuries, and it is now an area of study that involves many different disciplines. Identity is a fundamental principle of philosophy as instituted by Socrates (c.470-399 BCE), John Locke (1632-1705) and David Hume (1711-1776), in the field of psychology by Sigmund Freud (1856-1939) and in sociology by Charles Horton Cooley (1864-1929). Identity is applicable to every existing object, and each object is necessarily identical to itself, not to another object (Cooper & Brubaker, 2000; Melin, 1998). Therefore, being is an identification attribution assignment that is noticeable and easily noticed (Coulmas, 2019; Huang & Carspecken, 2013).

Identity is defined as who you are, how you consider yourself, how the rest of the world sees you, and the traits that make you who you are. From the historical usage of identity, the Thesaurus Dictionary (2022) emphasises that "Identity comes into English via Middle French *identité, ydemtité, ydemptité,"* which defined as "the quality of being the same, sameness," from Late Latin *identitās* (inflectional stem *identitāt-*) and "the quality of being the same, the condition or fact that an entity is itself and not another thing." *Identitās* is formed partly from the Latin adverb *identidem* over and over again, "repeatedly," a

contraction of *idem et idem* ("the same and the same"), and partly from Late Latin *essentitās,* a translation of Greek *taὐtótēs* "identity" (that is, *tò auto* "the same" and the noun suffix *-tēs* "-ness"). Identity has been defined as personal characteristics or the idea of oneself whether as experienced by the person or by others, dating from the early 18th century. Since then, discussions concerning one's overlapping roles in society have been sparked by issues of personal identity, particularly sexual and gender identity.

According to Cooper and Brubaker (2000), every human subject has an identity, ought to have one, or is busy searching for it. To equate the human subject with a condition of being may come out as ignorance. However, Huang and Carspecken (2013) and Coulmas (2019) recognise that the nature of man being a subject, subject man to man's conditions, and therefore, in agreement with Montaigne (1533-92), echoing Socrates' reasoning that every man carries within himself the whole form of conditions of mankind (Coulmas, 2019). This shows not only a scholarly impression, but also the application of life. Human conditions become a personal identity when Locke's three logics are projected:

- o the equality of the person in the continuity of the same consciousness,
- o the same body identifiable in physical matter, and
- o A person's equality depended on the continuity of his life; thus a self-equality that persists over time (Cooper & Brubaker, 2000; Jaspal & Breakwell, 2014; 'John Locke Encyclopedia.com', (n.d.); Simon & Trötschel, 2008) .

An individual's identity is made up of three parts: their consciousness (their thoughts and feelings), their body (their physical body), and their social structure (their family, friends, and community).

2.2.1 A cognitive identity

Cognitive science established that the self is both a generalised unconscious and systematic self-schema (Horowitz, 2012). Self is a conscious belief and expression of self-representation such as posture, gait, and gestures, to name a few (Horowitz, 2012). Coulmas (2019) echoes John Locke (1632-1704), that identity is a particular kind of self-knowledge, personal memory, which is a necessary condition of individual identity.

Beck (2013), Klein and Nichols (2012), Schechtman (2011) and Simon and Trötschel (2008), all agree that self-identification requires a sense of self and self-understanding that is not simply about linking past experiences to the self through memories. Therefore, to belong to the human race, one must be conscious about his or her identity, and what others see as being (Cooper & Brubaker, 2000). For a person to feel coherent, he/she must see his/her life as unfolding in a meaningful way, where present states follow from past ones and the future is anticipated to have certain predictable relationships to the past (Beck, 2013, p. 34). Thus, knowing who we are and who others are is a process of otherisation and mutual understanding, and others' understanding of who we are (Jenkins, 2008).

Cognition and consistency of human subjects are due to the coherence or continuity within the conduit, the ability of the human body, both mentally and physically (Simon & Trötschel, 2008; Woźniak, 2018). An identity forms because the physical matters have built self-attributes such as behavioural patterns, sensory perception, history, philosophy, and logic (Coulmas, 2019; Simon & Trötschel, 2008; Woźniak, 2018). Philosophers might stand in divergence on what constitutes selfhood; however, they are in unison with the psychologist on the starting point of self-identification, beginning with recognising the physical human body (Coulmas, 2019).

2.2.2 A body identity

Coulmas (2019) attempted to define the concept of self-identity using four different directives used in philosophical studies: the reduction, mentalist essentialism, ordinary language and interaction[1]. Understandably, there is no need for a single element of self-identification such as a physical matter, brain or mind, when the physical matter implicates all four directly or indirectly. The birth of a child marks the beginning of human subject identity formation, stage

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- [1]Reduction strives to reduce all facts about personal identity to empirically researchable: facts about bodies, brains, sense perceptions, behavioural patterns, and how there are interrelated
- Mentalist essentialism is the view that minds (souls) are different from bodies; more than that, they are the essence of people's identity.
- Ordinary language analysts: language is a universal faculty of humanity and every known language has terms of self-reference. They argue that the logical reconstruction of sentences in which words such as 'I' occur will help us understand self and personal identity. For example, the sentence "I enjoy watching the gulls' is fine, while 'my body enjoys watching the gulls' is odd…
- Interaction recognises the existence of mind and body as two distinct but interacting dimensions of the self and seeks to overcome the rigid mind-body dualism that has characterised much of Western philosophy for centuries (Coulmas, 2019)

and transition as they develop into independent beings, taking on their youthful, adult and elderly stages (Haller, 2021).

A person's identity is based on their body, which is made up of physical matter as a single body (Coulmas, 2019). Jenkins (2008), Prinz (2012) and Tsakiris (2017b) are all in agreement that the self is located primarily within the physical body and the self is not aware of itself in a human sense without a body. This is why ghosts and spirits can be recognised by their body forms (Jenkins, 2008). However, this does not identify the body as a "stable and true referent of self-understanding", but "has functioned as a symbol of the condensation of individual subjectivity" that cannot be simply ignored (Hall & Du Gay, 1996, p. 11). For postcolonial human subjects, a body is often introspective with group identity labels such as the biological birth identity implicating race identity, ethnicity (naming of the human subjects), national or legal identity, and gender, to mention but a few (Young, 2005).

In self-definition, a name is an element associated with a person's body that distinguishes one from another and thus ascribes an identity through their social systems, such as the naming process or lack thereof (Emmelhainz, 2012; Obojska, 2020; Reszegi, 2020). "Name" is not just neutral indexing; it is a fabric that anchors information about group affiliations, and thus about race, religion, gender, era of birth, religious affiliation, or social status (Coulmas, 2019; Kaplan & Bernays, 1997; Obojska, 2020). The 'names' serve as identifiers for the people they represent and locators of where the individual belongs in the social system (Emmelhainz, 2012).

2.2.3 The organisation of an identity

Jenkins (2008) found that selfhood is arguably the earliest identification category in which the human subject develops identities and the most robust. The self understandably provides a template for all subsequent identities, which are as grafting onto a stem (Jenkins, 2008). The basis for categorising a human being's identity is their membership in a social group, their role in society, and their individual characteristics (Stets & Burke, 2014). An isolated self is meaningless as identity is constructed, and constructed based on a relationship between the self and another, within or outside the natural enclosure of solidarity and loyalty, and is therefore entirely socially formed by belonging (Hall & Du Gay, 1996; Jenkins, 2008; Little et al., 2012; Tsakiris, 2017a). Therefore, identity is a characteristic of belonging shared by a

particular social category or group members or embedded in a given individual human subject (Kaul, 2014).

Chigwedere (2016) reasons that the expectation is that people will identify with their family upbringing created from a sense of belonging based on the idea that these socially constructed categories are meaningful to them. Identity is, therefore, a projection of unified subjective labels in the pragmatic sense as unification of socially constructed categories that the individual applies, maintains, rejects and extends into the processes of their daily life (Gandana, 2008; Heise & MacKinnon, 2010; Jaspal & Breakwell, 2014). However, the idea of selfhood framed in unified labels does not translate into a persistent or definitive core; growth, life experience and mutation make it impossible to arrive at a concept of unity in the self (Davis, 2014; Hall, 1994b; Windt-Val, 2012). Hence, Obojska (2020) agrees with Pavleno & Blackledge (2004) that identities are in line with the social ascribing to being "constructed, validated, and offered through discourses available to individuals at a particular point in time and place" (p. 336), therefore, making identities performative, fluid and dialogically co-constructed rather than fixed and predetermined (Cooper & Brubaker, 2000; Hall & Du Gay, 1996; Obojska, 2020; Pavleno & Blackledge, 2004; Windt-Val, 2012).

The prediction of human beings' behaviour requires an understanding of the relationship between individuals and their social setup (Hogg, Terry, & White, 1995). That is, while social categorisation provides structures that are the basis of identifying and self-worth, individuals are equally responsible for creating their identity inclusive of all groups label membership such as ethnicity, race, class, gender and other social labels (Cooper & Brubaker, 2000). Cooper and Brubaker (2000) conclude that identity is a self-consciousness that people (and groups) possess without knowing, thus, what can be discovered, and what can be assumed for what it is not. Consequently, identity is the key concept that links social structure to an individual's behaviour.

2.3 Hybrid identity construction

The term 'hybrid' was first introduced through biology and this was used in relation to plants (Young, 2005). In Latin, it meant the offspring of domesticated sow and a wild boar, and in human biology, it meant the coupling of people of different races (Ackermann, 2012; Ashcroft

et al., 2013; Young, 2005). There are consequences to how hybrids were previously perceived, which are related to the problem of miscegenation (Ackermann, 2012; Ashcroft et al., 2013; Baker, 2007; Young, 2005). Hence, understanding of Jablonski (2021) Bakhtin (1981), Fanon (1989), Bhabha (1994), Spivak (1994), and Young (2005) and their views on postcolonial hybridisation is that skin colour alone is not the mitigating factor as a gauge for human classification, racial differentiation or racism. The locator or signifier is the false image narrative of representation, which is a story of expression that is directly linked to the trajectory of colonialism, which is orientalism (Bakhtin, 1981; Bhabha, 1994; Bhandari, 2020; Fanon, 1989; Jablonski, 2021; Said, 1985; Spivak, 1994; Young, 2005). A narrative focusing on the contact between the East and West looks at the creation of the subaltern as a way of understanding culture and power roles (Ashcroft et al., 2013; Bakhtin, 1981; Bhabha, 1994; Fanon, 1989; Said, 1985; Spivak, 1994; Young, 2005).

Hybridity is a "deep psychic uncertainty of the colonial relation itself" with "its slip representations stage", the "division of 'body' and 'soul'" enacting "the artifice of 'identity'" (Fanon, 1989, p. xv). Therefore, "a division which cuts across the fragile skin black and white – of individual and social authority" (Fanon, 1989, p. xv). Postcolonial hybridity is influenced by the state of colonial hostility and inequality, and it is inequality that occurs in cultural differences (Bhandari, 2020). According to Baharvand and Zarrinjooee (2012), "the dominance of colonisers over the language, educational system and identity formation" that led "to the disruption of native identity" feeds into hybridity (p. 33).

> The colonisers institute their own educational system in the settler colonies in order to impose a new culture, a new language, and a new way of life onto the native people, which advocates the superiority of the West and its culture. They regard their language as a device which is able to teach the natives different aspects of civilisation (Baharvand & Zarrinjooee, 2012, p. 33).

Colonial structures seem to be permanent, leading to the emergence of climbers/strangers in postcolonial societies (Francisco, 2018; Gunaratnam, 2014; Lee, 2020; Smith & Leavy, 2008; Wagner, 2016; Young, 2005). Bhandari (2020), Smith and Leavy Patricia (2008) and Wagner (2016) agree with Fanon (1989) that "in every country of the world there are climbers," "the ones who forget who they are" and in contrast to them, "the ones who remember where they came from"' (p. 34). Consequently, cultural identity is not deterministic, however, culture creates conflicts in the self, which can destabilise the individual (Chiang, 2010; Wagner, 2016).

Chiang (2010) found culture mutation ramifications to the racial minority groups inclusive of Black Africans due to the fact that they grow up assimilating to the white-dominant identities, attitudes, behaviours, and cultures.

Kuortti and Nyman (2007) view globalisation and hybridity as being synonymous, describing hybridity as a cultural blend of different ingredients to create a hyphenated identity. However, globalisation speaks of the interconnectedness and interdependence of cultures, thereby forming a single unit or global village (Ackermann, 2012; Bhandari, 2020; Crane, 2011). On the other hand, hybridity, unlike the former, is beyond the scope of social and personal identity theory. It is one in a sea of metaphors attempting to come to terms with processes of cultural transformation/mutation leading from the historical context of colonialism (Ackermann, 2012). Therefore, the formation of hybrid identity is a crucial concept to the colonised states within a global village, as is a phenomenon of borrowing, mixing[2] and translating[3] cultural and national identity reconstruction as a statement of decolonisation (Ackermann, 2012; Baharvand & Zarrinjooee, 2012; Bhandari, 2020; Burke, 2009). Smith and Leavy (2008) and Georgiou (2005) concur with Robertson (1992) that hybrid identities form from a "twofold process" that involves an "interpenetration of the universation of particularism and the particularisation of universalism" (p. 100). Hence,

> the local and the global interact to create a new identity that signifies the encounter, conflict, and /or blending of the ethnic or cultural categories which, while by no means pure and distinct in nature, tend to be understood and experienced as meaningful identity labels by members of these categories. (Robertson, 1992, p. 100, as cited in Smith & Leavy, 2008, p. 3-4)

Logic dictates that there must be a distinction between the two identities, but these boundaries are constantly being violated, leading to an aporia (Francisco, 2018). Consequently, the climbers are permanently within reach of their local culture, yet are implied by global culture as transcultural or transnational identities (Ackermann, 2012). Acculturating or adopting traits from the dominant culture or assimilating/ resisting a culture, a climber is transforming himself or herself to acclimatise to the new environments

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[2] Mixing as a form of hybridisation, an identity is formed by either fusion of elements of culture such as cuisine, music and/ even clothing, syncretising of political alliance or mestizaje, which refers to the interbreeding and intermingling of cultures (Ackermann, 2012, p. 16).

[3] Translating or 'creolisation' then refers to a hybrid in a language form, thus either a former lingua franca or pidgin developing a more complex structure as people begin to use it for general purposes, or even to learn it as their first language (Ackermann, 2012, pp. 16-17).

(Ackermann, 2012). Ackermann (2012) agrees with Bhabha (1994) that cultural borrowing indicates that the borrowers' culture or, in general, a single culture is not self-sufficient hence the process of acculturation[4] or assimilation. Thus, a hybrid identity is far too complex as Swann et al. (2014) conceptualised it to be a simple fusion or blending between two different things to produce a single mixture.

Belongingness and displacement mark a hybrid identity, and Wagner (2016) classified the hybrid strangers/aliens into four identity labels: native stranger[5], nostalgia[6], synthesis[7] (hybrid) and the cosmopolitan[8]. It is the yearning and searching for belonging that problematise hybrid identities as a sense of displacement that creates strangers within their local culture as much as those away from their homeland (Fanon, 1989; Shah, 2016). Shah (2016) and Wagner (2016) found that some migrants have a clear sense of mono–affiliation to the country of origin, while others disaffiliate, and the notion of home is always in contention with selfhood. The third space creates a variety of alien identities that are a combination of the local identity and another previously stable identity that overlap in a moment and can be framed as a type (Smith & Leavy, 2008). Renegotiating one's sense of selfhood by reconstructing one's identity from multiple cultures that one has adopted while still connected to one's homeland culture (Wagner, 2016; Shah, 2016).

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[4] Acculturation is "suggesting a subordinate culture adapting traits from the dominant culture". "Thus it can be equated with assimilation", "frequently used in discussions about the processes of cultural transformation in the course of migration" (Ackermann, 2012, p. 15).

[5] Native stranger - "the type of strategy based on total assimilation, when the migrant gives up his own cultural identity and joins the cultural mass existing in the host country", "this type becomes 'more native than the natives'", however still retains a foreigner status (Wagner, 2016, p.243)

[6] The nostalgic - "lives from the nostalgia of the past from the origin country, with all the cultural forms belonging to it, cultivating a rejection attitude towards the host-country, considering himself only an 'exiled'". "This type of migrant tries to avoid the new influences", while "concentrating only on the origin culture" (Wagner, 2016, p.244).

[7] The synthetic is "a synthesis model between 'the native foreigner' and 'the nostalgic'", which combines "the origin country with the host one" as "the synthesis type". A "hybrid" type situated "between a rock and a hard place", with "multiple background", while "trying to remain loyal to the origin culture" at the "same time to be an active member of the host culture" (Wagner, 2016, p.244).

[8] The cosmopolitan represents a revised model of the "hybrid" or "synthesis". The concept of "cosmopolitan" has nothing "to do with the cultural identity, nor with the creation of the universal values, or with a relativist approach about the so-called cultural circles". Often they feel "as belonging to mankind", and "at home" in the entire world, "the cosmopolitan" usually has an original place and cultural roots, a place of memories with a special subjective significance, but not objective. The strong roots under the form of ethnic or family relations, are essential for the psychical stability and for the disposition for opening towards the new and for a solid responsibility feeling (Wagner, 2016, p.245; Darieva et al., 2014).

2.4 Migration and identity construction

Mobility within and between rural and urban spaces, similarly between different countries, is a common phenomenon. Migration is the mobility of a human subject to a new area/country for work or better living conditions (La Barbera, 2015; Lee, 1966). The term includes both the act of moving from one place to another, and the process of arriving at a destination (La Barbera, 2015,). Thus, "a permanent or semi-permanent change of residence", which places no restraint "upon the distance of the move," nor whether it a "voluntary or involuntary nature of the act" as well on the "distinction made between the internal or external migration" (Lee, 1966, p. 51) . Nonetheless, "not all kinds of spatial mobility are included in this definition", for example, "the continual movements of nomads and migratory workers," with "no long-term residence, and temporary moves like those to the mountains for the summer" are excluded (Lee, 1966, p. 51).

Migration is the condition of life in the border areas because it offers opportunities to improve one's life and an escape from a restrictive environment (Kastoryano, 2018; La Barbera, 2015). The desire to improve their socio-economic conditions often influences people's decision to migrate, essentially a search for improving living standards in terms of economic, working and living conditions (Kastoryano, 2018; La Barbera, 2015). Therefore, Clark (2020) highlights that migration does not occur in a vacuum; human movements affect both the place left and the newly settled place, thereby influencing the structure of society. The way in which we interact with the world - both physically and emotionally - negotiate the host environment systems and national identities such as legislation, historical and cultural traditions, moral values, norms, ethics, ideas and beliefs impact selfhood (Bhabha, 2000; Liu & Turner, 2018).

The immigration of human beings is treated as a physical and existential condition of their presence at the frontier, in the middle, in transit, and thus away from the homeland yet as a global citizen (Crane, 2011; La Barbera, 2015; Wagner, 2016). La Barbera (2015) found that this is cause and effect to represent the problem, greatly affecting the construction of identity, resulting in a state of urban and social marginalisation. Thus, migration initiates a process in which the notion of home intimacies becomes split, where home means one thing to the man who has never left, another to the man who dwells far from it, and still yet another to him who has supposedly returned (Werbner, 2013). The branching is the creation of a "dual consciousness", identities formed from the distinction between one's own and another, or

home and away, a diaspora (Bhabha, 2000; W. E. B. Du Bois, 2007; Wagner, 2016; Werbner, 2013). Diasporas form and construct identities primarily as attempts to belong, anchored in common and collective categories including kinship, homeland, and cultural heritage, marked by class, race, ethnicity, and sexual orientation (Chiang, 2010). Therefore, the concept of the family and the individual human being are important roles of the globalised or modern state in the flow of national and transnational cultures, and in the connections, relationships and networks between communities (Bhabha, 2000; Bhandari, 2020; Crane, 2011; Liu & Turner, 2018; Wagner, 2016; Werbner, 2013; Windari, 2021).

Bursell (2012) and Wagner (2016) share the same sentiment that marking a migrant is the limitation and awareness of acknowledging and accepting/rejecting one's roots or home as a factor in shaping one's identity and a trigger for prejudice and decision pressure of social stigma. Migrants are hybrids, which means that they are strangers searching for a sense of belonging (Fanon, 1989; Wagner, 2016). Therefore, hybrids are trapped in a trance that reminds them of the predicament of reality – that it is impossible to return home (Hall & Du Gay, 1996; Werbner, 2013). Migrant's roots classify them as strangers, thus hybridising old and new when navigating in third space (Bhabha, 1994; Bhandari, 2020; Fanon, 1989; Smith & Leavy, 2008; Wagner, 2016). As is human nature, they form their identities at the crossroads between self-representation and social categorisation as the core mechanism of individual and collective identities (La Barbera, 2015). They develop a sense of belonging by adopting/rejecting criteria shared by the members of a specific group within the host environment or as returnees to their supposed home (La Barbera, 2015). A migrant employs different strategies to reconstruct or construct an identity in the host country or space (Wagner, 2016). Thus, in "a complex process of appropriation and (re)interpretation of social boundaries that depends on whether those who are on the other side of the boundary may accept or reject them as the minority group" (La Barbera, 2015, p. 4).

According to Wagner (2016), when people leave their home or origin hosting space, cultural identities destabilise causing a sense of selfhood to get lost. The uprooting experience is met with a surprise in the new hosting space, the migrant acts "normally" while the environment behaves differently; thus, the expected reaction from the outside is missing (Wagner, 2016). Therefore, they start reconstructing their identity to stabilise the self that is destabilising or partially lost (Wagner, 2016).

2.5 Transcultural identity construction

Human beings survive by forming patterns, habits, behaviours or traits that are collective. This allows them to form a social system, specific techniques for obtaining food items, marriage customs, clothing items, and methods of childrearing, among other behaviour (Kim, 2007; Little et al., 2012) Hence, cultural identity encompasses a sociological classification, demographic information, and psychological identification of a particular group individuals (Kim, 2007; Payne & Barbera, 2010).

The term culture retains its original "Latin" meaning of referring to physical cultivation or upbringing (Kim, 2007; Payne & Barbera, 2010). Hall (1994) identified culture as a position of both knowledge and collectivity (commonality) of a self as incorporated in the many others. Thus, aSaid (1993) identified culture to mean two things, the practices[9] and, the concept of refining and elevating elements of each society reservoir. An identity of oneness through shared historical experiences and codes, thus a stable core, unchanging, and continuous frame of meaning and reference (Hall, 1994). Therefore, the human group adapts to specific ways of behaving, learning certain things, and using certain communication methods; eventually, these things become customary (Schwartz et al., 2011). Similarly, to be guided by specific philosophies, people choose to adopt particular beliefs, ideologies, and practices - a culture - in response to their surroundings (Schwartz et al., 2011).

Culture is a complex and temporary whole phenomenon composed of traits[10] acting and reacting within the principle of cause and effect inside a social structure (Kim, 2007; Little et al., 2012; White, 1975). It is not a concept that any human subject can claim to have discovered, culture is constructed or formed from experience and the struggles in power asymmetries (Lee, 2020). Hence, culture is never unitary alone, or "simply dualistic in the relation of Self to Other", nor can text or system of meanings be self-sufficient (Bhabha, 1994, p. 36). Cultural identities are formed from an individual's long-lasting multicultural experiences/multiple intercultural contact experiences when they develop an understanding

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[9] for example, the arts of description, communication, and representation connected to the economic, social and political realms

- [10] Such as art, belief, custom, knowledge, language, material, morals, norms, symbols, tools and other capabilities or habits acquired by man within his social habitant

(Bhabha, 1994; Kim, 2007; Little et al., 2012; Mareş, 2012; Said, 1993; White, 1975).

of culture that transcends beyond their specific origin culture's cultural elements (Vauclair, 2014). Hence, transcultural identity often is constructed from selfhood/personal identity rather than a social group identity (Vauclair, 2014). Although, the clash between groups totalities or encounters between individuals in different social conditions can be seen as a source of conflicting culture (Bhandari, 2020). Nonetheless, transcultural identities are formed from the displacement and destabilisation of boundaries of traditional conceptualisation of culture and modernity (Kaul, 2014; Wagner, 2016). Accordingly, from a tension between individuals and groups' rights, culture and state, self and others, that highlights the sameness and difference within cultural identities of global citizens in specific boundaries (Kaul, 2014; Wagner, 2016).

Globalisation enacts the flow across cultures of ideas, goods and human beings, thus a hub for hybridisation (Ang, 2003a; Kaul, 2014; Little et al., 2012; Slimbach, 2005; Vauclair, 2014). Cultural identities then become streamlined by ethnic, national and racial identities, serving as the influencer and borders, a powerful mode of collective identification (Ang, 2003; Bhandari, 2020; Slimbach, 2005). Hence, transcultural identities form or reconstruct from a "quest to define shared interests and common values across cultural and national borders" (Slimbach, 2005, p. 206). Thus, constructing from the human subjects awareness, negotiation or navigation of the transnational conditions, systems, ideologies and institutions that are influencing the standard of life for both human and non-human populations (Bhabha, 1994; Bhandari, 2020; Crane, 2011; Little et al., 2012; Schwartz et al., 2011; Slimbach, 2005).

In the postcolonial discourse, cultural identities are constructed of the encounter between the East/colonised and the West/coloniser, translated into a third space developing from the representative of a social system's general conditions of language, politics, and economic structure (Bhabha, 1994; Bhandari, 2020). The third space is a hybridisation process of the in-between cultural differences where meanings become ambivalent while symbolism and signs become open to appropriation, translation and rehistorisation, to be read anew (Bhabha, 1994; Bhandari, 2020; Voicu, 2011). A negotiation and transformation of culture into something entirely new, thus a hybridisation (Bhabha, 1994; Bhandari, 2020), and a constant negotiation and re-appropriation of meaning, is fluid, contradictory and ambivalent space of enunciation (Bhabha, 1994; Bhandari, 2020). Therefore, transcultural identity is formed by blurring limitations of existing boundaries (Bhabha, 1994; Bhandari, 2020).

2.6 Stuart Hall: Traditional versus modern identity

The terminologies "tradition and modernity" are acknowledged to "suggest a distinction between the old and the new, the fixed and the changing" (Ratsika, 2012, p. 18). They encompass the divergence in the attitude towards negotiating change, whereby modernity embraces it while tradition resists it (Ratsika, 2012). Although a traditional society is often a product of change and a ramification of contact with other cultural movements/structures, religions, et al., it can be equated to "what has a history" (Gusfield, 1967; Hall & Du Gay, 1996, p. 41).

Tradition is an old way of thinking about identity that is based on pre-modern notions of consciousness and self-awareness (Hall & Du Gay, 1996; Stuart, 1991). Collective social identities are created within a family unit and remain stable over a long period of (Hall & Du Gay, 1996; Stuart, 1991). Tradition is a long-standing set of identities that are based on historical processes and references (Hall & Du Gay, 1996; Stuart, 1991). They are regarded as a social culture information system and the stability of the social order in terms of value orientation, such as ideas, morals, customs, arts and systems handed down in history (Zonggui, 2015). For this study, tradition refers to the embodiment of the succession of historical development, long-term accumulation of culture, inheritance, constancy and dynamicity reflecting different eras, spirituality and orders of being (Hall & Du Gay, 1996; Zonggui, 2015). The traditional identities of people in the past were formed through their local community engagement and security (Ratsika, 2012).

Modernity, in contrast to the former, is "a form of self-reflection", which is "the dominance of nation state, and the identification between Westernisation and the notion of modern itself" (Stuart, 1991, p. 45). It is often equated with modernisation; however, it should not be mistaken for simply westernisation, industrialisation, or materialisation (Zonggui, 2015). Stuart (1991) and Zonggui (2015) found that modernisation is propelled and stabilised by development, capitalism and urbanisation in order to create a universal market, thus a global village. The ultimate goal is to increase material well-being rapidly through industrialisation (Zonggui, 2015). In addition to material and economic factors, there are other factors such as humanising the system by pursuing spirituality, cultural adaptation, and efficiency of function (Zonggui, 2015).

According to Hall and Du Gay (1996), modernity constantly transforms all human relationships into different kinds of differences, constantly creating new products of difference and inevitable mutation. Therefore, "modernity" is not merely regarded or "defined by the logics of difference and individuality" (Hall & Du Gay, 1996, p. 100). However, it is "built upon a logic of temporality"; thus, the modern embodies a specific temporising logic and a specific temporality with an assumption that space and time are separable and that time is more fundamental than space (Hall & Du Gay, 1996, p. 100). The human subject identifies or constructs an identity temporally, depending upon the unity of time, and identity becomes the temporal construction of difference (Hall & Du Gay, 1996).

2.7 Edward Said's Orientalism

Orientalism is an effect of a curiosity of the West over the East (Metin, 2020). Hamdi (2013) and Metin (2020) agree with Said (1978) that Orientalism goes beyond an innocent attempt at simply knowing or discovering the East but rather is an act of power. The contact between the Western and Eastern cultures had a profound impact on how the Occident has ascribed and defined the identity of the Orient (Metin, 2020), thus, a relationship between the "accumulation of knowledge" and "power", where knowledge is linked to imperialism (Hamdi, 2013; Metin, 2020, p. 182). Imperialism is then both a racist principle and a discourse, discriminatory and instrumental aiming to achieve the native "consent" through education systems and other cultural means (Hamdi, 2013).

Orientalism is both a cultural and a political style of thought (Hamdi, 2013; Said, 1978, 1985, 2003; Zhang, 2002). It was grounded in the philosophical and metaphysical nature of being (ontological) of the distinction made between "the Orient" and "the Occident" (Said, 1976, 1978, 1985, 2003). A discourse of civilisation that has created a narrative of the "Self" and the "Other", thus binary ridden with stereotypes of an inferior and primitive East that continue to be present today (Gulfusarak, 2014; Hamdi, 2013; Loomba, 2015; Moosavinia, Niazi, & Ghaforian, 2011). The binaries marked by the structure of power where the Occident is the standard, involving complex concepts of ethnicity, race and culture differentiated as white/black, superior/inferior, human/non-human, civilised/savage, the coloniser/colonised (Acheraïou, 2011; Ashcroft et al., 2013; Hamdi, 2013; Kesbi, 2017; Lary, 2007; Loomba, 2015; Said, 2003). Thus, the "glorification" of Western identity aims to make it an eternal superiority

to justify the means while detrimental to the East (Kesbi, 2017). Consequently, the orient has become "an integral part of European material civilisation and culture" (Said, 1978, p.2).

On the other hand, *Orientalism discourse* is a mental and psychological control employed at the natives/ the Orient (Hamdi, 2013). Thus, similar to the armies-controlled systems, the colonial administration physically controlled the colonised subjects (Hamdi, 2013). Therefore, "Orientalism can be discussed and analysed as the corporate institution for dealing with the Orient" (Said, 1976, 1978, 2003, p.3), thus, dealing with the Orient "by making statements about it, authorising views of it, describing it, by teaching it, settling it" and "ruling over it" (Said, 1976, 1978, 2003, p.3). In other words, Orientalism serves as "a Western style for dominating, restructuring and having authority over the Orient" (Said, 1976, 1978, 2003, p.3).

Therefore, the Orient is not a mere figment of imagination; similarly, the discourse by the Occident is not happening in a vacuum (Hamdi, 2013; Said, 1985, 2003). Often Orientalism is linked to literature or language studies; however, it is interdisciplinary (Said, 2003). Therefore, applicable in academia, through anybody who teaches, writes or researches on the Orient, be it a philosopher, a historian, a sociologist, an anthropologist, a psychologist, among others (Said, 2003). On the contrary, an *Occident* is anybody that makes a systematic study or teaching about the Orient, thus from a Western experience or perception (Said, 1978a; Zhang, 2002), although it is only through the study of the power discourse by the Western studies on the East can the Orient be realised (Zhang, 2002). The notion of the Orient assisted in both defining and establishing the West "as its contrasting image, idea, personality and experience", being the "Other" (Said, 1978, pp. 1-2).

Orientalism is institutionalised, engaging and affecting the real life of real people, applicable to an actual natural social system, to their customs, minds and destiny (Said, 2003). A discourse formed from a systematic discipline of the European/ Western culture, which produced "the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively" (Hamdi, 2013; Moosavinia et al., 2011; Said, 1978, 2003; Zhang, 2002, p. 178). It is concerned with how the *Orient* was 'constructed' by Western literature, including travel writing and systems of studying the East (Loomba, 2015). Although, the Occident had no concern with how colonial subjects received or dismantled such a construction (Loomba, 2015), it is concerned "with how the *Orient* was 'constructed' by Western literature, travel

writing and systems of studying the East, and not with how such a construction was received or dismantled by colonial subjects" (Loomba, 2015, P. 66). Orientalism is confirmed to "create not only knowledge but also the very reality which they appear to describe-political and cultural power of the discourse" (Zhang, 2002, p. 179), thus, the Western representation of Eastern cultures, nurtured by different disciplines (Zhang, 2002).

2.8 The construction of identities in African literary studies

Africa is not a single country, and there are many independent states on the continent. The continent is rich in history, with many of its states formed in response to the political pressures of colonial rule (Eze & van der Wal, 2020). This intricate fact speaks to the diversity of religion, language, culture, history and these are reflected in the independent states' identities (Achebe, 1999; Eze & van der Wal, 2020; Yewah, 2008). However, often Africanism is conceptualised or attempted as a "collective identity" that is reconstructed in the modern era (Eze & van der Wal, 2020, p. 189). Thus, Africanism is often reduced to a primitive lifestyle, a religion centre in ancestor worship customs, belief in the deities, diviners, soothsayers and sorcerers; as a sense of justice, truth and knowledge of good and evil embedded in spirituality (Idang, 2015).

In drawing the line, Ucham (2014) identified three levels of identity formation by an Afropolitan and assumed it to apply to all African and African descents. Firstly, the African constructs or reconstructs an identity starting with a national identity (Ucham, 2014). A place they presently reside, regardless of being hosted inside or outside the African continent (Ucham, 2014). Secondly, a racial identity which is the physical features composition of their parents/ Ancestry DNA, and what they consider themselves concerning what others might see them as black, biracial or neither (Ucham, 2014). Racial identity is also a "category for literary and political analysis, as a means of describing a group of people, as a way of differentiating people with different backgrounds, and as an identification and economic marker" (Alabi, 2005, p. 15). Finally, they construct and reconstruct within their root identity, the place they consider to be home, on cultural or ethnicity or motherland level (Ucham, 2014; Wagner, 2016; Werbner, 2013).

African human beings might still have retained an African/ black mind, personality and dignity (Lassiter, 2000). According to Kanu (2013) and Lassiter (2000), Africans and all African

descents share commonalities in their unique philosophical values of Ubuntu, which is in contention with the individualist Western social structures. The African identity was previously defined in conjunction with the notion of Ubuntu (Chitumba, 2013; Mabovula, 2011; Mugumbate & Nyanguru, 2013), a philosophy that defines a human subject from the standpoint of their "context of social bonds and cultural traditions rather than through individual traits" (Chitumba, 2013, p. 38). Thus a human subject "being self because of others", an African belief attributed to a well-known Zulu saying: *ubuntu ngumuntu ngabantu* and such sayings as "I am because we are and I am human because I belong" (Mugumbate & Nyanguru, 2013, p. 89). Any human subject as a member of any African "community whose personal life is guided by Ubuntu could be said to have embraced the core humanistic attributes of Ubuntu" (Mabovula, 2011, p. 38), therefore being regarded or regarding themselves as "being caring, humble, thoughtful, considerate, understanding, wise, generous, hospitable, socially mature, socially sensitive, virtuous, and blessed: character attributes that veer away from confrontation towards conciliation" (Mabovula, 2011, p. 38).

Chitumba (2013), Mabovula (2011), and Mugumbate and Nyanguru (2013) share the same sentiment that the philosophy of Ubuntu has been hybridised. That is, "hybridised as complex, elusive and multifaceted which mirrors the multiple and shifting nature of African society and human relationships. Thus, Ubuntu can mutate and offer different meanings depending on the social context" (Chitumba, 2013, p. 1269). Therefore, "Ubuntu in its pure form has neither place nor appeal for the modern African whose way of life is already a cultural hybrid because of the presence of the Islamic tradition, Christian tradition and western culture" (Chitumba, 2013, p. 1269). Accordingly, Falola and Essien (2013) highlighted that the African identities are being constructed and reconstructed within the framing of sites of colonial memories, for example, historical landmarks [11]currently serving as tourism attractions. Forming as a binary imposition of racism that constitutes a "dual pedagogic mandate for oppression and liberation" (Eze & van der Wal, 2020, p. 191). Identities are marked by the Occident representation and characterisation as a continent needing light (Oguejiofor & Ezenwa-Ohaeto, 2015), and a dark space on earth, with no history, geography, literature, culture, philosophy and uncouth (Oguejiofor & Ezenwa-Ohaeto, 2015). Hence, Lassiter (2000), Yewah

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[11] such as slave castles, prison islands, forts, dungeons, and monuments

(2008) and Eze and van der Wal (2020) concur with Said (1978, 1985, 2003) that the discourse of Orientalism is yet to be detangled from infiltrating the African identities. The African starts from the place of birth (the soil of Africa) or connectivity to it and is further intricated into the labels, penalties and responsibilities (Falola & Essien, 2013; Kanu, 2013; Lassiter, 2000; Oguejiofor & Ezenwa-Ohaeto, 2015; Wytzzen, 2015).

Achebe (1992) highlights that Africanism is not just one simple definition. African identities have various meanings, consequences, and obligations that hint to the emergence of an identity and emphasise that Africanism has not yet reached its definitive condition (Achebe, 1992). For example, if one African subject were asked if s/he was African in a ship in the United Kingdom, while another was asked if they were African in a store in Namibia, it would imply that being African may mean different things to different individuals (Achebe, 1992).

The African philosophy is presented in languages, texts, proverbs and sayings (Kanu, 2013). Language has become a tribute value not as a vehicle of culture but by its influence in the global scheme of things (Oguejiofor & Ezenwa-Ohaeto, 2015). Although the African indigenous languages today still exist within the African states, they are hardly the medium of instruction in the high education system or beyond the home community (Oguejiofor & Ezenwa-Ohaeto, 2015). It is easy to find that African states host children born in big cities who cannot speak any African language (Oguejiofor & Ezenwa-Ohaeto, 2015). Though, often, African subjects are bilingual or trilingual, an African language might not even feature (Falola & Essien, 2013; Oguejiofor & Ezenwa-Ohaeto, 2015; Wytzzen, 2015). "Africa has changed very significantly that one can no longer speak reasonably of an African culture without reference to the view of the people about that culture or their attitude to it" (Oguejiofor & Ezenwa-Ohaeto, 2015, p. 14). For example, Wytzzen (2015) found that an African state's identity could be reconstructed into multiple identities from its known identity as a Muslim   state, thus shifting a religious identity from the previous one. Therefore, African identity is being constructed and reconstructed by anticipation of future benefits and advantages of her human subjects (Oguejiofor & Ezenwa-Ohaeto, 2015).

2.9 Challenges in Negotiation Identities

A nation is a composition of diverse climbers, local subjects and hybrid strangers (the native foreigner, the nostalgic, the synthesis or hybrid and the cosmopolitan) co-existing in a

confinement of a single boarder space (Bhabha, 2000; Fanon, 1989; Wagner, 2016). Daily, a state is influenced by globalisation and individuals connecting to the global culture (Smith & Leavy, 2008). The human subject individually occupying a hybrid space or third space simultaneously experiences a doubleness and cultural intermixture, from the push and pull between the global and local culture (Smith & Leavy, 2008). They experience a kind of "twoness", thus a double consciousness, as two identities trying to exist within one person, (W. E. Du Bois, 2006; Smith & Leavy, 2008; Wagner, 2016). "The stranger" occupies a hybrid identity space, arriving today and having the potential of leaving tomorrow (Smith & Leavy Patricia, 2008). Thus, they are simultaneously members of the community and not members of the community (Smith & Leavy Patricia, 2008).

Navigating between two cultural groups and occupying the third space within both cultural groups may pause to a challenge (Smith & Leavy, 2008; Wagner, 2016). The challenge in navigating third-space identities, is the hybridisation process forge as set in root-oriented identities (Marotta, 2020). Therefore, Africans' identities are ever politically rooted in the binary of the coloniser and colonised marking the permanent implication of the West and East (Bhabha, 1994; Marotta, 2020; Prabhu, 2012; Said, 1978a; Sawant, 2012; Young, 2005). Ghasemi, et al. (2017) found that currently, the hybridity experienced in the third space is a mutated mimic of the former colonised and coloniser identity. Thus, a revaluation of the assumed colonisation identities and repetition of the actual discrimination identities effects, and discourse of orientalism (Ghasemi et al., 2017; Said, 2003; Young, 2005).

Ackermann (2012), Gandana (2008), Ang (2003), and Voicu (2011) found the human subject as a social being is embedded in the notion of belonging. However, hybridity is situational and temporary, marked by displacement rather than actually being composed by a mixing of cultural forms (Voicu, 2011). Thus, encapsulated in the otherness as a place where diversity is not celebrated (Voicu, 2011). Therefore, hybridity should be understood as a continuous mutation of the mutated, against the flow of time but framed in a particular moment when a mutated appears new and different (Stewart & Stewart, 2018). It should be preserved as a selfhood made up of constant changes that incorporate the subject's indeterminism (P. T. Lee, 2020). Thus, the constant change or fluidity as previously mentioned by Hall (1994) is however labelled into 'togetherness-in-difference' (Bhabha, 1994). Consequently, identity is

only definable and formable because of the contention between the self and the other, with the self only knowledgeable because it is able to recognise who the other is (Gandana, 2008).

In the third space, hybridity becomes problematic as it blurs the historical and cultural boundaries constructed in people's consciousness, however this does not abolish them completely (Lee, 2020). The hybrid process in a third space which is the self and other relationship becomes ambivalent, slippery and a paradox since the other is both repudiated and desired (Gandana, 2008). Meaning is incomplete and unfinished, as it is continuously moving to encompass other, being deferred, staggered, serialised and comes to an infinite postponement (Hall, 1994) . Therefore, the state or nation can never be a free-floating and neutral entity, and a state can never be decoupled from its human subjects' identities and forms as a collective identity (Moran, 2020). Human subjects as nation citizens and non-citizens alike, form identities through challenges of displacement, as a coping strategy (Bhabha, 2000; Fanon, 1989; Smith & Leavy, 2008; Wagner, 2016).

2.10 Chapter summary

This chapter discussed the concepts of identity, the process of hybridisation, migration mitigation, and the construction of transcultural identities in response to the study objectives. The chapter addressed the formation of a hybrid resulting from the mutating social system, an original statement of identity that is a stable core and root identity, and the colonial identification trajectory. Thus, hybridity is still entangled by the contact between the Western and the East. The challenges in negotiating identities were also discussed. The next chapter explores how conceptualising hybrids can be approached using a methodology and theoretical framework.

CHAPTER THREE

RESEARCH METHODOLOGY AND THEORETICAL FRAMEWORK

3.1 Introduction

This chapter discusses the research methodology used in the study. The methodology attends to the process of analysing the three selected texts: *Americanah (2013)* by Chimamanda Ngozi Adiche, *The Book of Not* (2006) by Tsitsi Dangaremba and *We Need New Names (2013)* by NoViolet Bulawayo. The study applied the Postcolonial Hybridity theory as the framework that guided the study. The chapter discusses the methodology used in the study, which led to the findings and conclusion of the study. It also underlines the ethical considerations as a set of ethical principles that guide research conduct and practices.

3.2 Research Design

Qualitative research is often the most relevant way to conduct a textual or thematic research study. This study applied textual methods to analyse the three selected postcolonial fictional literary texts. Kothari (2004) defines "a qualitative approach as an approach to research that affords a researcher a subjective assessment of attitudes, opinions, and behaviour, through a function of the researcher's insight and impressions" (p. 5). Ranjit (2019) found that there are numerous reasons for conducting a qualitative study and among them is assessing a group of people traits or identity formation or reconstruction. The ultimate goal is always to arrive at a conclusive statement guided by an understanding, explain, to discover, or clarify an objective, problem, or phenomenon (Ranjit, 2019). Thus, research aims to enable the researcher to address practical research gaps or questions as intended in the present study (Hyde, 2000).

3.3 Setting of the three selected texts

This study attended to the concept of Africanism and Black African man identity in the postcolonial global village culture with its focus on the African setting. The three selected fiction narratives are all set to portray the contextualisation of African identities. Considering that these texts represent the histories of colonialism in Africa, they reflect postcolonialism in different spectrums. The setting encompasses the geographical space of the African continent, specifically representative of Zimbabwean and Nigerian national subjects versus the West, American and the United Kingdom space. The study aim was to contextualise the

depiction and understanding of the lengthy history of East and West dominance over the Black African man identity construction. Therefore, three novels stood as representative of and equivalent to the research study sample.

3.4 Text selection criterion

Three texts were selected for this study namely; *Americanah* (2013) by Chimamanda Ngozi Adichie*, The Book of Not* (2006) by Tsitsi Dangarembga *and We Need New Names* (2013) by NoViolet Bulawayo. The main reason for selecting these texts was the themes, relevant data and nuances that significantly respond to the study objectives. On the other hand, these texts are a representation of postcolonial literature from different parts of the African continent. The texts were all written by African female authors who narrate some of their lived experiences about the struggles of being identified as Black, Female and Africans both in the diaspora and as diasporic returnees. Hence, Black African female authors who are citizens of various independent states on the African continent were taken into consideration. The study examined issues related to African constructed identities as impacted by colonial system intrusions on the continent of Africa. Therefore, books that covered any facet of the identity of Black African subjects, including contact and exchanges with the West, were relevant.

The three authors wrote a cumulative number of 13 texts. Out of these 13, only three were selected based on their suitability and the presence of the Postcolonial Hybridity themes. The characters in these texts are relevant as their fictional roles are adequate to exhaust Postcolonial Hybridity themes related to Africanism and Orientalism. The table below presents the cumulative texts from the three African authors under this study.

Table 3.1: List of selected texts by author

Texts by NoViolet Bulawayo	Texts by Tsitsi Dangarembga	Texts by Chimamanda Ngozi Adichie
We Need New Names (2013)	This Mournable Body (2018)	Half of a Yellow Sun (2006)
Glory (2022)	The Book of Not (2006)	Americanah
Snapshots (2009)	Nervous Conditions (1988)	We Should all be Feminists
Country (2020)	The Letter (1985)	
	She No Longer Weeps (1987)	
	Lost of the Soil (1983)	

3.5 Research procedures

A qualitative research study solely aims at producing human experience grounded knowledge (Kiger & Varpio, 2020). In the quest of attaining knowledge, the focal point of the probes is the relation between theory and data, and between data collection and analysis (Flick, 2017). The prominent nature of a research study is then its embodiment in a symbolic in-depth study (data collection), deciphering a gathered body of information (interpreting), and theoretical knowledge in relation to hypotheses or objectives or research questions (analysing of data). Creswell (2014) has identified five approaches to gathering-analysing-decoding data or extracting knowledge in a qualitative research study, which are: the narrative, phenomenology, ground theory, ethnography and case studies.

It is the narrative approach that piqued the interest of this study, especially considering that "human knowledge and personal identities are being continually constructed and revised" (Moen, 2006, p. 60). This study has attempted at attending to the particulars and nuances,

and aspects of the data prescribed by the Hybridity Theory (Flick, 2017). It utilised a thematic approach as a research procedure, illuminating the process of social construction, and combined thematic analyses of a range of data, which enabled tracing how a particular representation develops in society (Joffe, 2012). It was the set objectives that enabled the researcher to create and structure inferring categories (subheading) evident in the patterns and themes found by the close reading of the selected texts (Thomas, 2003; Thornberg & Charmaz, 2012; Flick, 2017). Preceding the texts' analysis and interpretation is a brief summary of each individual novel. The study used characters' experiences construed as excerpts and scenarios from the texts, and retaining these extracted evidence under the specific subheadings. This study was conducted as a qualitative research study on the selected three narratives which are representative of the body works from the African postcolonial literature spectrum. Thus, as a desktop study, the researcher conducted the study by analysing the characters, content, themes and conversations in the three fictional works and applied them to the assumption of the Postcolonial Hybridity Theory. The researcher compared the presented evidence by the three novels to draw conclusions and tender recommendation for future research studies.

3.6 Theoretical Framework

Collins and Stockton (2018) define a theory as an overall and organised grand idea with a high degree of explanatory power that captures many ideas. Fain (2004), as cited by Green, 2014), engaged the notion of a theory by drawing a line between a theory and a concept, whereby a theory refers to "an organised and systematic set of interrelated statements (concepts) that specify the nature of relationships between two or more variables, with the purpose of understanding a problem or the nature of things" while a concept is "symbolic statements describing a phenomenon or a class of phenomena"' (pp. 34-35). A theoretical framework refers to the theories on a specific subject expressed by experts in the field under which one conducts their research study (Kivunja, 2018). A thought process of the concepts in a research study that encompasses a mutual structured position and used within a particular discipline to bring forth an understanding on what is assumed to be true or as the basis for meaning in lived experience or as a well-grounded guide for research within a specific discipline (Jaccard & Jacoby, 2010), thus, carrying the deepest values of a study while providing clarity on how new knowledge will be processed (Collins & Stockton, 2018). The use of a theory in mapping

out how all the literature works should converge within a particular study as aiming at providing a theoretical coat hanger for data analysis and interpretation of results (Kivunja, 2018). This research study employed the Postcolonial Hybridity Theory.

3.6.1 Overview of the Postcolonial theory and literature

Postcolonial Theory and literature explore the happenings when two cultures clash and one ideologically empowers or asserts its superiority over the other culture (Cuddon, 2012; Sawant, 2012). Postcolonialism as an ideology is an emancipation concept and approach to literary analysis concerned with literature written in English in formerly colonised countries or outside the Western world (Sawant, 2012). It is an attempt at retrieving the self from the othering representation from colonial ridden discourses and literature, and addresses the ramification of colonialism on cultures and societies (Cuddon, 2012; Said, 1985).

Young (2005) found that "since Sarte, Fanon and Memmi, the postcolonial criticism has constructed binaries, two antithetical groups, the coloniser and colonised, self and Other, with the second only knowable through a necessarily false representation..." (p. 4). The Postcolonial Theory then, addresses the function of a binary between the signifier and signified that evokes concepts or mental images, such that the binary coloniser[12]/colonised[13] (Ashcroft et al., 2013; Fanon, 1989; Said, 1985). This manifests in the extreme ambivalence in mimicry, cultural schizophrenia, various kinds of obsession with identity or confirming one or other side of the binaries, for example, Anglocentrism or nationalism (Ashcroft et al., 2013; Fanon, 1989; Said, 1985).

In theory, the postcolonial scholar is often concerned with the general impact of colonialism on colonial subjects, their fears, hopes and dreams on their future in social issues[14] (Bakhtin, 1981; Bhabha, 1994; Cuddon, 2012; Said, 1985; Sawant, 2012; Spivak, 1994; Young, 2005). It is concerned with and analysis of the view of a people as inferior (subaltern), and the wider idea of imperialism; just as much as how these subjects respond to changes in the language, education, racial differences and many more trajectories (Bakhtin, 1981; Bhabha, 1994; Cuddon, 2012; Said, 1985; Sawant, 2012; Spivak, 1994; Young, 2005). The Postcolonial Theory

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[12] coloniser = white, civilised, advanced, good, beautiful, human, teacher and doctor while
[13] colonised = black, primitive, retarded, evil, ugly, bestial, pupil and patient
[14] gender, class, identities, challenging the construction of regions

is an umbrella to numerous theories among which are ecofeminism, mimicry, hybridity, etc. (Callahan, 2014). However, for the purpose of this present research study, the Hybridity Theory was identified as more befitting in analysing the notion of colonial and postcolonial subjects' migrant identities.

3.6.2 Definition and development of the Postcolonial Hybridity theory

Webster's definition in 1828, referred to a hybrid as "a mongrel or mule; an animal or plant, produced from the mixture of two species." (Young, 2005, p. 5). "The word hybrid originated in the early seventeenth century and was first used regularly in the nineteenth century to describe the offspring of two plants or animal of different species (and in Latin the word meant the 'offspring of a tame sow and wild boar')" ('Hybridity | Encyclopedia.com', n.d.). The term first reinvention came about by the mid-1800s through the Victorian extreme right, describing the offspring of humans of different races with the assumption that human races translate into different species ('Hybridity | Encyclopedia.com', n.d.). Leading to the first recording use in the nineteenth century, denoting the crossing of people of supposedly different races, given in the OED of 1861 (Young, 2005). It is from this adaptation that hybridity was later deployed by postcolonial theorists (Bakhtin, Said, Bhabha, Young, Spivak, et al.), to describe cultural forms that emerged from colonial encounters, and recently adopted by social scientists interested in migration, diaspora, transnationalism and globalisation ('Hybridity | Encyclopedia.com', n.d.). Sanchez-Stockhammer (2012) has redefined hybridity or the process of hybridisation as a process whereby separate and disparate entities or processes generate another entity or process (the hybrid), which shares certain features with each of its sources but which is not purely compositional. Therefore, at the basic level, hybridity refers to any mixing of East and western culture, while within the context of the colonial and postcolonial literature, to the colonial subjects from Asia, Middle East or Africa who are assumed to have found a balance between the eastern and western cultural attributions (Singh, 2009).

3.6.3 Key assumptions of the Postcolonial Hybridity theory

The Hybridity Theory is first and foremost believed to be contemporary, thus revealing and providing the subaltern constituencies with political liberation as postcolonial subjects, a colonial and racial concept, with the founding principle as the white racial superiority (Prabhu, 2007). A critical term often discussed in connection with a set of other terms

including syncretism (cultural fusion - evident in the religious ((not converting to one or another)) and musical traditions), mestizaje (racial interbreeding – connected to the biological sciences) and creolisation (culture and language fusion – an identity formed from various cultural roots including European, African, etc.) (Kuortti & Nyman, 2007).

According to Stockhammer (2012), hybridity is a three dimensional concept:

- Firstly, based on purity as it engages the scientific approach in maintaining and enforcing asymmetric power. Therefore, hybridisation can only be true given that there is an assumption of purity or originality of the subject under question in the first place.

- Secondly, it is believed to be a metaphor for a scientific approach aiming at analysing and deconstructing asymmetric power relations that results from assumptions of cultural purity.

- Thirdly, it becomes the basis of a methodological approach to analysing transcultural encounters. It has been mobilised by postcolonial and postmodern thinkers as a strategy for dismantling unequal power relations that are inherent in binary oppositions such as black-white, East-West, local-global, modern-traditional, and many otherings (Rubby & Aisagoff, 2013).

Therefore, the hybridisation process of the hybrid as part and parcel of the postcolonial deconstruction trajectory "calls into question the boundaries of racial consciousness as a hybrid consciousness defies the imposed limits of race" (Yazdiha, 2010, p. 33). The racial consciousness is rooted in the different varieties of human beings' classifications as part of the animal kingdom (in accordance to the hierarchical scale of the Great Chain of Being), which had (has) placed the African at the bottom of the human family, next to the ape (Young, 2005). Thus, as Bhabha (2012) found and has acknowledged, indeed skin is the key signifier or indicator of both cultural and racial difference in any stereotype (identification). The fetishes that are most visible to the naked eye, can be recognised as 'common knowledge' in a range of cultural settings, thus fuelling the political and historical discourses, and as well playing a public part in the colonial societies or postcolonial's racial drama that is enacted in everyday life (Bhabha, 2012). Conversely, it is not the biological aspect that serves the

postcolonial literature critiques but the racial othering, which is also the concern of the present study. Thus, as found by Kittrell (2006), "in regards to racial identities, a few of us have chosen to be "black" or "white", they are labels ascribed to us" (p. 33). Therefore, as emphasised by Tate (2017), hybridity identifications in real-time phenomena are oriented in the social life of the subject as they are linked to society and the unique social setups. Nonetheless, the word 'hybridity' may evoke the mixture of races, thus miscegenation, but the concept departs from such a notion not serving as a moral ground for racial mixture but used metaphorically by referring to the 'ironising' of the 'self', hence the creation of borders and boundaries of the self (Mizutani, 2009).

Ackermann (2012) found that recently the Postcolonial Theory relies heavily on the ideas of the early scholar and Russian linguist and philosopher Mikhail Bakhtin (1895-1975), who first addressed hybridity from a linguistic perspective, on the premises of organic and intentional hybridisation, as a shift from the scientific view (racial hybridity) into a philological view. He introduced the notion of a double-voicedness and an encounter between two different linguistic consciousnesses (Kuortti & Nyman, 2007b), therefore, genre or register switching in a social setting of a single language (Mäntynen & Shore, 2014) and/or frequent code-mixing, which is the mixing of two languages at the word level, leading to a completely new language (Asghar, 2014). Canagarajah (2012) and Mooney and Evans (2018) found that language in a social practice is a hybrid and a fluid repertoire of semiotic resources that is strategically employed for diverse interests, needs and objectives, which is a carrier and identifier of ethnic identity. Hybridity in this sense then prompts us to examine people as they perform these identities or create meaning in specific contexts (Mooney & Evans, 2018), and as feeding from and feeding directly into ethnic and nationalism identities (Canagarajah, 2012). Therefore, hybrids are created or constructed at the intersection of global and local languages (cultures) that are embedded within broader discourse and social practices (Rubby & Aisagoff, 2013). The language choice then presents varying degrees of multiple identities and mixed cultural origins because the individual has to negotiate multiple cultural spaces by adapting themselves to them (Rubby & Aisagoff, 2013).

Lazaus and Neil (2004), found that in its contemporary theoretical sense, hybridity has shifted to be equated to multiculturalism[15] or diversity assuming that due to global migration previously distinct, primaeval and separate cultures are now entwining or entwined. This is similar to Bhabha (1994), who found postcolonial religious hybridity to address the cultural diversity which eventually produces the liberal notions of multiculturalism or the culture of humanity as it recognises the pre-given cultural contents and customs. Therefore, Bhabha (1994, as cited in Gunaratnam, 2014), argues that the "move away from the singularities of 'class' or 'gender' as primary conceptual and organisational categories, results then in an awareness of the subject positions – of race, gender, generation, institutional location, geopolitical locale, sexual orientation – that inhabit any claim to identity in the modern world" (Gunaratnam, 2014, p. 2). Hence, cultural hybridity, as founded by Bhabha (1994), is claimed to be "the emergence of the interstices – the overlap and displacement of domains of difference – that the intersubjective and collective experiences of nationness[16], community interest, or cultural value are negotiated" (p.2). Consequently, the 'in-between' spaces provide the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself (Bhabha, 2012, p. 2). Consequently, "the management of these identities becomes its own sort of performance, as the body negotiates each consciousness in different spaces" (Yazdiha, 2010). Thus, a cultural hybridity is not an assumption of a position of utopianism but rather a complex social reality that is currently at prominence.

According to Bhabha (2015), hybridisation is claimed to be a form of incipient critique not coming as a force from 'outside' to impose an alternative a priori ground-plan on the pattern of the present but rather it works with, and within. Thus, the cultural design of the present to reshape our understanding of the interstices – social and psychic – that link signs of cultural

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[15] Multiculturalism then as found by (Clayton, 2020), refers to geographical various spatial formations, thus addressing of existence difference within the geographical distinctions of the population's racial, ethnic, religious, norms and other cultural markers deviation from the dominant culture due to uneven power relations. Thus, marking the transformation from pure transitory pecuniary effect immigration to the permanent presence of immigrant residents (Kastoryano, 2018).

[16] A nation could claim its own distinct culture and the collective consciousness from shared loyalty to its distinct culture to form the national identity (Shah, 2016)

similitude with emergent signifiers of alterity (Bhabha, 2015). Hence as Bhabha (1994) has previously observed, in the process of cultural transmission, the product is a borderline identification. In other words, 'not that the whole of the particular culture is transferred but multicultural mixes between European host and migrant communities producing an intermixing, as good a new culture' (Waugh, 2006, p. 356). Thus, capitulating to the claims by Du Bois (2006), that the peculiarity of the notion lies in one always seeing themselves through the eyes of others, thus an identity by double consciousness. Hence, self-understanding cannot be equated to consummation of self-identity, similarly cultural hybridity cannot assume the position of chosen identity but rather the formation of double consciousness as the nexus of interconnected processing of generation and re-regeneration dialogical human relationships (Voicu, 2011). Therefore, as observed by Boland (2020), in order to analyse the migrant's origin the focus should be on both their cultural beliefs and practices, which are the selection of systems of belief. Thus, on challenging the 'temporal dimension' of the logic of a permanent presence or of a never-changing identity (Mizutani, 2009), but not eradicating the ascription of the colonial past, thus making hybridity an attributor to racial identity and nationalism boundaries.

3.6.4 Application of the Postcolonial Hybridity theory

Anjali (2007) found two premises to the theory when analysing literature: firstly the colonial context in which the concept was conceived can be assumed to be pertinent in the postcolonial world, thus retaining although in a mutated state the tensions between races; secondary, it has reinvented itself into something complete different from its historical trajectory. Marotta (2020) and Prabhu (2012) echoed Young (2005) and Said (1985), finding the prominence of the ideology of the postcolonial hybridity as not having evolved from the postcolonial implications, therefore, still entangled in colonial infernals which are the racial order connotations and forged by the othering. Bhabha (2012) on the other hand, believes that the postcolonial subjects find themselves operating and functioning in a third space and in-betweenness, implicated by two or more cultures. Thus, "the social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorise cultural hybridity that emerges in moments of historical transformation" (Bhabha, 2012, p.3).

Consequently, this study's interest is the African identity of the migrant characters. The meaning of blackness both in the self-identification and the [17]blackness meaning reflected in skin, hair and body shape, which is the site being used as a locator of communicating with others in establishing signifying relations and establishment of an 'inscribing surface' for the marks of those others (Young, 2005, p. 5). Thus, cultural hybridity is conjugated within the physical body traits [18]that are visible to the naked eye, in language and religious practices complicated into the deliberation for migrants' identities, regardless of the assumption that racial identity should have been/ is resolved already.

3.6.5 Criticism on the Postcolonial Hybridity theory

Hybridisation or Hybridity Theory has detractors just as it has proponents. The ideology has been found by Ang (2003) and Ucham (2014), to foreground complicated entanglements rather than identity, a radical ramification for ascribing identities to different people. Bhabha's established hybridity in its critique sense fails in protecting the minorities' rights as an attempt at empowering or giving a voice to the subalterns (Werbner & Modood, 2015). It is simply providing a new narrative twist to the same old story (Werbner & Modood, 2015)< although often it is assumed to speak for togetherness-in-difference instead of separateness and virtual apartheid (Emelda Ucham, 2014). It is still a concept that prevents the absorption of all difference into a hegemonic plane of sameness and homogeneity (Ang, 2003b).

On the other hand, Gunaratnam (2014) found it impossible to assume a homogeneous and stable subjectivity when responding to demands of shifting boundaries or a multi-dimensional postmodern world, as it both displaces purity and calls for origins not to be the beginning of the aetiology. Similarly, Stewart and Stewart (2018), found the concept of hybridisation as trapping the human subjects into a notion of pure and discrete ethnic groups, thus creating a notion that leads to questioning when it begins and where it ends, thereby marking the notion of purity to be redundant because hybridity's beginning is untraceable (Stewart & Stewart,

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[17] Blackness is thus not merely about skin colour, but rather it is a social construct persistently conceived of as an opposition to whiteness: It is not only that which defines whiteness but is also inferiorised by it. (Mapedzahama & Kwansah-Aidoo, 2017)

[18] simply the shading of the skin colour, hair textual, facial features and body structure ('Race - Modern scientific explanations of human biological variation | Britannica', n.d.)

2018). This consequently creates an ambiguity in stating that there is no purity or originality yet claiming mixedness. Thus, as found by Guignery et al. (2011), to present itself as re-examining power structures and an alternative discourse subverting the notion of a dominant culture but succumbing to the same ideology. Another misgiving is found by Callahan (2014), that the theory often engages the latter-day scholasticism but not the concrete societies, cultures or literatures' critical analysis. Marotta (2020) found that the Postcolonial Hybridity Theory scholarship does not address the question on the existing colonial system nor the racist order. Hence, Ashcroft et al. (2013) has cautioned not to be mis-concluded or prescribing the Hybridity Theory as a panacea. It should be addressed as the grounding concept in the historical phenomenon of colonialism through literary works, especially looking into the creation of the Orient (Ashcroft et al., 2013; Said, 1993; Zhang, 2002).

The Hybridity Theory addressed and applied in this study is not just the amalgamation of the two cultures and practices (Bhandari, 2020). The study regards a hybridisation process as a combination of elements from several origins, transcending any binary operations, oppression and direct cultural dominance (Bhandari, 2020). Thus, all social collectives, nation-states, civilisations, and small-scale ethnic groupings influence selfhood through a continual process of mutation or adaptation (Bhandari, 2020).

3.7 Ethical considerations

The study was guided by and adhered to prescribed rules and ethical principles stipulated for all the research proceedings conducted at the Namibia University of Science and Technology. Thus the researcher observed the APA in-text citation, referencing and not plagiarising (*General Information and Regulations Office of the Registrar*, 2021). This research study was a qualitative research and a desktop analysis study which was conducted under the supervision of the assigned supervisor, with the approval of the High Degrees Committee (HDC).

3.8 Chapter summary

This chapter attended to the research methodology through engaging the research design, procedure and analysis, ethical considerations and the ascribed the theoretical framework. The researcher identified the Postcolonial Hybridity Theory as the theoretical framework. This chapter provided an overview of the Postcolonial Theory as the theory under which the

Postcolonial Hybridity Theory has been firstly developed and perhaps still being re-invented. The Postcolonial Theory was defined and traced as this theory has been redeveloped. The key assumption of the theory has been addressed and finally, its application in this study and the critics on the theory were brought forth.

CHAPTER FOUR
DATA ANALYSIS AND DISCUSSION

4.1 Introduction

This chapter presents an analysis of characters from the selected narratives: *Americanah (AH)* (2013) by Chimamanda Ngozi Adichie, *The Book of Not (TBN)* (2006) by Tsitsi Dangarembga and *We Need New Names (WNNN)* (2013) by NoViolet Bulawayo – henceforth AH, TBN and WNNN, respectively. In order to contextualise the Black African man's identity as framed by the postcolonial hybridity theory, the fictional characters presented in the novels are examined. The analysis was guided by the study's objectives, which are:

- o to analyse the hybrid identities of the characters from the selected texts;
- o to explore the strategies used by the characters to embrace the traditional and modern identities;
- o to compare the challenges characters face in negotiating their identities.

There are subsections within the analysis: the first subsection presents a synopsis of each novel, the second involves analysing the Black African's dual, conflicted, and hybrid identities, the third discusses the methods used to negotiate third space identities and, lastly, the difficulties in navigating third-space identities end the chapter.

4.1.1 Synopsis of the text *The Book of Not* (TBN)

TBN, a sequel to *Nervous Conditions*, tells the tale of how Rhodesia became Zimbabwe. The novel was started by Tambudzai when she was sixteen years old in Rhodesia and ended when she was a young adult in Zimbabwe. The narrative portrays the kinship and village life of Tambudzai. She was the family's third child and first girl when she was born. As a result of the war-related deaths of her two older brothers, she was automatically promoted to the eldest child in her family. It instantly increased her responsibilities as the family's daughter and the oldest.

The day Tambudzai's sister Netsai lost a leg is depicted in the opening scene. Tambudzai was conscious of the obligations she had to her mother and sister. She failed to perform either, opting to remove herself from the situation. She would then continue to walk away when presented with an unpleasant situation. Tambudzai received financial aid so that she could attend a girls' missionary school. It was during the colonial era, but she was educated by the systematic white education, the best education during her time. Despite being the antithesis

of her cousin Nyasha, Tambudzai frequently made this comparison. Her family split on the issue of being among white people, but Babamukuru helped and supported her, thus disregarding her mother's disdain. Babamukuru's philosophy was that he would be well if another person was well. Babamukuru made financial sacrifices hoping that Tambudzai would provide for her immediate family once she was financially stable.

She and Babamukuru, however, did not anticipate her A-Level exam failure. After graduating from high school, Tambudzai had no choice but to enter the teaching profession. From there, she advanced and became a copywriter. Tambudzai had no chance of succeeding, and her aspirations to become an engineer were short-lived. She failed to make the honour roll, earn a better college degree, receive a scholarship, or demonstrate the idea of "unhu." Tambudzai became even more isolated after Babamukuru withdrew his support. On the other hand, Nyasha managed to secure a scholarship to the UK despite her mental illness and subpar high school education in Africa. Tambudzai was unemployed and unclear about what she should do with her life in Zimbabwe at the end of the novel.

4.1.2 Synopsis of the text *Americanah* (AH)

The novel began almost at the end of the story. Ifemelu was preparing to relocate back home to Nigeria. She had completed her fellowship at Princeton in America. As part of her return preparation, she visited a new African hair salons in Trenton to braid her hair. There she met Aisha, a Senegalese hairstylist, desperate to marry one of her two Igbo (Nigerian) boyfriends. Aisha desperately needed to obtain an American green card. She needed to travel back home to Senegal to see her ill mother and bid her goodbye. She had missed her father's funeral already. Through the conversation between Aisha and Ifemelu, the reader learns that Ifemelu had been in America for thirteen years. The narrative then goes back to her time in high school. She talks about her early years in Nigeria, her arrival in America, and the two American friends. Ifemelu left Nigeria before graduating from her first university, due to incessant strikes. She was invited to join her aunty, Aunty Uju in America. She was able to obtain a scholarship and a visa. Aunty Uju was settling in well in America after fleeing from Nigeria following the death of her boyfriend, The General. At the time, Ifemelu and Obinze had been dating, and they had been studying at the same university. In America, Ifemelu suffered culture shock and tried hard to readapt herself to survive, including cutting ties with Obinze. She was not proud of the first job in ensuring that she paid her overdue rent. It was the same

job that led to a strain with Obinze. She spiralled into depression and was in denial about it. She refused her friend Giniki's advice for her to seek professional help.

Things turned around when she was hired to babysit for a white couple. She started dating a rich American white man named Curt. Curt recommended her for an office job, which provided her with a green card. Their relationship was brief, although they had done a lot of travelling to different countries together. She did, however, became more aware of race and the significance of her African hair throughout that relationship. She began blogging about race, which turned into a source of money, and finally she left her tedious office job. She was able to buy an apartment and fly over her parents from Nigeria, thanks to the blog's earnings. After she had ended her relationship with Curt, she started dating a young African American professor, Blaine. It is during that relationship that homesickness became more apparent after the allure of the American dream faded.

On the other hand, Obinze temporarily went to the United Kingdom. As a research assistant, he travelled on his mother's visa and was left to find a way to America, but that plan never materialised. He spent nearly three years in the UK working a dead-end job under someone else's name. To continue his stay after his visa expired, they devised a scheme to get him married. He was arrested when the wedding fell through, which led to his deportation to Nigeria. He wallowed in self-pity and descended into depression for the first several months. He became one of the wealthiest individuals as a result of meeting Chief, a friend of his cousin Nneoma. He imported Nigel, a white British man, married to Kozi, to elevate his status and had a daughter from the marriage. Nigel had been a co-worker in the UK. Obinze had attained the highest point in life by rising to the status of one of Nigeria's renowned businessmen.

The novel ends with Obinze having walked out on his wife and the business world after meeting Ifemelu in Lagos following the many years of their separation. Ifemelu and Obinze were ready to begin their new lives together.

4.1.3 Synopsis of *We Need New Names* (WNN)
The novel tells the tale of a hopeless life in the nearly desolate country of Zimbabwe and the childish faith it takes to hold onto the idea of a brighter tomorrow. It tells the story of an innocent adolescent named Darling and her childhood friends growing up in Paradise. Darling was born to working-class parents as the only child. Like many others, she and her mother

were compelled to move to the township of shacks. In the Zimbabwean township of Paradise, Darling and her friends lived a daily life of adventures. Darling and the other residents of her community had to deal with hunger while an NGO provided the township with minimal assistance. The children would trek to the wealthy suburbs every day in quest of food, mainly to steal guavas. The affluent neighbourhoods outside of Paradise had names of exotic places and cities. Those names were frequently featured in the games they played as they daydreamed of life after Paradise. Darling had always wanted to visit her aunt in America and live there.

Numerous adults discovered methods of selling products at the border. The adults, including Darling's mother, frequently left the house for a whole month before coming back. They were seeing people leave their country in search of better opportunities. Darling's father decided to immigrate to South Africa, however, he returned on his deathbed. Then it was Darling's turn to follow suit. Finally, Darling moved to America for high school, where she resided with her aunt, a cousin, and an uncle. She could not wait to realise her American dream. However, the false promise of America quickly gave way to the harsh realities of the snow's stark whiteness and her immigration status. She yearned for her life back home and was always thinking about it. At the same time, she was reminded that she had a constant supply of food in America. She missed the freedom to go about in the open air and reminisced about stealing guavas in Budapest. Darling's desire of living in America was reduced to a pipe dream.

4.2 Postcolonial literature fictional characters, hybridity, and double and ambivalent identities analysis

The selected contemporary postcolonial literature is guided by the Postcolonial Hybridity theory. The analysis entails analysing selected Black African men characters from the three novels thus engaging formation and reconstruction of identities, the strategies adopted to navigate the third spaces and the challenges encountered as Postcolonial human subjects. According to Chiang (2010), the postcolonial migrants construct and reconstruct their identities by either assimilating or resisting the pressure of the White dominant culture, presently known as the popular culture. Power, history, and culture all serve as the contexts that help people construct their sense of self in relation to others (Gandana, 2008). Postcolonial hybridisation, therefore, presupposes that the encounter between East and

West, which is the framing of the orient, still holds potency as a symbol of Africanism (Rubby & Aisagoff, 2013; Said, 1985; Sanchez-Stockhammer, 2012).

4.2.1 Diasporic identities in *TBN*

The first-person point of view tale in TBN was narrated from Tambudzai's perspective. In the book, Tambudzai's life was explored as a transition from being a village girl into a civilised individual. She went to high school, visited Babamukuru, attended college, and found employment. The other characters in the novel are all foil characters[19]; there is no overarching point of view or understanding of their worldview. The novel is set both before Zimbabwe in Rhodesia and with a quick glimpse into the new state of Zimbabwe, pre and post colonisation.

Her ethnicity served to distinguish Tambudzai's personality. In the community where she was born, root identity is ascribed as a name, kinship, and obligations attached to a body. She starts to "self-identify" through her identities, which are the outcome of her interactions with her community. The birth of a human subject signifies the start of identity, which begins with a physical object (Coulmas, 2019; Haller, 2021; Jenkins, 2008; Prinz, 2012; Tsakiris, 2017b). As shown in the excerpt below, a scene involving Tambudzai's sister, Netsai's leg accident:

> All the villagers at the meeting knew. Everyone saw the folly, except Netsai, my sister. … Something was required of me! I was her sister, the eldest sister. I was, by that position, required to perform the act that would protect her. How miserable I was, for nothing lay in my power, so that both the powerlessness and the misery frustrated. … What I wanted was to get away. … Mai, our mother, fell down. She did not get up. Thus again something was required of me. … I was expected to perform an appropriate action. So I rose from the Zambia cloth… Then, when I had removed myself further from the group I had been brought to be a part of, I pushed up to standing. (Dangarembga, 2006, pp.3-4)

Tambudzai's thoughts demonstrate that identity is more than a personal choice, an aspect attributed by membership in society. As a result, an identity develops because the physical matter has accumulated self-attributes such as name, race, gender, behavioural patterns, sensory perception, history, philosophy, and logic (Prabhu, 2007; Young, 2005).

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[19] Foil characters are used to contextualise, bring an understanding to and magnify certain traits of a specific character by taking a different path, although not necessarily aimed at bringing about conflict (Patterson, 2021).

Beck (2013), Klein and Nichols (2012), Schechtman (2011), Simon and Trötschel (2008) and, Coulmas (2019), in agreement with John Locke (1632-1704), pointed out that self-identification must follow self-awareness. Tambudzai consciously self-identifies throughout the novel. She was conscious of her village identity, her black identity, her gender and her hybrid/ modern identity. These identities, she constructs and reconstructs as she moves back and forth between her village, school, the mission and the city.

Firstly, Tambudzai refuted her ethnic identity. She did not accept what the village did and did not want to be categorised, among others. Tambudzai attempted at denying the collective categories or the social influencers including homeland and cultural heritage. She detached herself from her nuclear family, immediate family and village community. It was the self-awareness that marked the beginning of her displacement shaping the start of an attempt at the search for belongingness (Wagner, 2016).

Tambudzai detached from her ethnicity by disconnecting from her immediate family and village community. In her second year at the Young Ladies' College of the Sacred Heart, the end of the May holiday. Tambudzai used the war's escalation as an excuse to spend the holidays at the mission, but she really didn't have the heart to come back three times a year to carry water from the river, endure the juddering paraffin lamp light, and eat sadza with only one, little serving of relish. The scant evidence that she had spent the first twelve years of her young years there surprised me. Additionally, her mother's continual insinuation, 'Oh, you wekuchirungu! Do you still like matumbu, Tambudzai! Can you white people eat mufushwa with peanut butter?' (Dangarembga, 2006, pp. 7-9).

Tambudzai saw her existence in the village or at home as nothing more than a burdensome series of chores for a civilised person. However, neither the physical space (homestead) nor the other individuals she shared it with were her problem. Her self-awareness served as the catalyst for her displacement and the beginning of her struggle to find a sense of belonging. Thus as Wagner (2016) highlighted, underlined, the hybrid is being implicated in the native culture while also reconstructing from multiple cultures, creating a split consciousness. As can be seen in the extract, there is no possibility that one may be completely free of their underlying identity.

But while I was teaching domestic science at a trade school down in Gaza, near to the place Ntombi came from, there were matters to do with Mbuya Hanna, my paternal grandmother, to be settled, where both my mother and I were required to be present. Nor did I dare be absent, for a paternal grandmother's is a powerful spirit (Dangarembga, 2006, p. 194).

Social structures assume that a human being would identify with their family and upbringing and feel at home (Chigwedere, 2016). Hence, the beginning of developing a self-identity is marked by the formed root or core identity from one's native culture. However, this is problematic when a human subject seeks to disconnect from their nativity as is the case of Tambudzai. They end up retaining a double-consciousness.

Secondly, the mutation of culture or environment directly translates into the hybridisation of identity. When Tambudzai gave up her ethnic identity and adopted a Western-influenced identity, she changed and became someone entirely different. She joined her uncle's family at the mission instead of returning to the hamlet to her immediate family. The self-concept she held was that she was from self-concern and her future aspirations. She thus pondered how, in her role as a daughter, she could be certain that her sentiments toward the woman who served as her biological mother were appropriate. She is shown to have the following perceptions mirroring her mother's understanding - "I believe she would have spoken to me differently if she had thought I was more of an ally. But Mai was probably frightened of this girl who was growing beyond her into a European world" (Dangarembga, 2006, p. 11).

This is a blatant sign that her hybrid identity developed as a result of the East and West encounter, an African learner receiving instruction in the white system from white people (Bhabha, 1994, 2012). Tambudzai, shed off a sense of selfhood as a particular culture is transferred by the overlap and displacement of domains of difference (Bhabha, 1994; Gunaratnam, 2014; Yazdiha, 2010). Contrary to Stewart and Stewart (2018), the hybridisation of Tambudzai can be positioned in the moment she encountered the Western culture's knowledge and became aware of both cultures. Therefore, as Wagner (2016) pointed out, when people leave their home or origin hosting space, cultural identities destabilise causing a sense of selfhood to get lost. Tambudzai, started to reconstruct her identity to stabilise the self that was destabilising (Wagner, 2016). This change also brought about her identity shift from family to the self, as she became self-reflective or self-aware (Stuart, 1991). "I was home for the holidays. Or more precisely, I was at the place I called home, which is the mission. I had long

ceased finding the homestead appealing and could not now contemplate going there again…" (Dangarembga, 2006, p. 80). The excerpt above illustrates that Tambudzai started searching for belonging by forming strategic alliances with her uncle - Babamukuru, Aunty – Maiguru and cousin Nyasha instead of the village homestead or community.

Last but not least, the othering through binary of the white versus black, not just as a physical attribute but as a systemic notion and component of the power dynamic, implicates postcolonial subject form identity (Fanon, 1989; Said, 1978a). The following excerpt highlight the implication of racial identities –

> But if she was ahead of you, a white girl could pitch peremptorily further forward, when you stood too close… your skin and theirs should not come in contact. … I was praying Ntombi would come quickly from the dormitories and stand behind me. That way the agony of fear of bumping into a white girl who stood behind you if anyone moved suddenly wouldn't be mine. (Dangarembga, 2006, pp. 49-59)

Thus, as Jablonski (2021) in agreement with Said (1985), Fanon (1989) Bhabha (1994) and Young (2005) that skin in general is not the problem but its impression fuelling the political and historical discourses. Tambudzai is forming an identity implicated by her skin colour but at the same time, a stranger among her people.

Further elaboration follows when looking at the strategies used in navigating the third space in 4.4.1

4.2.2 Entwined identities in *AH*

Nigerian characters and their interactions with western culture are explored in AH. The novel is focused particularly on the African characters' yearning to become Americans, despite the implications of their native identities. The story is told from a third-person perspective. It interjects the past and current narratives of the characters in their contemporary social contexts. The novel is a story told by two Nigerian teenagers that follow their intertwined lives from childhood into adulthood. The relatives, friends, acquaintances, and strangers who met Ifemelu and Obinze impacted their development into distinctive members of their community. The primary protagonist is Ifemelu, who provides the majority of viewpoints explored and influenced the novel's themes.

The book illustrates how parents giving their children identities in the twenty-first century in Nigeria is the first step in identity creation. For example, Dike's birth was not planned however Aunty Uju was adamant that as she stated – '"I will have the baby."' (Adichie, 2013, p.83). His nationalities were intentionally premeditated. He was born in America, but his parents' nationality identifies him as Nigerian as well. He had two nationalities, as the excerpt below shows:

> He told her, "Of course, you will deliver abroad," and asked which she preferred, America or England. He wanted England, so that he could travel with her; the Americans had barred entry to high-ranking members of the military government. But Aunty Uju chose America, because her baby could still have automatic citizenship there. The plans were made, a hospital picked, a furnished condo rented in Atlanta. (Adichie, 2013, p. 84)

There is always a push and pull between the local and global social systems, according to Wagner (2016). The parents deliberately minimise the restrictions of the local identity by ensuring that Dike's identification allowed him broader access to the global village. By implication Dike's root identity is a composition of his ethnic identity and strategically planned national identity (Ucham, 2014). Similarly, Buchi-Obinze's daughter illustrates that Black Africa parents play a pivotal role in ascribing a root identity. Obinze's account of Buchi's birth in Houston "at the Woodlands Hospital" serves as a representation of Buchi's birth (Adichie, 2013, p. 458). She was also Nigerian and American. However, the parents adopted different philosophies on how their children identified themselves.

Aunty Uju, Dike's sole parent, tackled the idea of identity by valuing Dike's proficiency with American English and culture.

> DIKE CALLED OUT from the bathroom, where he had been dented to brush his teeth before bed.
> "Dike, I mechago?" Ifemelu asked
> "Please don't speak Igbo to him." Aunty Uju said. "Two languages will confuse him."
> "What are you talking about, Aunty? We spoke two languages growing up."
> "This is America. It's different." (Adichie, 2013, p. 109)

Dike would then discard his Nigerian heritage and create an identity of an American African. The excerpt is deducing as indicative that Dike will not grow up as an African American but rather as a native English speaker and American Nigerian. Thus accordingly as Wagner (2016)

categorised the hybrid strangers/aliens as being characterised by displacement, yearning, and a desire to fit in. The dialogue between Aunty Uju and Ifemelu that takes place after Dike's suicide attempt shows that as soon as Dike became aware of his identity, he had to deal with displacement.

> "Do you remember when Dike was telling you something and he said, 'we black flock' and you told him 'you are not black'?" she asked Aunty Uju,…
> You know what I meant. I didn't want him to start behaving like these people and thinking that everything that happens is because he's black."
> "You told him what he wasn't but didn't tell him what he was."…
> "You never reassured him." (Adichie, 2013, pp.379-380)

Ifemelu was convinced that Dike suffered more from a lack of a root or core identity and identity ambiguity than he would have if he had identified as African. Thus, an identity forms because physical matters have built-up self-attributes such as behavioural patterns, sensory perception, history, philosophy, and logic (Coulmas, 2019; Simon & Trötschel, 2008; Woźniak, 2018). As a result, Ifemelu's position on identity is, identity is ascribed by parents beginning in childhood and linked to the way that parents identify. A child's hybrid identity starts to be constructed from where their parents' reconstructed hybrid identities are framed. Thus, in the reconstructed social setup mutated state at that moment. Therefore, a child's identity forms from a reconstruction state, resulting in their social setup mutation or hybridisation.

As shown in the following passage, Obinze, in contrast to Aunty Uju, understood the significance of a defined core identity for children's future identification.

> When he was younger, he had admired people with moneyed childhoods and foreign accents, but he had come to sense an unvoiced yearning in them, a sad search for something they could never find. He did not want a well-educated child enmeshed in insecurities. Buchi would not go to the French school; of that he was sure. (Adichie, 2013, p. 29)

The word 'yearning' translates to the ambivalence of both originality and displacement as the cause-effect for a lack in forming a root or core identity. Obinze emphasises a sense of rootedness, which is a self's consistent sameness over time. It is in contrast to Hall and Du Gay's (1996) finding that identities are never united or that there is not a stable core unfolding from beginning to end. Thus, identity is not solely defined as fluid and in transit as human beings navigate the third spaces (Bhabha, 1994; Hall, 1994a).

Dike and Buchi are growing up as a label type of hybrids that have to navigate a third space (Ackermann, 2012; Bhabha, 1994; Smith & Leavy, 2008). These Nigerian characters (parents - Aunty Uju and Obinze plus children - Dike and Buchi), confirm that the scope of globalisation is not a synonym for acceptance and belonging or celebratory of diverse identities. Similarly, the hybridisation process is not a smooth process of mixing, blending and fusing either. The notion identity formation and reconstruction in the third space implicate the already hybrid African subjects' personal, ethnic and national identities more than the mere process of hybridisation (Ackermann, 2012; Baharvand & Zarrinjooee, 2012; Bhandari, 2020; Burke, 2009). It is a space where the identity formation process is brutal as a trading off between risking rejection (displacement) and sacrificing the self (belonging).

The re-reconstruction of self-identity starts during the youth years of the Black African subjects. This is a stage where the human being develops a cognitive sense of knowing who we are and who others are as the process of otherisation, mutual understanding, and others' understanding of who we are (Jenkins, 2008). The stage that produce or begin every country's climbers, '"the ones who forget who they are," and, in contrast to them, "the ones who remember where they came from."' (Fanon, 1989, p.34). Teenagers create or reconstruct their identities by imitating or rejecting the expectations of their parents or the presumed future identities. The following excerpt shows that Obinze and Ifemelu, similar to their parents, were connected to their roots and native culture as the essence of their core identity. Furthermore, the fact that they were both only children, had birthdays that were two days apart, and were from the same hometown in Anambra State were all positive omens in their lives. She was from Umunnachi and he was from Abba, and the two towns were only a short drive apart. However, it was their passion for their native identity or the Igbo language that highlighted their rootedness in their nativity.

> "Impossible," he said, and switched to Igbo. …They traded proverbs. She could say only two more before she gave up, with him still raring to go. "How do you know all that?" she asked, impressed. "Many guys won't even speak Igbo, not to mention knowing proverbs."
> "I just listen when my uncles talk. I think my dad would have liked that." (Adichie, 2013, pp. 61-62)

Furthermore, chapters 4 and 5 show that identities are socially reconstructed. The following excerpt shows how young individuals are conscious of both their surroundings and selves. The piece is dialogue between a group of young friends enrolled in a high school in Nigeria. For

instance, as shown on pages 55–56, Obinze was the only one who managed to get the Big Guys to tuck their shirts in. Obinze had an effect on even the coolest of the Big Guys, Kayode DaSilva, because he always showed up to school with his shirt neatly tucked in. Ifemelu had seen pictures of Kayode's parents' English vacation home, which appeared big and intimidating. Kayode like him, his girlfriend Yinka frequently visited England, resided in Ikoyi, and talked with a British accent. Because of her heavy leather school bag with a monogram and her distinctive sandals that stood out from everyone else in her class. Ifemelu's close friend Ginika was listed as the second well-liked girl. Ginika did not travel overseas as frequently as Yinka. Hence she had no air of exoticism but she had light skin with curly hair falling to her neck rather than standing up in an Afro-like style. She was chosen as the form's prettiest girl every year. Although she would wryly quip that, it was due to her mixed-race classification. She simply did not perceive her beauty to be on the same level as Zainab.

Firstly, schoolers understood the importance of social class. For instance, because of their cultural sophistication, dual citizenship, and riches, Kayode and Yinka are the most admired schoolers. Thus, an identity constructed from immersion in the Western society or British lifestyle became standardised. Secondly, some young people balance Western and African cultures to belong. For example, Obinze was significant in the group, he self-assured. He navigates both his knowledge of Western culture and his Nigerian ancestry with ease. Thirdly, regardless of the scholar's obliviousness, the notion of human race categorisation for Black Africa subjects remains non-detachable. As the only half-caste (mixed-race) schooler in their grade, Ginika was the third influencer, unilaterally determining and influencing the fellow classmates' standard of beauty. The mixed-race child's skin tone and hair texture are equated with beauty by the schoolchildren. This may imply that the black race/ Africanism is still viewed as inferior, as these youth figures stood in for young Nigerians (Africans) from various backgrounds. Thus as pointed out by Young (2005) that hybrid identities cannot be detangled from colonial offerings and previously established by Fanon (1989) that the black man exists in search of himself within the white person's supreme identity. The characters consequently show that the Black African man's hybrid identities are problematic not only as a result of earlier contacts between Western and Eastern cultures, but also because the reference point for identification continues to be the Occident as it was previously shown through Orientalism (Said, 1985).

The following excerpt is further proof that characters tended to favour the superior West identities, particularly the American identities. On pages 65-67, the group of youngsters who were bidding Ginika farewell came to the realisation that the American national identity was, in fact, the best identity in the entire world. Therefore, it is also far better than the British national identity.

> "I've never gone abroad but my father has promised that I will go for university. I wish I could just apply for my visa now instead of waiting to finish school," Emenike said. …
> As they walked, she wanted to tell Obinze that she didn't know what it meant to "be on your mother's passport," that her mother didn't even have a passport. But she said nothing, walking beside him in silence. He fit here, in this school, much more than she did. She was popular, always on every party list, and always announced, during assembly, as one of the "first three" in her class, yet she felt sheathed in a translucent haze of difference. She would not be here if she had not done so well on the entrance examination, if her father had not been determined that she would go to "a school that builds both character and career." Her primary school had been different, full of children like her, whose parents were teachers and civil servants, who took the bus and did not have drivers. She remembered the surprise on Obinze's face, a surprise he had quickly shielded, when he asked, "What's your phone number?" and she replied, "We don't have a phone." (Adichie, 2013, p. 66)

The excerpt shows three levels of hybrid labels diverting either because of assimilation or resistance of Western identity. The first label is hybrids completely assimilated and immersed in the Western knowledge and culture, for example Kayode, Yinka, Ginika, Ahmed and Osahon. The second label is hybrids who have assimilated the least to western identities, such as Ifemelu and Emenike. However, even here, there is a difference; Ifemelu is opposing assimilation whereas Emenike longs to do so. The third hybrid, which is thought to be the only hybrid capable of crossing third spaces, is the pinnacle of the hybridization process. In order to balance Western and African culture, Obinze's identity is a combination of an assimilator and a resistor. Therefore as Bhabha (2012) pointed out, a single culture is insufficient to self-identify in the third space. While human connectivity in the global space gives meaning, displacement also goes hand in hand with fusing, bleeding, and fusing (Francisco, 2018; Smith & Leavy, 2008; Wagner, 2016).

Ifemelu and Obinze's identities become more apparent when we take a closer look at how the parents utilise their parental rights as hybrids. For instance, on pages 68–71, Ifemelu was made aware of how society is genuinely changing by her connection with Obinze, his mother, and Aunty Uju. Obinze's mother was open-minded or liberal. She invited her son's high school

girlfriend over for lunch at their house, despite the fact that traditionally learners' kept their dating endeavours concealed. The norm was to cover it up under excuses such as joining school or religious activities like school clubs. This disoriented Ifemelu, however she was unravelled further when she watches a mother and son bantering familiarity and fluency in the kitchen.

Contrary to the definition of a hybrid as a cross or mixture between two or more things but specific to mixing/blending/fusion influence within ethnicity, nationality or identity by the Western culture or contact (Acheraïou, 2011; Bhabha, 1994; Ghasemi et al., 2017; Gunaratnam, 2014; Swann et al., 2014). The characters show that actually, hybridity represents different statements at different levels. For example, at that time Obinze and his mother represent synthesis Africans while Ifemelu and her parents represent a group that is gradually hybridising Africans, the nostalgic.

The characters in AH illustrated that identity is how one's identity extends beyond one's current situation to include one's parents and grandparents. Therefore, identities are both historical trajectories and periodically framed concepts, thus fluid as according to Hall (1994). Therefore, Black African subjects must be strategically cunning in fusing, mixing or blending cultures.

Further elaboration follows in 4.5.2, when looking at the strategies employed in negotiating third space identities.

4.2.3 Ambivalent identities in *WNNN*
The story portrayed more than a narrative of Darling's childhood. The novel addresses the condition created as a ramification of a political cataclysm of inception of townships such as Paradise. Living in the township, Darling and her friends' identities start forming ambivalently, with little guidance and input from adults around them. Darling was haunted by her past experience or traumatised about the move from her previous home, stating that she had nightmares about what happened at their residence before relocation to Paradise (Bulawayo, 2013). She continued to refer to her former residence as their house, which might be taken to indicate their home, and she alludes to arriving in Paradise as an unwanted act. Thus, on page 65 she indicated that they came to be in Paradise but not voluntary (Bulawayo, 2013).

Darling had formed an identity with the previous place but Paradise is a place she is detached from. In her own words she narrates the move as not coming because "coming" would imply that they had more options as individually = "single file" or in groups = "swarms" (Bulawayo, 2013, p. 73). They arrived equipped with their building materials such as "carrying sticks", cardboard, tin, plastic and nails among other supplies (Bulawayo, 2013, pp. 73-74). However, they were "in Paradise with nothing" but mere memories of the past – "a nation's memory" (Bulawayo, 2013, p. 75). In other words, they needed to restart with their identity's construction or to reconstruct a form of an identity because what had been was no longer applicable to their current state. It is out of the place of nothingness where Darling starts to construct an identity in Paradise.

The excerpt demonstrates that Darling joined Paradise because of necessity rather than through choice. She referred to it as a dream since she was traumatised by the act of being forcibly evicted from her former house and could not link the truth of it being her home. Nevertheless, Paradise became her temporary home, and she seemed to have little to no impact from it. She began to develop an identity, nonetheless, as a result of her responses to or reflections on her surroundings and society. The novel highlights Darling's interaction with situations and environment contribution to shaping her core identity. For instance visitations to Budapest were she discovered "big houses with satellite dishes," "gravelled yards," "Durawalls," "trimmed lawns," "tall fences, " "flowers," "big trees heavy with fruits" and a place with a woman with clean and pretty feet, she knew it was things she did not have access to (Bulawayo, 2013, pp.3-6). Therefore, it is both the notion of not having and displacement in such a place with "clean streets" that she starts to form an identity from what she was not. She reflected that she did not remember her own feet "ever looking like that" perhaps only during her infancy at her birth (Bulawayo, 2013, p. 6).

The following two passages mirror in on the children's identity as an insinuation about what others think of them as human beings. A passage on page 53, an exchange between Bastard and Darling where Bastard highlighted that he wanted himself to be the object of viewing in the photos taken but not his buttocks or filthy clothes (Bulawayo, 2013). Thus, the "me" inferred by Bastard was to be seen beyond the image of a child in poverty in Paradise, as an individual and a fellow human being. In other words, the conversation highlights that an identity is always being formed when humans interact and an identity goes being the self-

constructed by the self, it is ascribed by others too. Thus is also evident in the narration by Darling on page 53, stating that the gifts presented next after the photos, they attempted to line up in a neat row at first, but when the rear of the truck was opened, they transformed into disoriented dung flies while yelling, screaming, pushing and shoving each other (Bulawayo, 2013).

Darling and fellow residents of Paradise were expected to behave a certain way but at first they attempted not to give into the inferior status ascribed to them. It was not their characters really to do such a thing however it is what the following passage highlights that highlights the self-reflection which provided more information on the identity she was busy forming. "We are careful not to touch the NGO people, though, because we can see that even though they are giving us things, they do not want to touch us or for us to touch them" (Bulawayo, 2013, p. 54). There was an identity being attached to them because of their place of residence.

It is the same identity inferred by the security guard when he was chasing the children from Queens in the passage on pages 104-110. The guard asked questions such as if that is what they were taught at school and if they were taught "to behave like animals"; and the manner in which the security guard asked them to leave as well (Bulawayo, 2013, p. 109). This can be interpreted to imply that he did not expect the children dressed in such lags to have received home training or simply to have a place to call home. Consequently, implying that children form an identity during childhood while being influenced by an adult in their social environment. The children were quick to respond that they did not attended school because the teachers had left the country, asking the guard further if he was not informed on "what is happening?" (Bulawayo, 2013, p. 109). In other words, children had no adult guidance towards forming an identity and by implication Paradise was the least of places to look for greener pastures.

Darling was developing and constructing her identity as she considers her circumstances, contrasts objects or other people with herself, and finally decides she was an opposite to what she was not. For example, from her understanding that she did not belong in Budapest because did not have clean feet or from the fact that she did not expect anybody to see them in the pictures and did not go to school, she constructed an identity reflective of her

circumstance. She was aware that people living in impoverished communities like Paradise were not given personal identities; however, identity will always form. Thus Hogg et al. (1995) found that the human beings' identity requires an understanding of the relationship between themselves and their social setup. Darling is forming an identity generalised unconsciously through systematic self-schema (Horowitz, 2012).

Darling develops a perception of death, the dead, and the graveyard altered and moulded by the cemetery's persistent presence. Therefore, as she highlights at some point she had fear toward "the graveyards and death and such things", however, her environment had eliminated that fear (Bulawayo, 2013, pp. 132-133). There in the "Heavenway" graveyard, she started to form childhood memories by enjoying "the crosses bearing the names of the dead", imagining she "knew the people and making up stories" that is the dead, while telling the what has been happening (Bulawayo, 2013, pp. 132-133). She is constructing an identity by being oblivious to her environment. This attribute she develops not from a practice of the African religious practices demonstrated by Idang (2015) of communing with the dead but from a mere innocent child's mind. Darling formed an identity not from a perceptive of ancestor worship but from being confronted with the graves.

On the contrary, the construction of her religious identity is formed with influence from Mother of Bones. The passage on page 21, a conversation between Darling and Sbho highlights the Christian identity that Darling was constructing, while her friends did not share the same sentiments. For instance on Easter Sunday, Sbho inquired if Darling did not want to play with them to which Darling responded, "I have to go church" (Bulawayo, 2013, p. 21). The verb 'have to' used in its infinity form highlights that it is a requirement to perform such a task. This is evident in the question she asked Sbho – "Don't you know Jesus died today?" (Bulawayo, 2013, p. 21). In other words, it was her duty as a Christian to honour the death of Jesus, thus she is self-identifying with or constructing a religious identity. However, even with her religious identity, Darling is not aware that she is constructing an identity. It is created by adhering to her social structure - "Mother of Bones has already laid out my good yellow dress, which I wouldn't dare wear if my mother were here; she went to the border to sell things so I have to stay with Mother of Bones until she returns" (Bulawayo, 2013, p. 21). She seemed to be simply obeying her guardian in the absence of her parents.

The puzzling thought is the children's encounter with the notion of race or racial identification. The racial incident they stumbled upon through an altercation between the black men and a white couple when they went to steal Guavas. The children were already familiar with the notion of identity by race, evident in passage when the men were attacking white people to leave and "go back, go home!" (Bulawayo, 2013, p. 111). The children had a conversation about how that implicated them as Blacks in Africa. Bastard told the other children that he was not afraid because the men were "looking for white people'' and assured his friends that they are safe, as he stated – "we're not white" (Bulawayo, 2013, p. 111). Again it is from the place that they were not where the children formed an identity, thus reflecting on what they were not to project what they were. By implication they were black because they were not white. The questions by Bastard – "what, are you crying for the white people?" as well "Are they your relatives", and the answer by Sbho – "they are people" is indicative of the contrast between the races (Bulawayo, 2013, p. 111-120).

A passage on page 121 shows further that the children had a clear understanding of the meaning of the idea of racial categorisation. Darling specifically narrated – "I see a black shadow flash over her kind of beautiful face" and the change was impossible to miss which Darling compared to being "like she's a chameleon trying to change colour and take ours" (Bulawayo, 2013, p. 121). It could be dismissed as simply a person annoyed by imposters on her trees in her home while being hauled away. However, Darling further stated – "We know from the look, because eyes can talk, that she hates us, not just a little but a whole lot" (Bulawayo, 2013, p. 122). In other words, the children understood the magnitude of the racial identity implication, the divide and meaning of the word "white" and not being white. The conversation between Godknows and Sbho highlights just how much knowledge the children had and the influence they have on each other's construction of identity. Godknows out of curiosity inquired – "why do white people like to take pictures" to which Sbho responded – "it's because they are beautiful" (Bulawayo, 2013, 124). For clarity's sake Godknows asked again if "the pictures" were the ones that are beautiful and Sbho responded that "no, the white people" are beautiful (Bulawayo, 2013, 124). The question and answer could be dismissed as simply children's innocent view on life when looking at a photo and admiring the people in it. By implication, Sbho is stating that black people are not beautiful that is why they do not take pictures and white people are more beautiful than black people. Thus, a notion

of racial discrimination that was implemented by the superior white system. This confirms the findings by Jablonski (2021) that the association by skin colour or race is not simply a natural factor. However, it is as previously established by Fanon (1989) that the black man's mirror reflects the white person's image.

The passage below highlights the children were well aware of the implications of being black rather than white. For instance, when Godknows asked Darling – "what if you don't write?" to which Darling inquired "why won't I write" was an innocent conversation between friends who are simply thinking about their future (Bulawayo, 2013, p. 187). However, his answer was grounded in fear that Darling will eventually trade them for "pretty white friends" in America and her answer built on that regardless of her American "pretty white friends", she will remember her friends from Paradise (Bulawayo, 2013, p. 187). The conversation between Darling and her friends highlight the power or yearning of the Black African man to identify with the superior white identity. Again, this points to the fact that the black men are forming an identity not just as themselves but being validated by the connection with the white race (Fanon, 1989; Young, 2005). Therefore, regardless of how innocent their conversation was, it raises questions about the ramifications of an African identity or Africanism due to racial categorisation.

The scene of the children in the white people's house after the incident they witnessed confirmed just how much the validation by Western knowledge or contact with the white supreme race a black depends on. Darling stated, "everybody is looking at me like I'm something and as for me I'm just proud that I'm finally talking to a white person, which I haven't ever done in my life" (Bulawayo, 2013, p. 129). The words "proud" and "finally" used speak of both aspiration and achievement, therefore can be deduced that speaking to a white person for Black African children is something they aspire towards. Darling also highlights that others were looking at her with admiration, thus not only Darling within herself is aspiring towards white standards but all the children. Another noticeable fact is the language usage, where Darling was yearning to show off her white people language knowledge while the white man attempted to speak to her in her mother tongue on page 129. Darling highlights that she felt disappointed "because I want to keep speaking in English", thus she placed more value in identifying with a Western language than in the knowledge of her own language (Bulawayo,

2013, p. 129). Again this is admission that the children are aware of the meaning and implication of race and skin colour on identity formation and reconstruction.

It might be inferred that Darling and her friend were aware that the white identity was valued higher than the black identity. This is clear from Darling's friends' respect for her, her bewilderment when a white person spoke to her in her language, and her desire to keep speaking in English. Thus as Chiang (2010) found that the Black children grow up internalising the White dominant attitudes and behaviours, and assimilating. The above excerpts confirm that the white person is not simply the standard of beauty but the standard of life (Fanon, 1989).

Darling was just being, and as a child, she did not seem to be aware of or concerned with filtering out her own individuality. However, it is indisputable that Darling's identity was being formed and ascribed while living in Paradise. The following excerpts highlight and confirm aspects of that identity, as Darling reminisced about back home in Zimbabwe. She remembered "men seated under the blooming jacaranda" while "playing draughts", "a vendor singing her wares", "playing country-game" and "chasing after flying ants" (Bulawayo, 2013, p. 147). These were not mere memories but building blocks towards her African identity. Darling might have had little or no understanding towards identity, however, she projects her aunt's exercise to MaDube's madness as she stated, "Aunt Fostelina is busy walking and walking and walking", and MaDube did the same but "because MaDube suffered from madness after they killed her son" (Bulawayo, 2013, p. 148). In other words, an identity is reflected in Darling's words, a distinction between the American and the African identity. There is knowledge on what happens in Africa, which Darling could explain, thus she has formed an opinion and others too have formed an opinion about Africanism.

In her own words, Darling stated reflecting on Zimbabwe – "if I were back home", therefore coming there is an attachment on the knowledge of the country to qualify as home (Bulawayo, 2013, p. 153). The following passage highlights the divergence in identity; "when I first arrived at Washington, I just wanted to die" because her identity was identified as foreign (Bulawayo, 2013, p. 153). Darling was in anguish – "the other kids teased me about my name, my accent, my hair", "the way I dressed" and "the way I laughed" (Bulawayo, 2013, p. 153). In other words, this is a confirmation that identity is formed and identity is reflected in everything

encompassing a person, even the little things as laughter. This became clearer after she moved to America, which confirms the identity she developed as an African child while growing up in Zimbabwe. Darling's difference was not celebrated and because of that she was forced to change herself – "at first you try to fix it so the teasing can stop" (Bulawayo, 2013, p. 153). In other words, assimilation is not always because of a personal choice but because of the pressure the environment puts on the person, such as the case with Darling. She is constructing a hybrid identity out of necessity, however as she noticed – "in the end I just felt wrong in my skin, in my body, in my clothes, in the language, in my head" and "everything" (Bulawayo, 2013, p. 153).

Darling had to assimilate as much as possible to be accepted or to have a sense of belonging while schooling in America. However, as the excerpts fell back to the notion of race, a categorisation for human subjects navigating identities in third spaces and an African being belonging to all human categories she was unable to be accepted. Therefore, the novel confirms Sanchez-Stockhammer (2012) findings that hybridisation is only possible because of an assumption of originality as highlighted by the excerpt on Darling's reconstruction of her identity in America.

Further elaboration follows in 4.5.3 when looking at the strategies employed in negotiating third space identities.

4.3 Strategies employed in negotiating hybrid Identities

Bhandari (2020), Smith and Leavy Patricia (2008) and Wagner (2016) agree with Fanon (1989) that '"in every country of the world there are climbers, "the ones who forget who they are," and, in contrast to them, "the ones who remember where they came from."' (p. 34). Wagner (2016) classified the four climbers navigating the third spaces as the nostalgic, the synthesis (hybrid), the cosmopolitan, and the native foreigner. In order to move through third spaces, hybrids might adapt to one of four strategies or even shift between more than a single strategy. This is because hybrid connections share cultural similarities with transient political, racial, social, or economic signifiers in their migrant situations (Werbner & Modood, 2015).

4.3.1 The native stranger identity of Tambudzai *TBN*

Tambudzai acknowledged or was conscious of two identities, her traditional or village upbringing and the western education: "For each of us had learnt in infancy how to respect,

but we had all, since that early teaching, discovered white people expected you to look straight in their eyes when you communicated" (Dangarembga, 2006, p. 72). Tambudzai is confronted by a mutation in her society, where she has to negotiate her 'tradition' and cater for a new knowledge. Tambudzai must decide whether she will embrace change or reject it, adhere to tradition or hybridise (Ratsika, 2012). In other words, she needs to navigate the conflict between how she behaved at home and when among white people (Westerners) at her college. Boland (2020) found that migrants reconstruct their identities and belonging by consciously selecting or combining influencers of self-identities such as nationality, cultural and ethnicity, and religious and community allegiance.

Tambudzai's first strategy in navigating her new space was to personify the nature of Unhu[20]. That is, to uphold the African philosophy of Ubuntu no matter how much she assimilated into the Western culture - "I had forgotten all the promises made to myself and providence while I was young concerning carrying forward with me the good and human, the unhu of my life" (Dangarembga, 2006, p. 246).

The following excerpt from chapter 7 does not only highlight the meaning of Ubuntu but stands as evidence that Tambudzai understood the importance of sustaining an aspect of her core identity, her native identity. She was desperately trying to hold on to that element of her root identity.

> Babamukuru was right to make me write that apology. He did it to teach me, to remind me, 'Tambu, I am well if you are well too!' – the essence of *unhu*, of being a person. … *Unhu*, that profound knowledge of being, quietly and not flamboyantly; the grasp of life and of how to preserve and accentuate life's eternal interweavings that we southern Africans are famed for, what others now call *ubuntu*, demanded that I consoled myself, that I be well so that others could be well also. … I was proud of exhibiting a great deal of *unhu*. With this unhu I reflected,… As evidence of my newly resuscitated *unhu* I gazed apologetically at Ntombi who was waiting,… I decided to show Miss Plato, and Ntombi too while I showed the former, just how much *unhu* I possessed. Ruminating on this – the amount of *unhu* I possessed and how to show this to people – kept me very occupied. … So I became very determined, every time I thrust my chin onto my chest in order to pass that dreadful board, that I would soon show Miss Plato I had so much *unhu* she would never again need to press the tip of a thick black pen beside my name. … What was best, I wondered, thinking about *unhu* again, the way of

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[20] ubuntu or unhu in Shona language, places emphasis on values of human solidarity, empathy, human dignity, holding that a person is a person through others (Mugumbate & Nyanguru, 2013, p. 85)

being that Babamukuru and more distantly the convent had taught me? What will *unhu* be at this moment?... 'Sis Ana!' Ntombi began boldly, although Anastasia was very much her senior, which meant, if you were exhibiting *unhu,* communication with Sisi Ana required distance and tempering. … (Dangarembga, 2006, pp. 102-106).

She did not, however, account for the ongoing struggle between tradition and modernity because of mutation in society. Thus she was attempting to follow Ubuntu as an identity that is based on pre-modern notions of consciousness and self-awareness (Hall & Du Gay, 1996; Stuart, 1991).

> Ah, I told myself when I grew tired, but all this hard work is going to add so well to my *unhu,* Babamukuru thought so too when I went home for the holidays, saying with a smile he could see how hard I was studying (Dangarembga, 2006, p. 116)

It was just a matter of time before Tambudzai had to decide whether or not she would accept the changes entirely. She was reconstructing an identity implicated by a racial identity (Ucham, 2014). This is highlighted in the self-assessment extract from TBN, which can be found on page 246, Tambudzai stating that she forgot 'unhu' which is a promise had made to herself. Thus not simply taking up a mutated form of Ubuntu as found by Chitumba (2013), Mabovula (2011) and, Mugumbate and Nyanguru (2013) as a "complex, elusive and multifaceted," which "mirrors the multiple and shifting nature of the African society and human relationships. In other words, Tambudzai claims to have undergone a total transformation at this moment. Even "unhu," which was of utmost importance to her, had become a distant memory as a result of her assimilation to the Western identity. The following excerpt demonstrates that Tambudzai insisted on taking in new knowledge, thus acclimatising to her new social setup.

Evidently, the second strategy used in navigating the third space or reconstructing an identity, was not seeking balance between the West and East. Tambudzai had set her mind on acquiring Western knowledge through learning and actually to become more accomplished.

> That was in the second year; a determination of hope. The first year was better because I knew what I wanted. My desires in that initial year were positive: to achieve, achieve, achieve some more, and I knew how to realise them. I was going to until I had more learning than anyone about me, first in the classroom, then in the school and finally in the community. …
> It is true, even in the form one classroom, to obtain the learning and distinction my ambition was set upon, I needed to work harder at Sacred Heart than at either Rutivi School or the mission. I was not a girl who could giggle and write notes to boyfriends in class, and still attain the honour roll. Slips of moments cost me marks. …It was especially important to be at the top, as I was quite clear to me and to everyone I had to be one of the best. Average simply did not apply: I had to be absolutely outstanding or nothing. (Dangarembga, 2006, pp. 21-25)

Tambudzai understood that receiving a western education would not only provide her status but also contribute to a sense of power, a superior identity. People will attribute identity to her as a result of her education and gained knowledge. However, Tambudzai did not fully understand that a new culture, language and new way of life was being imposed that promoted   the superiority of West and its culture as a nature of civilisation (Baharvand & Zarrinjooee, 2012). Thus, she was placing herself in a position of imposing a new identity on herself, thereby transforming her traditional identity to a modern identity.

The following excerpt is evident of how Tambudzai was gradually transitioning:

> There I was, a student at the most prestigious private school in the country, and not only was I there, I was an exceptional pupil! Taking my cue from my uncle, I was very glad to remind myself, with a degree of superior gloating over lesser individuals who did not have ability, how you did not enter institutions just like that by playing… (Dangarembga, 2006, p.82)

Tambudzai expect people around her to recognise and understand that she has attained a superior identity because of her achievement - "Who did that little girl think she was to ridicule me, when I was her senior, and soon to be on the honour roll, not just in any school, but a college for Europeans!" (Dangarembga, 2006, p. 76). In other words, she was no longer identifying as part of the community but needed to be recognised as an individual. Thus as Hall and Du Gay (1996) found, modernity constantly transforms all human relationships into different kinds of differences, constantly creating new products of difference and inevitable mutation.

Tambudzai reconstructed her identity as an attribution assignment that is noticeable and easily noticed (Coulmas, 2019; Huang & Carspecken, 2013). Tambudzai recognises her new identity and Mai, her mother does too. Thus, there was coherence between self-identification and another identifying her (Beck, 2013; Klein & Nichols, 2012; Simon & Trötschel, 2008). The following excerpt highlights the transformation in Tambudzai. She did not even attempt anymore to keep her native identity now that she had assimilated to the Western culture.

> I spent the holidays at the mission, using as an excuse the intensifying of war, when in reality I did not have the heart to return three times a year to fetching water from the river, the juddering paraffin lamp light and sadza with only one, extremely small, portion of relish. There was, in addition to that, my mother's constant innuendo, 'Oh, you, wekuchirungu! Do you still like matumbu, Tambudzai! Can you white people eat mufushwa with peanut butter?' Finally, there was the constant strain of not asking and not being told about Netsai's movements. If you went to school with white people and sat next to them in class, wouldn't you end up

telling them something? One day the white people would discover my sister's activities. … I had just arrived and was shown up to my quarters like a guest… It was surprising to see how little there was to remind me that I had lived here for twelve years of my childhood (Dangarembga, 2006, pp. 7-9).

Ironically, the technique by Tambudzai identifying through Unhu and western education resulted in the identity of an unfamiliar local – a native stranger. This is evidenced as she states in the following excerpts:

I was home for the holidays. Or more precisely, I was at the place I called home, which was the mission. I had long ceased finding the homestead appealing and could not now contemplate going thee again having seen the satiation in my mother's eye during Babamukuru's beating (Dangarembga, 2006, p. 80).

 "I was not thinking of those people anymore. … Me! I could be that person with the best O-Level results. … They'd see I had more brains not only than them but also than Ntombi! … (Dangarembga, 2006, p. 113).

"Besides, with my A-Levels and the prospects they provided, how could I sit and talk, as to an equal, to a sister who did not possess a certificate, whose name was not printed on any paper or merit, and who also now was deprived of a leg? (Dangarembga, 2006, p. 181).

Tambudzai acknowledged that her native identity had no place in her modernising existence. Thus, she became marginalised in the local society due to her education, relationship with Babamukuru's family, and her sister's lack of education. However, for others such as the white community she will always remain in the same category as other Africans. This is highlighted in the following excerpt:

… said Sister Emmanuel furiously, 'it is the African dormitory.'… 'the African dormitory has once more caused a clog up of the college's sewerage system!... I am aware the girls in the African dormitory may not be cognisant of the reasons why such articles should not be deposited in toilet bowls, but this is one of the reasons you are brought here… The dot of us, … all drooped and contracted and cringed. … How all of us pinned and yearned during that assembly not to be ourselves, but someone else! (Dangarembga, 2006, p. 63).

By her admission, Tambudzai is still African but Westernised too, local but different from the fellow locals. Tambudzai is a native stranger because she had totally assimilated to the host culture and mostly gave up her native culture, "more native than the natives" or westernised, however she was still an African (Wagner, 2016, p. 243). Thus, she was a stranger among the white people.

Further elaboration follows in 4.5.1, when addressing the challenges in negotiating identities.

4.3.2 The strangers portrayed in AH

AH characters provide good examples of all four Black African strangers' identities. The study gives a single character example for each strategy.

4.3.2.1 The native foreigner

A piece of a person's identity, particularly their cultural or social identity, is lost when they migrate away from their country of origin (Wagner, 2016). The native foreigner's identity, like the identity of any other migrant whose identity is unstable, is rebuilt in an effort to fit in and survive; however, they guarantee a competitive edge in the hosting environment.

As a village girl, Aunty Uju's identity initially began at a lowest-level hybridisation or civilisation. The following passage from AH, Ifemelu's memoir on Aunty Uju's identity reveals that Aunty Uju further hybridised to fit into her new home, she assimilated completely. On page 74-79, Ifemelu tries to recall who Aunty Uju was before she started avoiding the sun and applying lotions in classy bottles to make her already fair complexion even fairer, brighter, and shinier. Ifemelu would occasionally think back at the newly arrived Aunty Uju as a naive village girl, who hogged the walls. Ifemelu questioned whether Aunty ever saw herself through the eyes of the young woman she once was. She has become a self-assured woman who instructed people such as Sola her driver, Baba Flower her gardener, Inyang the cleaner and Chikodili the cook. In the eyes of Ifemelu she had become so fluent in Lagos and found life to even reflect back on the sentiments of losing her identity.

The strategy that Aunty Uju adapted when confronted by the change or mutation of the hosting space she embraced the change and completely assimilated. Accordingly, as found by Ratsika (2012), hybrids might opt to integrate or fight change presented by the hosting space; hence Aunty Uju chose to assimilate to change and modernise. Ifemelu's inquiry concerning Aunty Uju's thoughts on her village identity raises the possibility that her local identity vanished over time or became suppressed. In other words, Aunty Uju gave up her native/ African identity completely and became more fluent in Lagos, civilised and urbanised. Thus as Wagner (2016) found, the native stranger completely assimilated to the point they become more fluent in the hosting space more than the natives in that space.

In Lagos, Aunty Uju has reconstructed herself fully. She adapted herself to benefit from her hosting space. Thus found by Wagner (2016) the hybrid adapted themselves to reap the benefit of the hosting space. In addition to having earned her medical degree, Aunty Uju became a mistress to a General - "the General hardly spoke about his wife, but Aunty Uju knew enough: a lawyer who had given up working to raise their four children in Abuja, a woman who looked portly and pleasant in newspaper photographs" (Adichie, 2013, p. 84). Looking at the character of Aunty Uju, we will be able to identify what type of strangers she is, because she had completely assimilated to her foreign environment, thus a native stranger.

According to the previous passage before the above excerpt, Ifemelu's evaluation of Aunty Uju's wealth on pages 77–78 effectively illustrates how her Aunty was the complete opposite of the rural girl she first met. When Ifemelu learned how much a relaxer touch-up at Aunty Uju's hair salon cost, she was in disbelief. She was even more astounded by the arrogant hairdressers who assessed each client based on their appearance from head to toe in order to evaluate the level of care they merited. Obviously, Aunty Uju was worth more judging from how they bowed dishonestly, complimented her handbag and shoes. Ifemelu recognised that class as "imperial femaleness" was proclaimed at the Lagos salon (Adichie, 2013, p. 77). Additionally, Aunty Uju was showing off her money at the Salon while having no money in her account. Furthermore, Aunty Uju was astounded to discover that she had forgotten what it was like to ride the bus. Given that she now has other transit options, she was certain that it would never be the same. In other words, a shift in identity never to be recovered back. Thus, Aunty Uju had a hard time understanding why so many people would gather close to an accident scene. She could not understand how so many people could have landed up in one place at once. To put it another way, Aunty Uju was not your average Nigerian and could barely relate to the average Nigerian lifestyle.

Aunt Uju's has completely advanced (become modernised) that even riding a bus has become a distant memory; she was now having a chauffeur. Aunty Uju became part of the Nigerian parents' class that are raising children with dual citizenship.

> He told her, "Of course you will deliver abroad," and asked which she preferred, America or England. He wanted England, so that he could travel with her; the Americans had barred entry to high-ranking members of the military government. But Aunty Uju chose America, because her baby could still have automatic citizenship there. (Adichie, 2013, p. 84)

In other words, Aunty Uju constantly changed who she was to match her shifting hosting environment. She gave her new life in Lagos her complete attention. The excerpt that follows exemplifies how distant she was from her native identity or culture.

> She called him Dike, after her father, and gave him her surname, which left Ifemelu's mother agitated and sour.
> "The baby should have his father's name, or is the man planning to deny his child?" Ifemelu's mother asked, as they sat in their living room, still digesting the news of the birth. (Adichie, 2013, p. 85)

In contrast to the African tradition, the son of Aunty Uju was not given a name or a last name by his father's family. Nwoye (2011) confirms that the naming of a new-born ritual is a major social affair, a ceremony conducted both to induct an infant into the social and as a symbol of acceptance by the parental relationship. With Dike, his paternal kinsman, there was no relationship and no recognition.

After settling down in Lagos and reshaping her identity to fit her new surroundings, Aunty Uju's life was upended by the death of the General, which compelled her to flee to America. A scene on pages 86-87 engages more than an exchange between Aunty Uju and the late General's family. The women's threats of a life of peacelessness in Lagos, the insults of "common harlot" and "prostitute," and Aunty Uju's admission that she had nothing to her name all occurred as a wakeup call (Adichie, 2013, p.86). They are a traumatic experience of how she will later relate to her identity as a Nigerian, thus a shifting in her notion of home and belonging, in other words the marking of the beginning of her displacement.

Aunty Uju was estranged from Nigeria as her home as a result of the trauma of fleeing her home. Thus as Wagner (2016) the migrant refugees adapt the strategy of a native foreign when navigating the third space because they have had negative experience and lack appreciation of their origin country. Aunty Uju became alert and driven with the American dream because she had no other place to call home. For example, she accepted the Americanised version of her name "you-joo", using expressions such as "I know" and using "we", when she explained to Ifemelu upon Ifemelu's arrival in American why it was very hot (Adichie, 2013, p. 104). Thus, showing the strategy of Aunty Uju was to fully assimilate into

American   culture by adapting the language. She formed a native stranger identity, she identified herself as one with her hosting community by using the pronoun "we".

Pages 108–109's conversation between Dike, Aunty Uju, and Ifemelu demonstrates Aunty Uju's assimilation into American culture. Ifemelu saw her auntie in the store changing her accent and temporarily altering her personality when she was around the white Americans. Aunty Uju was mindful of mis-stepping, she knew that children in America have different perceptions of their parents' disciplinary methods, so she only tried to reprimand Dike when she was out of sight of the prying eyes. As found by Wagner (2016), the native foreigners such as Aunty Uju's reconstruction of identity entails increasing adaptation. They attempt at internalising as much as possible while being forced to fight against their cultural roots which are the norms, language, traditions and conventions. For instance, Aunty Uju unbraided and relaxed her hair in the extract on page 119 to modify her hairstyle and hair texture in preparation for a job interview. The fact that Aunty Uju responded that she was not in her native country to Ifemelu's inquiry on whether or not doctors with braided hair were uncommon in America, shows that this was not the case in Nigerians only. The same excerpt highlights Ifemelu reflecting back to the information regarding immigrants' insecurity that she had learned from Obinze back in Nigeria that they turn to exhibit an "exaggerated gratitude" simile to what her aunty was being "the strange naïveté" (Adichie, 2013, p. 119). Thus it is evident that Aunty Uju is constantly changing and losing aspects of her Nigerian or Black African woman identity.

As stated in her own words, Aunty Uju is doing anything to ensure that she survived and actually made it in America. Thus as according to Wagner (2016), the native foraging "is usually aware of the advantages that the new country has, and he wants to fully use them, in order to create a home there" (p. 244). Aunty Uju is not reminiscing about home because home is the place she is trying to establish in America.

4.3.2.2 The nostalgic

Wagner (2016) observed that some migrants do not abandon their roots, but rather work to uphold them in the host country. Ifemelu did not experience the same pressure to adopt an American African identity that Aunty Uju did. She physically left Nigeria, but it is still her native country and home.

Firstly, Ifemelu's is reconstructing her identity in America by reaffirming her Africanness. As the following excerpt demonstrates through her conversation with the salon worker. For instance, on page 10, Mariana the owner of a salon Ifemelu visited last while still in America, did not think twice to identify Ifemelu as a Nigerian and fellow Africa – "Ifemelu fanned herself with a magazine. "It's so hot," she said. At least, these women would not say to her "You're hot? But you're from Africa!"' (Adichie, 2013, p.11). When she was among a group of other African women, she was proud to identify as a fellow. Thus, inclusive of how and who braided her hair. The excerpt demonstrates that Ifemelu and the women in the Salon were Africans who were affected by the transformation of experiencing America but were not at home there, they retained the African identity. She absorbs everything that would give her a sense of her native continent, her African identity.

The nostalgic identity is reconstructed when the migrant subject finds the closest thing to home, a cultural group of the same ethnic collection (Wagner, 2016). However, in the case of Ifemelu, what was closest to home was the African Students Associations (ASA).

> Nigerians, Ugandans, Kenyans, Ghanaians, South Africans, Tanzanians, Zimbabweans, one Congolese, and one Guinean sat around eating, talking, fuelling spirits, and their different accents formed meshes of solacing sounds. They mimicked what Americans told them: *You speak such good English. How bad is AIDS in your country? It's so sad that people live on less than a dollar a day in Africa*. And they themselves mocked Africa, trading stories of absurdity, of stupidity, and they felt safe to mock, because it was mockery born of longing, and of the heartbroken desire to see a place made whole again. Here, Ifemelu felt a gentle, swaying sense of renewal. Here, she did not have to explain herself. (Adichie, 2013, pp. 138-139)

The above excerpt highlights that Ifemelu identified within and among fellow Africans, because of the commonality they carried while in America. It shows a notion of personhood and unity among Africans, regardless of the placement in the African continent, and being away from home. Thus, a oneness birthed out of being at the receiving end of judgement and misconception about one's identity. The above excerpt and the exchange between Ifemelu and Laura on page 162 are deliberate about pointing out the misconception about Africa, a white woman is deemed stunning when she is thin while the image of African is always associated with starving dirty children (Adichie, 2013). However both continents as pointed out by Ifemelu have starving people or although perhaps for some Americans, their "skinniness" is a personal choice (Adichie, 2013, p. 162). By pointing out that the white

woman was being published as the help lender to African children but in actual fact she was suffering the same hunger as they were, Adichie (2013) demonstrates the continuity of Orient representation. Ifemelu's discussion with Laura is an attempt at recovering the African identity. She intentionally highlights that there is really not much of a difference between American and Africa apart from the narrative sold. Therefore, Ifemelu is defensive or fully committed to retaining her roots or core identity as an African by educating about the reality of Africa.

Secondly, in an attempt not to lose her root identity, Ifemelu decided to maintain her Nigerian accent or language. Her strategy was to reject things that will influence her away from identifying as a Nigerian or Black African woman. Ifemelu celebrated or grew proud of her roots. For instance, Ifemelu realised that she had strayed on pages 173–175 as a result of honing her American accent after receiving the praise "you sound perfectly American" from a salesperson (Adichie, 2013, p. 175). It dawned on her that she had adopted a falsified identity that was unflattering to her because she did not want to "sound American" (Adichie, 2013, p. 175). In other words, these two realisations are indicative of her identity shifting into a nostalgic identity.

Ifemelu recognised or caught herself before she could fully assimilate to American culture. The sentence "she begins to feel the stain of a burgeoning shame", highlights an admission that she had succumbed to the notion of Africanism as previously presented through the notion of an Orient. Thus being unrecognisable as African was celebratory while being identified as an African was shunned. She did not want to be identified as an assimilator to the Western culture, or seeking-after an American identity. Retaining her Nigerian accent does not just speak of being proud of Nigeria but it meant everyone could easily identify that she was an African. Ifemelu developed a rejection mentality towards the host nation, just like any nostalgic immigrant would (Wagner, 2016). She simply did not want to belong in America but with her homeland which was Africa or Nigerian.

Thirdly, Ifemelu kept up with the happenings in her home country, she continuously renewed her connection to Nigeria. Ifemelu had begun to feel home sick or displaced in America -

> 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. She scoured Nigerian websites, Nigerian profiles on Facebook, Nigerian blogs, and each click brought yet another story of a young person who had recently moved back home, clothed in American or British degrees, to start an investment company, a music production business, a fashion label, a magazine, a fast-food franchise. She looked at photographs of these men and women and felt the dull ache of loss, as though they had prised open her hand and taken something of hers. They were living her life. Nigeria became where she was supposed to be, the only place she could sink her roots in without the constant urge to tug them out and shake off the soil. (Adichie, 2013, pp. 6-7)

The excerpt highlights Ifemelu's inner sentiments after 13 years of residence in America. She did not attempt at making America home, she was always reflective of her country of origin. Although, her life in America was set up or could be compared to the American dream. She had high earnings, a community, a relationship, and friends, but she still felt she did not belong. She simply did not want to belong there.

Fourthly, Ifemelu encourages Africanism by looking for an authentic African identity. This may be seen in the interaction between her and Aisha, the hairdresser, in the excerpt on pages 14-15. Aisha was speaking to Ifemelu as if an American who had no understanding that Africa is a continent containing a variety of independent states. Ifemelu stresses the importance of avoiding casually referring to Africa as a single state. Thus, there is a common assumption that Africa is one collective state; nonetheless, the excerpt is meant to call to attention the diversity of Africa, which is the true meaning of Africanism. As a result, Africa not only has numerous autonomous countries, but also the states are multicultural. Further conversing also highlights some misconceptions about Africans. For instance on pages 16-17 the conversation shows that Africans differ in opinion, some would rather settle and hustle in America while others may prefer to return home to build Africa (Adichie, 2013), whereby the character of Ifemelu is representative of the many Africans who have returned back to their various states in Africa while Aisha's character is representative of the Africans who will attempt anything to remain in the West. Thus, Ifemelu is similar to other nostalgic hybrids who will return home regardless of the cost as the sense of displacement is unpacifiable.

This again is intentional; the prompting from Aisha is to bring out ideas against the stereotypical ascribed identity to all Africans. The typical understating that educated and accomplished Africans prefer to settle outside the continent and rather only send money to

assist the needs back home. Ifemelu is intentionally refuting the falsified identity of Africa or Africanism. Thus highlights that Africanism is marked by the Occident representation and characterisation as a continent needing light, dark (Oguejiofor & Ezenwa-Ohaeto, 2015).

Fifthly, Ifemelu celebrates her distinct African feature, her hair. For Ifemelu and fellow Africans, hair is message ridden. In AH Ifemelu hair is symbolic of two things which are her childhood memories and her racial identity. This can be seen on page 41 where Ifemelu reminisced on her childhood experience with hair (Adichie, 2013): she was identified as less beautiful because everybody loved her mother's hair. Her mother's hair was often relaxed and when it was finally freed from pink plastic rollers, it sprang free flowing down her back. It was black-black, so thick that it drank two containers of relaxer at the salon, so full it took two hours under the dryer. Her mother was dubbed a crown of glory by her father. Strangers would approach and reach out to touch it reverently after asking if it was her real hair or if she had been Jamaican. It was assumed that only people of foreign descent could account for such abundant hair that did not thin at the temples.

For Ifemelu, hair is the place where she started to self-identify from her childhood. Her hair distinguishes her from her mother's identity, separating her as a unique and different person. Unlike her mother, where there was an ambiguity on whether she was truly Nigerian because of her hair, for Ifemelu, her hair has always been deemed authentic African. As long as she wore her hair in its natural state, her African identity was not in question. For Ifemelu and fellow Africans hair is message ridden not simply a feature but is part of their identity.

The passage on page 40 is not a mere conversation between a hairdresser and a client as was the relationship of Ifemelu and Aisha at that moment (Adichie, 2013). The passage sheds light into the thoughts of Aisha, implying that since Ifemelu was a fellow African woman she would understand her circumstance. On the other hand, Ifemelu is implying that even though Aisha was a fellow African she was least knowledgeable of the African woman identity. The excerpt highlights the dual message of African identity while also confirming that Ifemelu still had the same hair type and texture as she had as a child. Ifemelu is addressing the notion of the African woman identity ascribed through hair and at the same time, also re-establishing her identity as an African woman. In other words, by Aisha stating that Ifemelu's hair was difficult to handle and Ifemelu responding that the hair is not the problem but the method used to

handle it is the problem. She is pointing to the representation of the Black African Woman's hair as a statement of identity derived from the 'white woman' standard of beauty and identity. This is thus a confirmation of Fanon's (1989) Said's (1978a) and Young's (2005) assessment that it is impossible for the Black African as a hybrid to identify outside the scope of colonial given identities or human classification. However, Ifemelu demonstrates that with wisdom and self-appreciation the shift in Black African identities will be re-established. Therefore, the text could be deduced to mean that African hair is conceptualised a certain way but that comes from a place of lacking knowledge.

It seems symbolic that she had sat in an African Hair Salon in America braiding her hair for her return home as she had braided her when she had ventured to America. The passage about the advice from Aunty Uju who was already residing in America is on page 99-100. Ifemelu was instructed on the best hairstyle to wear before she left Nigeria for America, which was "small-small braids" (Adichie, 2013, p. 100). The symbolism in the excerpt is that she seemed to be going back to Nigeria the same person as she had entered America.

Lastly, Ifemelu reconstructed her identity as a Black African woman. Ifemelu had come to an understanding that the term Black man is simply an umbra to the many different Black African man skin tone and hair colour. Aisha's character is representative of the average human being's misconception about the African women's hair colour and type assuming every African is the darkest colour hence Aisha suggested she used braids which is colour 1 equivalent to the blackest colour braids (Adichie, 2013). However, this was one change Ifemelu did not resist in the hosting space because it served as the true acceptance of her African and black woman's identity.

> Finally, Aisha finished with her customer and asked what color Ifemelu wanted for her hair attachments.
> "Color four."
> "Not good color," Aisha said promptly.
> "That's what I use."
> "It look dirty. You don't want color one?"
> "Color one is too black, it looks fake," Ifemelu said, loosening her headwrap. "Sometimes I use color two but color four is closest to my natural color."
> … She touched Ifemelu's hair. "Why you don't have relaxer?"
> "I like my hair the way God made it."
> "But how you comb it? Hard to comb," Aisha said.
> Ifemelu had brought her own comb. She gently combed her hair, dense, soft, and tightly coiled, until it framed her head like a halo. "It's not hard to comb if you moisturize it properly,"

she said, slipping into the coaxing tone of the proselytizer that she used whenever she was trying to convince other black women about the merits of wearing their hair natural. (Adichie, 2013, p. 12)

It is through hair that Ifemelu is confronted with her African identity. However, she does not assimilate to the American standard of beauty as a Black African woman but instead maintains her authentic African identity. This passage demonstrates how Ifemelu connects her hair or identity to both her sense of home and her God-given identity. Thus not only retaining her homeland identity but also further beginning to be celebratory of her origin in its true essence of authenticity. Therefore as Wagner (2016) found, a nostalgic migrant is self-assured, and in an affirming and clear manner promotes the values of his or her place of origin in the host country will have greater opportunities, in the long run, to be recognised and appreciated.

The excerpt on page 458 is the final evidence that Ifemelu strategically reconstructed herself and preserved Africanism in America (Adichie, 2013). A conversation between Ifemelu and Obinze after her return back to Nigeria. Ifemelu was unsatisfied with the mannerism exhibited by children raised in America and she simply wanted if she had children to have manners of a Nigerian. She wanted the child to respect the line between an adult and a peer, thus, to carry themselves with respect when approaching an adult but not simply to self-express (Adichie, 2013). The child also needs to have a defined self-identity or core identity instead of simply identifying from praises or awards by other people (Adichie, 2013).

Even upon her return back to Nigeria, she had still maintained the same view. Nigeria was home and the culture was what she has always wanted to retain and impart to the future generation. This can be seen as an indication into desiring a stronger moral code imparted to her future children, which is at the fundamental to the African identity (Idang, 2015).

4.3.2.3 The synthesis

Migrants might follow or reconstruct their unstable identity strategically assimilating or resisting the Western culture, a sort of hybrid or bleeding of the two strategies (Wagner, 2016). Although the character of Kayode is a foil character, the novel has brought out enough to analyse his character as a hybrid. The excerpt on page 55 is a widow into Kayode's root identity as an affluent hybrid Nigeria. Kayode was raised partially in both Nigeria and England.

Although he studied in Nigeria, he spoke with a British accent and had dual citizenship. Therefore, he had to navigate both the Nigerian (African) and Western cultures. Thus as found by Wagner (2016), hybrid identity reconstructs from multiple backgrounds. While Kayode had been studying inside of African he travelled out of Africa for the holidays – "Kayode came back from a trip to Switzerland with his parents, Emenike had bent down to caress Kayode's shoes, saying 'I want to touch them because they have touched snow.'"' (Adichie, 2013, pp. 65). Thus, Emenike was aspiring for an identity outside of Africa.

Through Ifemelu in the following excerpt Kayode was still considered to be home in Nigeria – "and all her friends were home, even Kayode was home, back on holiday from his American university" (Adichie, 2013, pp. 91-92). It is noteworthy that Kayode visited Africa for his vacations when he was studying abroad. Kadoe's identity is reconstructing or constructing as he strategically navigates or negotiate multiple cultures while attempting to comprehend, synthesise, and blend them (Wagner, 2016). According to Wagner (2016), this kind of synthesis balances the positive and negative aspects of both the origin and host cultures, giving the climber self-assurance and "moderate" acceptance in both. An excerpt on page 222 highlights that in the end, Kayode reconstructs a Nigerian or African hybrid, although he was in America, he had maintained contact with his Nigerian roots. For stance when he met Ifemelu at a mall, he spoke just like a Nigerian – loud and adding "o" to his sentences (Adichie, 2013, p. 222). Although Kayode lived in Maryland and perhaps was comfortable in America he was visiting the grocery store and the mall that made him have a sense of not being disconnected from Nigeria as home, where he met fellow Nigerians (Adichie, 2013, p. 222).

Kayode reconstructs an identity that will give him the benefit of the Western system and remain partially connected to Nigeria. It is in the above passage that one gets to understand that the character of Kayode, is implicated as both a native foreigner and nostalgic. He is partially or equally affiliated with both, and the marking of being identified as a hybrid is because he has to navigate multiple cultures, specifically between African and Western culture.

4.3.2.4 The cosmopolitan

Darieva et al. (2014), found the cosmopolitan strategically forms from the broader human aspirations and cultural self's social competence of a dislocated migrant subject in different

situations. The character of Obinze points towards the cosmopolitan, whereby his personal responsibility and life circumstances affirm his existence (Wagner, 2016).

Obinze is similar to any other cosmopolitan, as defined by Wagner (2016), their identity is centred around their individual identity and not a collective identity. An excerpt on page 280 explores the identity of Obinze as a unique man and not a fellow with other Nigerians being deported back home. The scene during the banishment of Obinze from the UK, which by his admission he was not even trying to fit in with the other Nigerians. Although he was detained, he simply wanted to pass time by reading something – "a book or a magazine or a newspaper" (Adichie, 2013, p. 280). However, he was envious of the men with him and ashamed to be among such African men with a "savoir faire" because he was simply a softy raised on reading bookings while eating cereal (Adichie, 2013, p. 180). The other Nigerian men could simply make new plans by changing their passports and names and he could not do that at all.

Obinze has a unique identity, thus even though he is in a difficult situation alongside other males, he retains his composure. He accepted his situation gracefully and wanted to read a book to unwind, wanting a sense of peace. While others were planning how to avoid deportation, he did not see the value in fighting to stay in Britain. Obinze, seemingly to form an identity by reflecting on his actions (past and present) and planning the future not to repeat the same mistakes.

Wagner (2016) found that the cosmopolitan consolidated experience to prepare themselves for what is to come. Similar to Obinze, reflecting the past and the present to be prepared for the future, Obinze often did not share much but rather observed the situation in order to maintain peace with people around him; however, on page 29, he went against his nature.

> When he was younger, he had admired people with moneyed childhoods and foreign accents, but he had come to sense an unvoiced yearning in them, a sad search for something they could never find. He did not want a well-educated child enmeshed in insecurities. Buchi would not go to the French school; of that he was sure. (Adichie, 2013, p. 29)

Obinze frequently avoids involving himself or upsetting the peace by expressing an opinion. This excerpt is similar to the preceding one, Obinze does not do much but observe the situation and analyse himself and try to see how he will adapt to the future. The above excerpt highlights that through introspection and experience, Obinze paved the way for Buchi's

identity carefully. He wanted to raise a child that would contribute positively to society and have a successful future. According to Wagner (2016), cosmopolitan migrants tactically reflect rather than being idealistic, becoming loyal to their roots, and wanting to retain it. This is a sign that he is caught between two identities and two places - the past and the future - driven by the entanglements of his own growth process. He is not entirely consumed by the past or the present since he is thinking about the future while balancing what might turn out to be the best.

Obinze is a character that is concerned with humanity and the planet, wanting to have a positive impact and for his own being to be in a positive space (Wagner, 2016). This is evident on page 31, the sadness he exhibited after becoming acquainted with Yemi. For Obinze, Yemi's character represented a "true Lagosian", a hustle for a brighter and better future but at the same time a person in need of his assistance to be guided towards the true meaning of life (Adichie, 2013, p. 31). Therefore, meeting Yemi made him reflect on his chosen career path and to dream about a different life such as a "teaching life" or "coach professional table tennis" or simply to "edit a newspaper" (Adichie, 2013, p. 31).

The excerpt above, an interaction between a young journalist and Obinze highlights his quality as a caring and concerned person towards another. He is reconsidering his career path to help the Yemi's and other Nigerians who could not afford a proper education. The term "proper education" could translate to an understanding of a fabricated identity through being Westernised but yet failure to understand one's local society. The above excerpt shows that again Obinze is reflecting on the past and the present, hoping to change the future.

The following is another excerpt that highlights Obinze's concern with other humans and the need to bring a positive influence in his community, to fellow Nigerians.

> The traffic was moving. A light rain was falling. The child beggar ran along, his doe-eyed expression more theatrical, his motions frantic: bringing his hand to his mouth again and again, fingertips pursed together. Obinze rolled down the window and held out a hundred-naira note. From the rear-view mirror, his driver, Gabriel, watched with grave disapproval. (Adichie, 2013, p. 19)

It is also out of common humanity that there is an exchange between him and the child beggar. Although he did not utter a word to the child, he still recognised him as a fellow human being.

The following excerpt of the conversation between Nneoma highlights the identity of Obinze, that he was not the average Nigerian young man.

> He was newly back from England, had been in Lagos for only a week, but Nneoma was already grumbling about how he could not just lie around in her flat reading and moping.
> "Ahn- ahn! *O gini?* Are you the first person to have this problem? You have to get up and hustle. Everybody is hustling, Lagos is about hustling," Nneoma said. She had thick-palmed, capable hands and many business interests; she travelled to Dubai to buy gold, to China to buy women's clothing, and lately, she had become a distributor for a frozen chicken company. "I would have said you should come and help me in my business, but no, you are too soft, you speak too much English. I need somebody with gra-gra," she said.
> Obinze was still reeling from what had happened to him in England, still insulated in layers of his own self-pity, and to hear Nneoma's dismissive question—"Are you the first person to have this problem?"—upset him. She had no idea, this cousin who had grown up in the village, who looked at the world with stark and insensitive eyes. But slowly, he realized she was right; he was not the first and he would not be the last. (Adichie, 2013, p. 23)

Nneoma demonstrates that Obinze was a hybrid and was not really suited for the Lagos struggle or way of earning a living. This excerpt can be connected to the first excerpt where Obinze spoke about how he was not the typical Nigerian and perhaps will never be. He raised too sophisticated a university professor's son but was fascinated by how human beings behave, the affluent among the affluent (Adichie, 2013). The following excerpt shows that it is true Obinze reconstructed his identity in order to make it in the mutated Lagos but again as Chief points out, he was not the typical Nigerian.

> Obinze was not sure what exactly had happened, but somebody had upset Chief, a gap had opened, and as soon as they were alone, he said, "Chief, if there is something I can help you do, please tell me. You can depend on me." His own words surprised him. He had stepped out of himself. He was high on pepper soup. This was what it meant to hustle. He was in Lagos and he had to hustle.
> Chief looked at him, a long, shrewd look. "We need more people like you in this country. People from good families, with good home training. You are a gentleman; I see it in your eyes. And your mother is a professor. It is not easy."
> Obinze half smiled, to seem humble in the face of this odd praise.
> "You are hungry and honest, that is very rare in this country. Is that not so?" Chief asked. (Adichie, 2013, p. 25)

The terms used by Chief to describe Obinze – from a good family, "good home training", "gentleman", and honest, highlight an identity constructed as a cosmopolitan. Thus as highlighted by Wagner (2016), the cosmopolitan is a life condition and individual responsibility both play a significant part. Obinze accepts his entire past, including all of its fragments, paradoxes, and ambivalences; this reality strengthens his capacity for critical thinking and judgement. Obinze similar to any other cosmopolitan, as defined by Wagner (2016) his "centre of identity is in his individual identity and not in a collective one, which defines him".

These Nigeria characters, placed and displaced across the globe can be viewed as an illustration of the African identities. The different labels of climbers/ strangers make up one independent state which is linked to the identities of Africa (Fanon, 1989; Wagner, 2016).`

4.3.3 The synthesis identity of Darling in *WNNN*
Darling's relocation to America came to characterise her as a young woman establishing an identity in a foreign country. She is living a life that is precariously situated. She was struggling with her loyalty to her native nation as well as the advantage that America was giving her, thus constructing a hybrid identity both a native foreign and nostalgic (Wagner, 2016).

The nostalgia as illustrated in the excerpt below, as America and the reality of being away from home began to sink in, Darling began to value her time in Zimbabwe. She inquired from her Aunt Fostalina – "I want to go home and visit just for a little while, to see how my friends and Mother and Mother of Bones and people and things are" (Bulawayo, 2013, p. 185). The passage highlights that Darling had formed a core identity or roots in Zimbabwe or Paradise and was reflecting on it as she tried to navigate her stay in America. This is also evident in the way she reacted upon receiving guavas from home she was mesmerised. She stated that it was "like I've never seen a guava before", "the smell hits me where it matters" and it went to her core (Bulawayo, 2013, p. 185). She remembered her life in Zimbabwe due to the guavas sent from home, thus the memories created while stealing guavas back home. She indicated that her aunt had no idea that each time Darling took a bite, she leaves the house, Kalamazoo, and Michigan, leaves the country altogether and finds herself back in her Paradise, in Budapest (Bulawayo, 2013). The word she used, "my Paradise", is not only reflective of the

deep connection she had with her time in Paradise but also speaks of her displacement in America (Bulawayo, 2013, p. 186).

This could be filed away as mere childhood memories because she is hoping to go and return to America, however, the excerpt on page 191 shows that she had sworn her allegiance to her national identity. She stated, "in America, roads are like the devil's hands" and "like God's love" thus reaching all over the place however, they were not reaching where she needed to be, that is to her "home" (Bulawayo, 2013, p. 191). Therefore as Darling has clarified, she had two concepts towards the notion of home, which were her house before Paradise and home in Paradise – "home one and home two" (Bulawayo, 2013, p. 191).

> Home one is best. A real house. Father and mother having good jobs. Plenty of food to eat. Clothes to wear. Radios blaring every Saturday and everybody dancing because there was nothing to do but party and be happy. And then home two – Paradise, with its tin -tin- tin (Bulawayo, 2013, p. 191).

Darling's sweet reflections on her life before coming to America convey a sense of nostalgia for her former identity and the necessity of maintaining it. In other words, she struggled always to remember herself in America rather than trying to forget where she had come from. Darling realised at that point that she was stuck in America wishing she could go back to the days before the shift and her relocation from Zimbabwe had taken place. She therefore identifies with these recollections of the past, such as eating guavas, while in America. Reminding her of the empty space she wishes to fill, but she is unsure when that would be possible.

A passage on page 204 demonstrates Darling's longing for home and her treasured attachment to anything related to it. It also serves as evidence that Darling was conscious of her hybridization in America. The passage is a phone call conversation between Darling and her mother in Zimbabwe - "I start to call her crazy but I hold it and tell myself that it is one of the American things I don't want to do, so I just roll my eyes instead" (Bulawayo, 2013, p. 204). Darling would wish to retain part of her Africanness while accepting some aspects of assimilation to American culture.

From a passage on pages 224-225, Darling and her American friends took a trip to the mall. Darling yelled out loud "My Lamborghini, Lamborghini, Lamborghini Reventón!" to which

Marina, her friend issued rebukes by asking what was wrong with her and cautioning with a question "Do you know how much that costs?" (Bulawayo, 2013, p. 224). Darling was baffled to find out that a car costs a couple of millions in America. She stated, "The thing is, I don't want to say with my own mouth that if the car costs that much then it means I'll never own it, and if I can't own it, does that mean I'm poor, and if so, what is America for, then?" (Bulawayo, 2013, p. 225). Darling was also aware that if she had been with her friends from Paradise the trip to the mall would have been different – "If Bastard and Stina and Chipo and Godknows were here, they'd be screaming and teasing and howling with laughter and dying now" (Bulawayo, 2013, p. 225). As seen in the text excerpt up top, Darling is reconstruction and identity while getting implicated by multiple backgrounds, thus becoming a hybrid, not solely assimilating nor resisting but attempting at juggling both.

Nonetheless, Darling reconstructs her identity at the border areas because it offers opportunities to improve one's life, thus she is aware of the advantage of living in America and adopting the American culture (Kastoryano, 2018; La Barbera, 2015). The excerpt below highlights the advantages each space has to offer.

> If I were at home I know I would not be standing around because something called snow was preventing me from going outside to live life. Maybe me and Sbho and Bastard and Chipo and Godknows and Stina would be out in Budapest, stealing guavas. Or we would be playing Find bin Laden or country-game or Andy-over. But then we wouldn't be having enough food, which is why I will stand being in America dealing with the snow; there is food to eat here, all types and types of food. There are times, though that no matter how much I eat, I find the food does nothing to me, like I am hungry for my country and nothing is going to fix that. (Bulawayo, 2013, p. 153)

Both the American way of life and Zimbabwean life provides something, and Darling is aware of both the positive and negative aspects of both the host and native cultures. She therefore tries to combine them in an effort to gain some sort of benefit.

4.4 Challenges in negotiating third space identities

Hybridisation is a transient process that is framed in a specific instant when a mutant seems novel and unique (Stewart & Stewart, 2018; Wagner, 2016). Hybridity within a third space should be understood as a continuous mutation of the mutated/ hybrids (Stewart & Stewart, 2018). Therefore, a selfhood is made up of constant changes that incorporate the subject's indeterminist (Lee, 2020). However, according to Orientalism discourse, a civilisation that has developed a narrative of the "Self" and the "Other," is implicated in the third space

(Gulfusarak, 2014; Hamdi, 2013; Loomba, 2015; Moosavinia et al., 2011). As a result, hybrids emerge within social institutions that are binary and rife with outdated preconceptions about an inferior and primitive East (Gulfusarak, 2014; Hamdi, 2013; Loomba, 2015; Moosavinia et al., 2011). This section focuses on the difficulties that the hybrids are having adjusting to the hosting space as migrants in the third space.

4.4.1 Tambudzai's Third space identity in *TBN*

Wagner (2016) found that a native foreign is compelled to struggle against his/her cultural roots, which implies the ensuing alienation from their place of birth, along with its standards, language, customs, and traditions. Thus, the native stranger acculturated to the hosting space acclimatise to the new environments, however, reconstruction of any identity is highly influenced by the root-identity (Ackermann, 2012; Marotta, 2020).

A passage at the end of the book highlights that one of Tambudzai's challenges was a double consciousness, an attempt at carrying forth the notion of 'Ubuntu' in a western dominated culture. She stated, "I had forgotten all the promises made to myself and providence while I was young concerning carrying forward with me the good and human, the unhu of my life" (Dangarembga, 2006, p. 246). In other words, the concept or understanding of the philosophy of 'Ubuntu' she was attempting at was irrelevant to her new found environment and unattainable. Therefore, later she noticed she "had not considered unhu at all" rather she drowned in her "own calamities" or rather she attempted at picking herself up after high school (Dangarembga, 2006, p. 246). Nonetheless, she remained displaced, thus not belonging anywhere. As she had stated – "So this evening I walked emptily to the room I would soon vacate, wondering what future there was for me, a new Zimbabwean" (Dangarembga, 2006, p. 246).

Tambudzai developed a nomadic identity by fighting her root identity and assimilating to the Western lifestyle. In other words, Tambudzai assimilated to the Western culture, however due to her African core identity will remain a stranger in the hosting space. As a "native foreigner", Tambudzai entirely concealed her roots because the host community did not sufficiently value her achievements, which resulted in self-abnegation (Wagner, 2016).

The strategy to portray and carry forth the philosophy of Ubuntu was impossible because she failed to recognise that she is hybridised and that is projected onto her society (Chitumba,

2013). Therefore, the following excerpt highlights that Western individualistic culture does not accommodate Ubuntu.

> 'No, I won't! And who's going to make!' I found it very strange that I was shouting such undisciplined words in spite my recent acceptance of unhu, but even stranger was how I enjoyed it. …I was distressed and could not see how the fight had happened when I was so taken up with making sure I had enough *unhu* to behave in the right manner. …for *unhu* did not accommodate furious emotions of any sort. *Unhu,* as we knew it, required containing, and even negotiating and renegotiating passion. …Then you came up against a pane, as of glass, through which you saw *unhu* was dysfunctional. … Unhu did not function, unless the other person was practising *unhu* also. Without reciprocation, *unhu* could not be *unhu*. … (Dangarembga, 2006, p. 107-119)

Ubuntu mutates into complexity to offer different meanings depending upon different social context (Chitumba, 2013). Thus, to mirror the multiplication and shifting nature of her society and relationships (Chitumba, 2013). This might be interpreted to suggest that Tambudzai has to not only reconstruct her identity. She needed also to find a way of redefining or adapting Ubuntu for her newfound society.

The challenge of hybridisation comes from the fact that defining one's identity involves both making oneself and recognising oneself in the social world. The ramification of Africa being, that which is not the West, Western culture maintains power and marginalises Africanism. The following excerpt highlights the implication of reconstructing an identity as implicated by Orientalism, the binary of human categorisation. Thus, confirming Fanon (1989) idea that a black man's identity is ever reflecting back to a white person and has no room to 'self' construct nor identify.

> Here is the question for Bougainvillaea, and all the other white girls there was, after Ntombizethu had touched it, would the chocolate be still edible? Under our circumstances, poor Bougainvillea's options were limited. If she dragged the container out of Ntombi's reach she could be blamed for being stingy, or even worse, a racist. (Dangarembga, 2006, pp. 39-40)

The above excerpt brings forth three things: the stereotype categorisation of blacks as inhumanness, the ascribing of the black identity by the othering and a yearning for acceptance or belonging in a western dominated world or system. The choice for Tambudzai and fellow African girls is assimilating or resisting the othering offered by the white superior identity. The Black African individuals depicted in TBN demonstrate a disparity between Western and

Eastern identities from the partially shared history. The portrayal of assigning any identification in the subsequent extract is similar to that in the preceding, with the self-seeking to identify but often is implicated by the social system setup.

> 'Look at them,' said Bougainvillea, gazing first at my hand as it hovered over the butter dish, then at Ntombizethu's. … 'They've both got such fine hands. Look at those amazing fingers!'. As I saw it, she looked more pointedly at Ntombizethu's than at my extremities. This did not me any good at all, bring on another slash of jealousy. … 'You know what, Trace!' … 'It's not just those two! Have you noticed? It's all of them!'… 'Just look at the shape of the nail, and that crescent, it's a perfect half-moon! Isn't it wonderful!'… Ntombizethu wiggled her fingers. 'Thanks, Bo!' she used the diminutive easily. 'Thanks. Hey! Do you mind? Can I have some Nesquik?'… Poor idiot, having to behave like that, I think with a mixture of annoyance at her for being an idiot and superiority at the sometimes having my own chocolate powder. … Go on, have some, too' Bougainvillea offered me. She was looking, as she spoke, upon the Nesquik carton which no one was now touching, … My classmate who had just spoke was looking at me with some urgency and pleading of her own. You didn't really play with white girls, but you had these moments of interaction. I debated whether to pull the tin over. I was still preoccupied with the issue of dignity. Upon considering this command to consume, though, I could not make up my mind what in this case constituted a proper sort of personhood (Dangarembga, 2006, pp. 37-43)

The human subject as a social being is embedded in the notion of belonging, however, the challenge in navigating third-space identities is the hybridisation process forged as set in root-oriented identities for framing identity (Ackermann, 2012; Ang, 2003b; Gandana, 2008; Marotta, 2020; Voicu, 2011). The human subjects navigate the third space, rejecting or assimilating to obtain the best result at that moment. It creates strangers because human subjects need both to survive and at the same time to belong. Wagner (2016) found that the constant readapting is accompanied by the denial of or contention with one's root or origin culture, its norms, language, traditions and conventions. It is so because the hybrid is aware of both the disadvantages of the origin and the advantages of the hosting space. Thus, confirming Fanon's (1989) idea that a black man's identity is ever reflecting back to a white person and has no room to 'self' construct nor identify.

Navigating third space identities is challenging because the third space becomes a field play for superiority, which can go either way.

> 'I have seen you!' It was the matron. …'It is in this toilet you are meant not to be sitting!' she cried. … How absolutely awful it was! I who, unlike a lot of the other girls in my dormitory, had sat on flushing toilets at an early age now being humiliated in this fashion! It was so horrible I could not comprehend how it happened. I could believe I had behaved in such a silly fashion

that resulted in my being caught, as it were, in flagrante. Because of this behaviour of mine the black mark was entered against my name. The horror of not making the honour roll, of not being honourable, loomed. (Dangarembga, 2006, p. 67)

The excerpt provides a hierarchy of identification as known during the colonial era in Africa. The dominant identity frequently transforms into the preferred identity. Africans rank below the white people, thus superior to Blacks. Nonetheless, Tambudzai is asking for creation of an identity that speaks of individualism but the problem with hybridisation, identities are not only framed in moments but as well are labelled into types.

Hybridisation does not account for selfhood or individualism but projects the self onto a community. However, the self and other relationships become ambivalent, slippery and a paradox since the other is both repudiated and desired (Gandana, 2008). Therefore, Tambudzai became a stranger among her fellow Black Africans. Similarly, in the white community because of some shared history but not having the entire commonality with them. The whites saw her as a lesser being and for the westernised blacks such as Babamukuru - she was lacking academic achievement. To the unhybridised black such as her mother and sister, she was superior. Therefore, the result was a hybrid with a sense of displacement. In the village, firstly her mother did not see her as her own daughter – "'Oh, you wekuchirungu! Do you still like matumbu, Tambudzai! Can you white people eat mufushwa with peanut butter?'" (Dangarembga, 2006, p. 7). This does not directly translate that Tambudzai was physically a white person but rather her behaviour was influenced by or she was knowledgeable of the coloniser's cultural system and language.

4.4.2 Third space identities in AH
Wagner (2016) found that in the face of globalisation, in the Western society, the human subject is permanently reconstructing selfhood by adapting to new things or being confronted with new social influencers. The migrant needs to start life from scratch, preserve human relationships, become incorporated into a new social setup with new social influencers but still remain a coherent being (Wagner, 2016).

Sometimes an identity forms subconsciously, not anticipated, organically and unplanned for where one finds themselves thinking they are behaving naturally however the environment his behaving strangely (Wagner, 2016). A passage on page 55 highlights the identity of Kayode as a hybrid of Nigerian (African) and British identities, spending every vacation in England and

speaking with a British accent while schooling in Nigeria (Adichie, 2013, p.55). In other words, he is not at home in either of the countries. Similarly, on page 222 when he finally relocated to America, he would speak in a Nigerian accent when he encountered fellow Nigerians. Thus, the synthesis or hybrid is ever displaced, unable to feel at home with mixed feelings in both cultures as a native and of foreigner, however, not being accepted fully as native anywhere. The assimilation to the Western culture reduces the African identity but because Africa identity is their root, they can only partially identify with the West. For example, Kayode's character as hybrid readapt himself to his environment however when he had finally migrated to America, he was referencing Nigeria as home.

Often the migrates when navigating the third space will not belong entirely, as much they share the present with the native, they did not share the past (Wagner, 2016). For example, Aunty Uju as a native stranger in Lagos, Ifemelu could not reconcile her two identities. As portrayed by the excerpt on page 76, Ifemelu still reflects on Aunty Uju as a village girl who had arrived in her home from the rural areas of Nigeria.

Although Aunty Uju has completely assimilated to Lagos, Ifemelu remembers her as a village girl. In an attempt to belong and to be accepted in the hosting, the native stranger as a process of assimilation sheds their root identity.

> Later, she said, "I have to take my braids out for my interviews and relax my hair. Kemi told me that I shouldn't wear braids to the interview. If you have braids, they will think you are unprofessional."
> "So there are no doctors with braided hair in America?" Ifemelu asked.
> "I have told you what they told me. You are in a country that is not your own. You do what you have to do if you want to succeed."
> (Adichie, 2013, p. 119)

Aunty Uju is aware of both her disadvantage as a foreigner in the hosting environment and the benefit the environment is providing her. As Ifemelu reflects on her Aunt's identity she is noticing not only the changes but the strategic change. Aunty Uju always has to play for the advantage in the hosting space, thus, to strategically reconstruct in order to benefit as best as possible in her environment.

> There it was again, the strange naïveté with which Aunty Uju had covered herself like a blanket. Sometimes, while having a conversation, it would occur to Ifemelu that Aunty Uju

had deliberately left behind something of herself, something essential, in a distant and forgotten place. Obinze said it was the exaggerated gratitude that came with immigrant insecurity. (Adichie, 2013, p. 119)

However, as Wagner (2016) found, the native stranger's constant reconstruction of an identity as an assimilation process to the hosting culture creates an unstable identity and they will never be a true self. Therefore in the desire to improve the condition of life, with migration, it's not only the self that is implicated but the social structure too (Kastoryano, 2018; La Barbera, 2015). Therefore, multicultural societies are being enacted everywhere, and readapting them will be simulated every now and then.

The nostalgic identity faces challenges when their Africanism identity or root identity come into question in the hosting space. For example, for Ifemelu the challenge of reconstructing an identity as an African (Black), Nigerian woman in America was having to confront and being confronted with the notion racial identity. On pages 203-209, Ifemelu like Aunty Uju had to face the reality of the meaning of hairstyles and hair texture as a condition of employment (Adichie, 2013). It was contrary to her encounter as a child growing up in Nigerian on page 41 being under the shadow of her mother's hair, in Nigerian racial identity was subtle. In America she had only two options: to assimilate to the identity being ascribed or to resist but either way she stood to lose something. Thus, either her selfhood or encounter the wrath of discrimination.

The excerpt is evidence that race identity is integrated in the social system and African states and African subjects will continuously be confronted by it. The notion of hair then is not simply a feature of the body but symbolic of racial identity and representation for Black African women. The American society highlights a change in the way Black Woman's African identity is being reconstructed and the challenge it poses in a hybrid space.

A passage on page 202-204 which is a conversation between Ifemelu and Ruth when she was preparing for an interview. Ifemelu was advised to "lose the braids" and also to straighten her hair which was the only option for her to have a shot at lending the job (Adichie, 2013, p. 202).

"My full and cool hair would work if I were interviewing to be a backup singer in a jazz band, but I need to look professional for this interview, and professional means straight is best but

if it's going to be curly then it has to be the white kind of curly, loose curls or, at worst, spiral curls but never kinky." (Adichie, 2013, pp. 202-204).

As Ifemelu found out the racial identity has been institutionalised and she is unable to find a job unless she shed a part of herself. She had to assimilate to both the image and the identity that society was ascribing to her. In other words, the change in the hair textual and style does not only speak of the physical change but mentally and psychologically, she had to readapt herself to the hosting space. The excerpt above is Ifemelu's preparation for her own job interview; she had to adhere to the standard of professionalism which warrants changing both her hair style and texture. She had to adapt a hair-style that was an acceptable norm for the business industry.

Although she had relaxed her hair and was accepted for the job, her results were not the same as Aunty Uju's who had entirely assimilated to an American identity. Aunty Uju has made up her mind that black women's natural hair was unprofessional - Aunty Uju scoffed "Okay, you can speak English about it but I am just saying what is true. There is something scruffy and untidy about natural hair." (Adichie, 2013, p. 217). For Ifemelu, hair texture change meant she was giving up a part of her root identity or a sense of authentic Africanness. Therefore, often the third space, although the hybrid tries to avoid the new influences, by concentrating only on the origin, culture change still infiltrates (Wagner, 2016).

It is out of the loss and having to cut her hair that she had formed an identity as an activist for black women (natural hair) by joining a group of black women with the same ideas. She also became an activist for the black race in general with her blog (ex-blog). She used to blog for "*Raceteenth or Various Observations About American Blacks*" (Adichie, 2013, p. 4). It is out of the blog she started making a living in America, which is perhaps a statement that one could still thrive as an immigrant in a foreign hosting space even when they retain their root identity.

However, being aware of racial identity and nostalgic toward her Africanism has also led Ifemelu to becoming an outsider in the town she was residing in, in Princeton while she was studying in America. The following passage highlights that Ifemelu did not attempt at making Princeton her home but rather endured the place and the displacement eventually gave way to homesickness.

She liked taking deep breaths here. She liked watching the locals who drove with pointed courtesy and parked their latest-model cars outside the organic grocery store on Nassau Street or outside the sushi restaurants or outside the ice cream shop that had fifty different flavours including red pepper or outside the post office where effusive staff bounded out to greet them at the entrance. She liked the campus, grave with knowledge, the Gothic buildings with their vine-laced walls, and the way everything transformed, in the half-light of night, into a ghostly scene. She liked, most of all, that in this place of affluent ease, she could pretend to be someone else, someone specially admitted into a hallowed American club, someone adorned with certainty (Adichie, 2013, p. 3-4).

Therefore, regardless of maintaining a root identity as new knowledge enters, the self inevitably readapts. The excerpt highlights that there is a mixture of cultures in Princeton, especially the food influence such as 'sushi'. However, Ifemelu has to pay penalties not just for her Black African woman identity but also for the new found identity of being racially categorised as the minority.

But she did not like that she had to go to Trenton to braid her hair. It was unreasonable to expect a braiding salon in Princeton—the few black locals she had seen were so light-skinned and lank-haired she could not imagine them wearing braids—and yet as she waited at Princeton Junction station for the train, on an afternoon ablaze with heat, she wondered why there *was* no place where she could braid her hair. (Adichie, 2013, p. 3-4)

Although Ifemelu had wondered why, deep down she knew and actually understood why for her as an authentic Black African woman she was unable to find a salon in Princeton for her hair texture, thus, due to a social setup and structures, this puts the human subject in a position where they are confronted with new identity labels. This results in a destabilisation of the self that the being has to navigate and offer meaning to and for every category. Similarly, the passage on a conversation between Ifemelu and Aisha on page 12, although it is simply about dressing a Black African woman's hair, speaks volume on the environment categorisation of identity. Hair texture and hairstyle too offer a form of identity that Black Africans have to contend with. Thus, in the Western culture and society, African identity still retains the stereotype of being secondary to the Western superior identity. In other words, the challenge of a nostalgic strategically formed identity is that it will eventually place the human subject in a place where their root identity is discriminated against.

On returning to Nigeria, Ifemelu has to reorient herself, not just because she had left but because she had acquired new knowledge on identification in America which did not really apply to Nigeria. For instance, in a telephone conversation with Curt on pages 475-476, she

informed him that she stopped blogging about race. She stated, "Race doesn't really work here. I feel like I got off the plane in Lagos and stopped being black" (Adichie, 2013, p. 475-476). This is indicative of the fact that identity or hybrid identities in general are environmental and situational, hence Hall (1994) argues that they are inclusive, even in a mutating state. Even though Ifemelu is no longer implicated by the Black African man identity in Nigeria as she had been in America, she will still need to reconstruct her Nigerian identity. However, she will never be able to return where she had been before she had left for America. The conversation between Curt and Ifemelu, highlights that for Ifemelu being in a black dominated country or in an African country did not offer the same missing on her African identities as experienced in America. The very setup, as a returnee to Nigeria, she had to deal with a new difference, the take from America and that given by Nigeria and at the same time her new selfhood.

A passage on the conversation between Ifemelu and Doris on page 405, as fellow returnees, highlights that no matter how much Ifemelu fought to retain her identity with knowledge, change is inevitable (Adichie, 2013). Both Doris and Ifemelu did not appreciate the native Nigerians as represented by the character Zemaye's reference of a "toilet" as a "bathroom" (Adichie, 2013, p. 405). The conversation confirms that Ifemelu who had left Nigeria to America, is not the same Ifemelu who had returned thirteen years later. In America, she strove to keep her African identity as defined by the authenticity of her hair and she has retained her identity, but in Nigeria there is a different angle to it. This could be deduced from the passage on page 415, when Esther informed Ifemelu that her hair was messy or "jaga-jaga", although Ifemelu had considered her hairstyle to be "an attractive twist-out style" (Adichie, 2013, p. 415). Thus, Ifemelu has to find a new way to redefine not just the standard of beauty but to reclassify herself in Nigeria. Similar to her stay in America, she retains her displacement states even though she was back home.

> She chatted with Bisola and Yagazie, both of whom had natural hair, worn in a twist-out, a halo of spirals framing their faces. They talked about hair salons here, where the hairdressers struggled and fumbled to comb natural hair, as though it were an alien eruption, as though their own hair was not the same way before it was defeated by chemicals.

> "The salon girls are always like, 'Aunty, you don't want to relax your hair?' It's ridiculous that Africans don't value our natural hair in Africa," Yagazie said.

"I know," Ifemelu said, and she caught the righteousness in her voice, in all their voices. They were the sanctified, the returnees, back home with an extra gleaming layer. (Adichie, 2013, 407-408)

The above excerpt is an interaction between Ifemelu and fellow returnees who were now having to work almost the same way they have fought in America to wear their hair natural. The natural hairstyles applicable in America were now not relevant to Nigeria and the concept of natural hair is still shunned, although this time by fellow Black African women. In other words, the racial identity or the Black African man identity still retains the status code of inferiority as was placed up in the nature of Orientalism. As reflected in the identity of Ifemelu there is a mutation in an environment and a gap between her encounter in America and the home she had returned to. However, both environments result in a sense of her being a stranger. As a result, Ifemelu was not welcomed in America and was required to adopt the provided identity. Her return to Nigeria had a similar impact, even though she did not see it that way.

A cosmopolitan character like Obinze demonstrates that their reconstruction of identity is greatly influenced by both their living circumstances and their sense of personal responsibility (Wagner, 2016). An excerpt on page 453 is about a conversation between Obinze and Ifemelu, which highlights that Obinze carried a sense of responsibility towards his marriage even though he was ready to give it up by stating that Ifemelu was the woman he loved and that will not change (Adichie, 2013). Obinze was attempting to be at peace with the decision of leaving his marriage for Ifemelu. However, he finds himself in a position where no matter the choice he will end up making he will destabilise some sort of peace. For Obinze, since he is not fully rooted in an identity, means that the circumstances and responsibilities are the influencer and destabilisation of peace and then this means the displacement of some sort to selfhood.

The cosmopolitans, since they do not belong to a category, contradict the idea of loyalty (Wagner, 2016). Hence, Obinze is conflicted by who to choose between Ifemelu and his wife. Similarly, when it came to chief – "He sometimes wondered if Chief would one day ask something of him, the hungry and honest boy he had made big, and his more melodramatic moments, he imagined Chief asking him to organise an assassination" (Adichie, 2013, p.27).

Obinze's utmost goal is to be at peace within himself and with others. However, the two-excerpts highlight Obinze's search for clarity on how he should readapt himself or conduct himself in both circumstances. A cosmopolitan is often confronted with circumstances that are life altering because of mutation outside their own control, therefore forced to assimilate or resist the social influencer.

The challenge of reconstruction of a hybrid identity regardless of assimilating or resisting the new culture for a modern hybrid (such as Kayode, Aunty Uju, Obinze and Ifemelu among others), means that the third space society is implicated by orientalism, which is white supremacy or social class. They reconstruct as a reaction to a space; their identities are framed by time and in time. Migration does not occur in a vacuum; people movements affect both the place left behind and the new place inhabited, thus affecting the structure of the society (Clark, 2020).

4.4.3 Darling's Third space identity in *WNNN*:
Hybridity is marked by displacement, positioning rather than actually being composed by mixing of cultural forms, thus encapsulated in the otherness (Voicu, 2011). Back in Zimbabwe Darling was yearning for America and when she had relocated to America, she found Paradise to be home. Thus as she states, "if I were at home", "maybe me and Sibho and Bastard and Chipo and Godknows and Stina would be out in Budapest stealing guavas. Or we would be playing Find bin Laden or country-game or Andy-over" (Bulawayo, 2013, p. 153). Therefore, the change in the environment certainly meant a shifting or destabilisation of identity, thus being away from home created uncertainty or disrupted Tambudzai. However, she understood the implication of both environments as Paradise equals scarcity of food while American equals abundance of food.

> But then we wouldn't be having enough food, which is why I will stand being in America dealing with the snow; there is food to eat here, all types and types of food. There are times, though that no matter how much I eat, I find the food does nothing to me, like I am hungry for my country and nothing is going to fix that. (Bulawayo, 2013, p. 153).

The above excerpt demonstrates that the environment actually has a direct implication on how a migrant individual has to be intentional or calculative. Darling is reconstructing an identity as both a native stranger and nostalgia, thus caught up in between American and

Zimbabwe. Therefore, the third space is marked by the difference played out by the advantages and disadvantages, she was between a rock and a hard place.

The national identity becomes the core identity for the foreign migrant, as strangers from the home country become family but not the self-identity.

> The onliest time that it's almost interesting here is when Uncle Themba and Uncle Charley and Aunt Welcome and Aunt Chenai and others all come to visit Aunt Fostalina. I call them uncles and aunts but we are not related by blood, like me and Aunt Fostalina are; I never knew them back home, and Uncle Charley is white, for instance. I think the reason they are my relatives now is they are from my country too- it's like the country had become a real family since we are in America, which is not out country. (Bulawayo, 2013, p. 161)

The above excerpt shows that her Aunt's friends are people that have become their family members in America. They are not blood related to them but they have come to be bound together because of their identical factor, being migrants from the same nation state. It is also the national status that implicates her in America.

Darling, among her peers at school, stands against the brutality of bullying and was forced to reconstruct her identity to fit in. A passage of a teenage Darling starting to apply make-up and even though she did not recognise herself she states, "I've decided that come fall, this is the face I'm taking to Washington Academy" (Bulawayo, 2013, p. 165). In other words, Darling decided to assimilate to some aspects of America. She gave in to what others wanted her to identify as, due to the relentless teasing that she endured when she had first arrived newly from Zimbabwe or as a typical African. Darling, a foreign student in an American school, experienced bullying based only on her nationality or African identity.

Darling felt pressured to alter who she was in order to blend in with the other student. At an American school, Darling discovered that she will always face bullying for the things she could not alter even after making the necessary changes. The human subject is occasionally pushed and coerced into reconstructing themselves in the third space. The societal structure drives the teenager to assimilate rather than celebrate her differences, however, with an element of her Africanism, she still wanted to maintain even as she benefited from the American knowledge. Thus, her identity was strategically crafted but this was, however, marked, by displacement because of her core identity. In other words, for a hybrid in the third space the

root identity often comes into conflict with the mutating fluid identity. Therefore, it is impossible to retain both home and the hybridise hybrid at the same time. Similarly, for African subjects such as Darling when removed from the Black Africa centred environment the African identity in general is always at the centre of dissimilatory acts.

4.5 Chapter summary

The chapter analysed the data that was obtained from each of the three novels. It addressed each novel individually, engaging the diasporic hybrid, as well as double and ambivalent identities. It engaged the strategic construction of four different types of strangers' identities exhibited by climbers and highlighted the challenges faced in negotiating the third space, the ramification of constant shifting boundaries and social influencers on identities. The findings and recommendations are addressed in the following chapter.

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

Chapter five is the last chapter for this study. It serves as a presentation of the findings summary, conclusion and recommendations. The study was based on the research topic: Entwined Identities: A comparative study of *Americanah, The Book of Not* and *We Need New Names.* The analysis responded to the following study objectives:

- to analyse the construction of hybrid identities in the characters from the selected texts;
- to explore the strategies used by the characters to embrace the traditional and modern identities; and
- to compare the challenges that characters face in negotiating their identities

5.2 Summary of findings
5.2.1 Objective 1: Construction of hybrid identities

Firstly, the formation of an African human subject core or root identity is a state of being (Coulmas, 2019a; Huang & Carspecken, 2013; Metin, 2020). A body locatable within a social system such as a place of birth, a family, a town, or a nation, which leads to the creation of categorisation or organisation of identification labels (Coulmas, 2019b; Stets & Burke, 2014; Tsakiris, 2017). Therefore, identity is bestowed upon them by virtue of birth and the circumstances surrounding their birth. Thus, the expectation and purpose of one's birth in their social environment is the first factor that influences identification. Individuals then enable and disable the socially influenced identities as they struggle to fit in and strategically involve themselves. Therefore, Africanism as portrayed by the characters such as Tambudzai, Ifemelu, Obinze, Aunty Uju and Darling is an identity directly linked to family history and obligations.

Secondly, the hybrids are because of the social influencers' mutation and progression, which are made up of the daily activities linking to the global village (Gandana, 2008). The identities of modern African children or subjects are often similar to that portrayed by the characters such as Aunty Uju, Ifemelu, Obinze, Darling, Dike, Buchi, Emenike, Kayode and Ginika. They are not simply forming identities but identities are constructed purposefully. Identification

then is implicated by the political, economic and historical forces of society which translate from class, ethnicity, citizenship and nationality or dual national access.

Thirdly, there is always a double consciousness, being aware of the native identity and implicated by it but not fully submerged into it. The African human subject reconstructs to adapt himself or herself to new spaces but remains rooted or implicated by the history of family or social system, thus his/her parents' or ancestors' identity. Therefore, the hybrid is not only organically forming but consciously forming (Bakhtin, 1981; Wagner, 2016). Therefore as found by Kesbi (2017) because of the "glorification" of Western identity, the West still retains superiority over East as the desired identity. Hence as portrayed by the three novels in this study, the African characters often want to identify with the knowledge of the western culture, as that is deemed superior.

Finally, the African forms as hybrids are projected onto the Western identity, as the orient implicated by racial identity and history (Bhabha, 1994; Fanon, 1989; Said, 1978a; Young, 2005). This is a confirmation of Young (2005) findings that it is impossible to discuss hybridisation outside the scope of racial identity. Racial identity is associated with the origin of hybridisation as long as ethnicity or nationality, and particularly Africanism, are involved. Therefore, all three texts offer proof that the building or reconstruction of the identity of the Black African man inevitably involves racial identity. Consequently, the orient retains "an integral part of European material civilisation and culture" (Said, 1978, p. 2). Thus, hybridisation is a mutation of colonial orientalism, the African is still mirroring or mimicking the West for identity.

5.2.2 Objective 2: Strategies used to embrace traditional and modern identities
The third spaces represent the individual human subject identity through assimilation or resistance to change. Contrary to Yazdiha (2010), the hybrid consciousness does not defy the imposed limits of race but still is entangled by the boundaries of racial consciousness. Thus, human subjects as observed by Wagner (2016), are marked by displacement and belonging and it is out such a place that forms of divergent are formed among migrants. Thus, there is no single label to African migrants but rather strands of strangers are identifiable. Therefore, as first observed by Fanon (1989), there are two strands of strangers as "in every country of the world there are climbers", "the ones who forget who they are," and, in contrast to them,

"the ones who remember where they came from." (p. 34). Wagner (2016) has then established four strangers forming in the third space, and the reconstruction into such strands is because of contact between the West and East culture as first observed by (Bhabha, 1994). However, Wagner (2016) found that the hybrid type is because of the difference in attending to cultural identities in a hosting space.

Firstly, the hybridisation process is marked by navigating displacement and positioning rather than actually being composed by mixing of cultural forms, thus encapsulated in the otherness but not celebratory of it (Voicu, 2011; Wagner, 2016). Hence, in a host space, the strangers face a sense of double conscious, becoming native foreigners, nostalgic, hybrids or cosmopolitan because of their reason for being in such a space (Wagner, 2016). The climbers either assimilate to modern identities or resist attempting to retain their traditional identities. The characters' decision for assimilation is often for financial advantages in the hosting space and influenced by trauma associated with the place of origin. On the other hand, resistance is due to the notion of home and away, where the characters have established roots in the place of origin, thus attempting to retain and maintain a stabilised identity that is not transformed by the hosting space.

Secondly, the human subject endlessly reconstructs parallels to influencing influencer, the social factor, hence the hybridisation process is reactive and not proactive. The characters from the three novels demonstrated that their identities are reactive to the hosting space. For example, Tambudzai, Aunt Uju and Kayode assimilated to modernisation and transformed to gain benefits in the hosting space. Ifemelu, Obinze, Darling, Dike, Buchi and Ginika raised by hybrid parents, who are at different levels of modernisation too are implicated by both root identities and hosting space disadvantages and advantages. Ifemelu and Obinze reacted to the new space by choosing to remain connected to their village, or ethnic roots because financially they were not implicated. Darling as a less privileged child had a limitation on choosing her identity. However, they all suffered the same fate of destabilisation as they try to locate their self-identity in a Western dominated space. Wagner (2016) found that when people leave their home or original hosting space, cultural identities are destabilised thereby causing a sense of selfhood to get lost.

Finally, as found by Wagner (2016), the strategies employed in forming a hybrid identity are stimulated by belongingness, thus by a clear sense of mono-affiliation to the country of origin and hosting space. The migrants reconstructed their identities and belonging by consciously selecting or combining different influencers of self-identity labels among which are nationality, cultural and ethnicity, religious and community allegiance as putative by the hosting space (Boland, 2020). For example, characters that assimilate are because they are seeking a sense of home while characters that resist are because they want to maintain a sense of belongingness. The three novel characters demonstrated that characters react in the hosting spaces according to their origin sense of home or lack thereof. Thus, according to Hall (1994b) and Bhabha (1994), identity is not static, but constantly changing and fluid, in transit as human beings navigate the third spaces. However, the Black African man, as noted by Achebe (1992), is assumed to be a stable core unfolding from beginning to end, which is in contrast to Hall & Du Gay (1996). Hall & Du Gay (1996) determined that no stable core of self that has been through the vicissitudes of life and has not changed from beginning to end; that which is always the "same" self is the same as itself over time.

5.2.3 Objective 3: Challenges in negotiating their identities

The three novels demonstrated and illustrated that identity is an ongoing process of renegotiations. Firstly, hybridity is the continuous mutation of the mutated, framed in a particular moment when a mutated appears new and different in a hosting space (Stewart & Stewart, 2018). The challenge in negotiating third space identities is the fact that there is no perfect winning situation and perfectly reconstructed identity presentation of a self-identity. The human subject constantly has to adapt to the shifting or mutating environment influenced by the forces beyond them such as the cases of Darling, Ifemelu, Obinze, Tambudzai and other characters.

Secondly, hybrid identities labels are temporary and fluid, and each national state identity is a composition of the fluid climbers (Fanon, 1989; Hall, 1994a). The importance and implication of the social influencers determine the level of hybridisation without consideration of the individuals own identities, often the high-class climbers are the norm for identification in a state or country. Looking at the novels we see that often characters want to identify with or close to certain identity norms, in the case of Obinze and Ifemelu high school years, Kayode was the norm. Thus, class or social status play a great role in the hosting

space's dominant identity and consequently the popular culture. The self or individual is then obligated by the dominant culture, thus hybridisation is a form of identity because of the individual's reaction to the hosting space; it is a collective label with little room for selfhood.

Finally, a form of self-identity that has developed because of hybridisation needs to be let go. In some situations, the environment's transformation is so extreme, traumatic, or life threatening that there is no other option except to entirely assimilate or give up the underlying identity. As a result, the hybrid must create a new identity, yet the memory of the old identity endures. This leads to a complete loss of the previous self and this is the case of Aunty Uju. Thus as noted by Wagner (2016), because the destabilisation of the self-identity has a cascading impact, the hybrid's attempts to self-identify are frequently ineffective. Migration, therefore, doesn't happen in a vacuum; people's movements have an impact on both the location they leave behind and the location they migrate to, changing the social structure permanently (Clark, 2020). Thus as noted by Chitumba (2013), Mabovula (2011) and, Mugumbate and Nyanguru (2013), even the philosophy of Ubuntu has hybridised into as a complex, vague and multifaceted offering meaning different to mirror the multiple and shifting nature of the African society and human relationships.

5.4 Conclusion

In postcolonial subjects from Asia, the Middle East, or Africa attempting to find a balance between the two cultural attributions, hybridity is defined as any blending, fusion and mixing of eastern and western culture (Singh, 2009). It is then a narrative immersed in the binaries from the contact between the orient and oriental (East and West/ Black and White), a historical framing of the subaltern or marginalisation of the African identity by Western supremacy (Ashcroft et al., 2013; Bakhtin, 1981; Bhabha, 1994; Fanon, 1989; Said, 1985; Spivak, 1994; Young, 2005). Thus as Stockhammer (2012 proffers hybridisation can only be true given that there is an assumption of purity or originality of the subject under question in the first place. The assumption is then that Africa is a stable core unfolding from beginning to the end, which is contrary to the truth. Notably, Wagner (2016) established that there are at least four different types of hybrid identities that composes Africanism in postcolonial Africa, however the boxing by originality reduces that to a single identity. It is the notion of Orientalism that is rippling that continues to frame Africanism. In other words, African

identities are impossible to detangle from orientalism representation, from the historical context of colonialism. Young (2005) established that hybridisation is impossible to form outside the racial implications of the previous history and system of colonisation because it calls for an origin. Therefore, hybridity still renders the subalterns powerless and simply providing a new narrative twist to the same old story (Ackermann, 2012; Ashcroft et al., 2013; Bhabha, 1994; Bhandari, 2020; Fanon, 1989; Said, 1978b; Spivak, 1994; Young, 2005) . Therefore, the Postcolonial Hybridity is not a panacea, but solely the grounding concept in the historical phenomenon of colonialism through literary works, especially looking into the creation of the Orient (Ashcroft et al., 2013; Marotta, 2020; Said, 1993; Zhang, 2002).

5.5 Recommendations

The study's scope was mostly restricted to the issues of navigating third space identities, thus the formation and reconstruction of hybrid identities. The approach was anchored in the Postcolonial Hybridity theory, and sought to examine the divergence of the African identity into many statements of identity. The following particular areas, which the researcher could not fully examine, are suggested for additional research:

1 The significance of identities developed throughout a subject's childhood in Africa
2 The importance of parents and their function in forming modern African identities
3 The impact of hair type and hairstyles on modern African women's and girls' identities

In addition, given the study's time-frame and theoretical framework constraints, the volume of work needed to be covered was overwhelming. It was impossible to examine many concepts crucial to ascribing identities, such as power dynamics, social rank, religion, and many 'others,' within the confines of Postcolonial Hybridity theory alone.

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28 April 2023
To whom it may concern
LANGUAGE EDITING – SCHOLASTIKA NAMUTENYA NEGONGO
This letter serves to confirm that a **MAST MASTER OF ENGLISH AND APPLIED LINGUISTICS** thesis titled **ENTWINED IDENTITIES: A COMPARATIVE STUDY OF AMERICANAH, THE BOOK OF NOT, AND WE NEED NEW NAMES** by SCHOLASTIKA NAMUTENYA NEGONGO was submitted to me for language editing.
The thesis was professionally edited and track changes and suggestions were made in the document. The research content or the author's intentions were not altered during the editing process and the author has the authority to accept or reject my suggestions.
Yours faithfully

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