

**THE PSYCHOLOGY OF DISLOCATION IN AMITAV GHOSH'S *THE GLASS PALACE*  
AND CHIMAMAMDA ADICHIE'S *AMERICANAH***

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## **DEDICATION**

To God Almighty and to the memory of Pharm. Kasi Okike

**Certificate /Approval Page**

Onyenma, Kennedy Okechukwu, a postgraduate student in the Department of English and Literary Studies, with Registration Number PG/MA/15/77225, has satisfactorily completed the requirements for Degree of Masters of Arts. The work embodied in this thesis is original and has not been submitted, in part or full for any other certificate, diploma or degree of this or any other University.

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## ABSTRACT

Dislocation is more than a physical fact. It is an attitude, a frame of mind, appearing in gradual and harmful ways. Although dislocation is indigenous, its impact in the psyche might either be beneficial or disastrous. No wonder when it disappears in its raw form, it manifest later in subtle disguises. In this study, the researcher has been able to explore the psychology of dislocation in Amitav Ghosh's *The Glass Palace* and Chimamanda Adichie's *Americanah*. The study approached the texts through Postcolonial Theoretical Framework and W.E.B. Du Bois's Double Consciousness critical framework. At the end of the research, it is discovered that Ghosh and Adichie have been able to use dislocation themes to explore the characteristic mentality of the dislocated; the study also points out that, although dislocation experience is disadvantageous, it has some advantages. The study also identifies various Psychological Dislocations expressed in the texts. In all, Ghosh and Adichie proved they are masters of postcolonial studies.

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## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background of the Study

Dislocation in its raw physical form may have ended, with formal political freedom, but its impact lies deep in the mind and may linger for a while. It is influenced by external and internal factors and may manifest in subtle disguises to affect the behavior of the person or group of persons involved.

Vijay Dutt posits that “dislocation is more than a physical fact. It is an attitude, a frame of mind, appearing in insidious camouflaged forms and hence in constant need to being fought against” (12). In the same vein Senayon Olaoluwa (234), opines that dislocation must be viewed as a human condition. A dispersal or drift usually against the wish of an individual or community. He further articulates that the circumstances and incidents of dislocation range from war, famine, political crises and in some cases, to a dissident stance. It is thus understandable why the literary contents both oral and written is replete with engagements of dislocation.

The phenomenon of physical displacement, according to Nohana Kallur, “may be the result of transportation from one country to another, by slavery or imprisonment, by invasion and settlement, or a consequence of willing or unwilling movement from a known to unknown location”(226). Kallur, therefore, avers that these movements, whether willingly or unwillingly, “affects the sense of self and may also have destroyed cultural values consciously or unconsciously resulting in the displacement of indigenous personality and culture by a supposedly superior racial or cultural model” (227). Going by the assertions of Dutt, Olaoluwa and Kallur, dislocation does not only occur in the physical, it also occur in the psychology. Dislocation affects the natural man and as such may have the tendency to linger long in the mind.



Critic Homi Bhabha, on the other hand, avers that “a range of contemporary critical theories suggest that it is from those who have suffered the sentence history of subjugation, domination, diaspora displacement – that we learn our most enduring lessons for living and thinking” (173). Similarly, Ashcroft, Griffiths and Tiffin also believe that dislocation is “the key to a release of a distinctive form of cultural energy” and may “help to exploit generative power” (74). In their view, although dislocation may be a ‘curse’ to some people, it also may be a ‘boon,’ in disguise, to others. Their assertion therefore suggests that dislocation may not altogether be disastrous as some critics posit.

The *Encarta Microsoft Dictionary* defines dislocation as “the displacement of something from its usual or proper position” (Encarta, par.2). While German psychologist Martin Heidegger, quoted in Homi Bhabha, says that dislocation means ‘Unheimlich’ or ‘Unheimlichkeit’, that is, being ‘unhousedness’ or ‘not-at-homeness’ (62). Accordingly that feeling of dislocation, or not belonging anywhere and rootless, is the condition of being “unhomed.” Heidegger therefore posits that “to be unhomed is not to be homeless, nor can the ‘unhomely’ be easily accommodated in that familiar division of social life into private and public spheres” (9). The “unhomely moment (instead) creeps up on you stealthily as your own shadow” (9) and creates feelings of not being at home even though in a home.

Dislocation, whether existential or mental, from the definitions so far, results from factors like war, colonialism, famine, exile, slavery and political crises. The need to fight back these dislocation elements have led to some ideological consciousness as anti-colonialism and post-colonialism. This is in line with the opinions of Ashcroft, Griffiths, and Tiffin, who view the term postcolonial in a comprehensive sense, “to cover all the culture affected by the imperial process from the moment of colonization to the present day” (21). The question further answered, by postcolonialism, is the extent dislocation influences life, actions and behavior of a person or

group of persons affected. Postcolonial studies therefore analyses how colonial influences are forged into the life and activities of a postcolonial character

Wilshire Bruce, for instance, states that dislocation affects both the inward and outward identity and when prolonged it leads to despair, shame, emotional anguish, boredom and bewilderment. According to Bruce, dislocation, often, precipitates suicide and may be responsible for addiction (12-13), hence Bruce defines addiction as devotion or dependence to another's culture and tradition. While, on the other hand, Tiwari Subha (151), explains that such devotion occurs when "the discouraged citizens are placed into a hierarchy that sets their culture aside and ignores its institutions and values in favor of the values and practices of the colonizing culture." The unsolicited displacement of hitherto known institutions: values and cultures of a people, can affect the mindset of such people. Albert Memmi (13), calls it 'an unstable construction' that "challenges and destabilizes enlightenment and modernist conceptions of cultural purity and authenticity."

Bill Ashcroft, in *The Empire Writes Back*, describes how dislocation can affect a person or his mindset:

Valid and active sense of self may have been eroded by *dislocation*, resulting from migration, the experience of enslavement, transportation, or 'voluntary' removal for indentured labour. Or it may have been destroyed by *cultural denigration*, the conscious and unconscious oppression of the indigenous personality and culture by a supposedly superior racial or cultural model (9).

Since the 'valid and active sense of self' has been eroded, the dislocated, in turn, consciously or unconsciously, submits to the superior culture. Such submissions, whether willingly or unwillingly, affect the psychology and may influence behavior of the victim.

In line with Ashcroft's assertion, Edward Said (207), opines that dislocation is "a fate with lasting, indeed, grotesque unfair results." It affects the personality and its impact lingers,

and may take a long time to overcome. Ghandi calls it “the active mystified amnesia of colonial aftermath” (4). Although causes of dislocation vary, postcolonial critics, however, believe that the dislocation caused by colonialism is more impactful.

Most postcolonial societies suffer from conflicts resulting from place and displacement. These conflicts, which is often psychological, have also shifted to the intellectual sphere. It is common to read texts advancing different schools of thought and ideological leanings. Whether these have been created by a process of settlement, intervention, or a mixture of the two, may not be easily discernable. However, Ashcroft avers that “place, displacement, and a pervasive concern with the myths of identity and authenticity are a feature common to all postcolonial literatures in English” (10). From the Australian convicts to the Fijian–Indian or Trinidadian–Indian indentured laborers, West Indian slaves, or forcibly colonized Nigerians or Bengalis, the alienation of vision and the crisis in self-image which this displacement produces is as frequently found in their respective accounts or narrative.

Dislocation, for instance, may explain why things fell apart in Chinua Achebe’s first classics, *Things Fall Apart*. Kumar (469), observes that “disintegration of the Igbo society is so central to *Things Fall Apart*, the idea of collapse on both individual and social level is one of the novel’s central theme.” Dislocation may also answer to why things are no longer at ease after Obi Okonkwo, a grandson of Okonkwo, returns from the United Kingdom to serve his fatherland. Perhaps, dislocation will also explain why the revered “Ulu” deity will allow his chief priest, “Ezeulu”, suffer humiliation in the hands of foreigners, and the yam meant for “Ulu” taken to foreign gods, in *Arrow of God*. By advancing the effects of the dislocation resulting from displacement of Igbo culture Chinua Achebe, eminently, posits as postcolonial author.

In Amitav Ghosh’s novel, *The Glass Palace*, a theme of displacement or dislocation resonates all through the novel. From the Indian author, himself, a product of dislocation, to Rajkumah, an eleven year old Indian boy, who is dislocated to “the western wall of Mandalay’s

fort” (Ghosh 3) and subsequently, the Burmese royalty, King Thebaw and the Queen Supayalat, who suffers dislocation as they are forcefully moved out of Mandalay Palace, in Burma, to Ratnagiri, a village in India. The predominant experience of the author as well as his characters is what is captured by Nair (166):

The pivotal figure of Rajkumar in *The Glass Palace* now seems to me an in-text metaphor for Ghosh’s own authorial persona, as he perceives himself. Like Ghosh, Rajkumar is a boundary crosser who makes several transitions across national frontiers during his life time but he is also a man so absolutely focused but struggles to define his identity, his own history .

The experience of dislocation has gradually shifted from physical colonial conquest to postcolonial ideological conquest.

Kallur observes that Amitav Ghosh’s novel, “*The Glass Palace*, is rich with several ideas such as displacement or dislocation, blurring of boundaries, colonization, migration, unhousedness, conflict of cultures and imperialism” (249). For instance, the idea of holding Indian civil service examination in England does not only expose England’s political hegemony over India but also portrays Indian dislocation from a system operating in her country: “To join the Indian Civil service candidates had to pass a difficult examination that was set in England” (Ghosh 165). The overwhelming majority of those who qualified were British, but “there were also among them a small number of Indians” (165). Equally, the dislocation of the royal family seems to alienate the queen from her revered tradition and custom hence she adopts the western culture alongside her rich Burmese custom:

The Queen took a long look. “It’s just a sari,” she said at last. “But she’s wearing it in a new style.” She explained that an Indian official had made up a new way of wearing a sari, with odds and ends borrowed from European costume—a petticoat, a blouse. She’d heard that women all over India were adopting the new style. But of course everything

came late to Ratnagiri—she herself had never had an opportunity to look into this new fashion at first hand (166).

The queen assimilates the foreign culture because she is in exile. This is an obvious consequence of dislocation caused by the colonization of Burma by the British colonial masters.

In the conversation between Uma and Illongo's mother, the psychology of dislocation is manifest in Illongo's mother who insists Uma should not confront RajKumar. However, Uma cannot hide her disdain for RajKumar's action and refers to him as an Aristocrat, who takes advantage of the hapless just like the British colonial masters.

“How did it happen? Between you and him?”

“They sent me to him. On the ship, when I was coming over. They called me out of the hold and took me up to his cabin. There was nothing I could do.”

“That was the only time?”

“No. For years afterwards, whenever he was here he'd

send for me. He wasn't so bad, better than some others” (Ghosh 370).

An attempt to know why Rajkumah takes advantage of the poor woman is found in his displacement at age eleven and subsequent innate urge for vengeance. That also explains his obsession for wealth and his involvement in human merchandizing, though disguise as labour supply. That is what Martin(12) calls interior imperialism.

Similarly, in Chimamanda Ngozi Adichie's novel, *Americanah*, readers are faced with cases of dislocation and its attendant psychological effects on the fictive characters of Adichie. From Obinze and Ifemelu who relocate to London and America respectively, to Auntie Uju's illicit affairs with General and subsequent emigration to America, are clear evidence of dislocation from a country that is bedevil with corruption, unemployment and alienation. In similar reasoning by Lombardi, “Adichie uses *Americanah* as a vehicle for cultural commentary

that examines the impact that Westernization has on people from African countries” (31). As with her previous two works, Adichie uses *Americanah* as a space to analyze the power imbalances between the Western hegemony and the “other.” As a result of their displacement from original home Adichie’s characters suffer undue social and psychological influences: While Obinze falsifies his identity in order to become an English citizen, Ifemelu suffers an all-time moral fall in a bid to connect with a society that has no place for immigrants, as a result she loses her boyfriend Obinze. Aunt Uju on her part indoctrinates herself and her only son to an alien culture even at the detriment of her son’s life. These effects are not only in the physical but in the mind, resulting to either positive or negative influences on the person. This undue cultural influence is what De Jesus (8) refers to as imperialism.

Adichie’s characters, society and even the title of the novel depicts dislocation. Martin avers that *Americanah*, for instance, is a mimicry suggestive of the growing urge by Nigerians to become American or English, in character and behavior (4-5). Ifemelu and Obinze’s emigration to America and England respectively are resulted from their dislocation from a country whose governance is taken over by corrupt military officers. Coupled with unstable educational system, unemployment and crippling economy, the best option is to immigrate to the western country to seek the proverbial “golden fleece”. In the same vein, Aunt Uju’s emigration to America earlier in the story is also a result of her dislocation in a society struggling to free itself from “interior imperialism.” It is however noteworthy that their stay in the Western world do not bring any succor as their dislocation continues unabated.

Dislocation, therefore, does not only entail physical displacement, it also entail mental displacement of a person or group. Lacan (12), calls it “Transfential Displacement”, which means a re-direction of feelings. He states that in case of neurotic examinations, considerations are given to the displacement of feelings and attitudes from past significant others onto the present-day. Meaning that dislocation is a viable case for neurotic investigation. He subsequently

asserts that displacement can result to chain-reaction, with people unwittingly becoming both victims and perpetrators. Equally, Freud also believes that understanding the “displacement” concept is important to the study of personality. According to him, the unconscious is a part of our biological nature and it operates naturally, just as do all our biological function hence certain ideas and thoughts are repressed and consequently pushed out of awareness and into the unconscious. These unconscious wishes may subsequently appear in dreams, behaviors and thoughts and may also be transferred from one place to another (280-281). Freud’s displacement concept perhaps explains Ifemelu’s frustration due to her inability to secure a job in America, as a result, she cut ties with Obinze. Similarly, Obinze spends months in England without calling his mother, thereby transferring his frustrations in Europe to her. Also in *The Glass Palace* Rajkumar’s oppressive illicit love affairs with Illongo’s mother and other women is his way of unconsciously transferring his childhood suffering and displacements to others. He also engages in human trafficking in disguise for labor supply, inadvertently, getting back at a society that once caused him deprivations” (Ghosh 350).

It is based on the foregoing that the study “the psychology of dislocation, in *Americanah* and *The Glass Palace*,” is considering an investigation on dislocation and the characteristic mental make-up of those who suffer dislocation in the texts. To achieve this aim, the study will therefore approach the texts from Postcolonial theoretical framework and W.E.B. Du Bois Double Consciousness critical framework. The choice of Postcolonial theory is predicated on the assertions by Bill Ashcroft, Griffiths and Tiffin in *The Empire Writes Back* that:

Postcolonial literature and theory is concerned with the situation of former subject nations and cultures whose histories have been irremediably altered by the experience of colonialism. Post Colonialism looks critically at imperialism and its legacy and seeks to undo the ideologies that underpin and justify imperialists’ practices. Postcolonial writers also works to reclaim the past, because their own histories were often erased or

discredited under imperialism, and to understand their own culture and personal identities and chart their own futures, on their own terms rather than the terms superimposed on them by imperialist ideology and practice. (151)

By the statement of Ashcroft Griffiths and Tiffin, postcolonial literary theory is, therefore, relevant to this study because the novels, *Americanah* and *The Glass Palace*, derive their setting from societies that suffered colonisation. In other words, to study the psychology of dislocation means a study of the legacy of imperialism.

Moreover, the themes of alterity or double consciousness, racism, diaspora (people or ethnic population forced or induced to leave their traditional ethnic homeland to other parts of the world), Eurocentrism, that is, placing emphasis on European concerns, culture and values at the expense of those of other cultures, and Imperialism, are rife in both *Americanah* and *The Glass Palace*. This is in line with what Hart Jonathan and Goldie says, that “post-colonial literary theory often addresses the problems and consequences of the decolonization of a country, especially questions relating to the political and cultural independence of formerly subjugated people, and themes such as racism and colonialism” (1). Because issues of racism and colonialism are fundamental in reading *Americanah* and *The Glass Palace*, the theory of postcolonialism becomes the most appropriate in the analysis of the underlining speculations that inform the psychology of dislocation in *Americanah* and *The Glass Palace*.

Regardless of the assertion that postcolonial theory is appropriate for the reading of the texts, it is also important to identify the psychology of dislocation in the texts. This may not be very easy because, according to Huisman (22), “when people act according to their perspectives, it is not always done consciously. A grey area, known as the black box, is created in the person’s mind that makes it difficult to directly ask a person about the subject.” In order to identify what is hidden inside ‘the black box’ some critical literary approaches might be useful. In this case Double consciousness, by W.E.B. Du Bois, and other critical theories like colonial mentality,



alienation, mimicry, feminism, racism and imperialism will be deployed to decipher and interpret the concealed meanings within the text as well as the characteristic mental make-up of the dislocated.

On the other hand, one may argue that it is chronologically inappropriate to apply the philosophical frameworks of older intellectuals, like Du Bois, in the analysis of second and third generation authors as Ghosh and Adichie. Sackeyfio, however, believes that “the multiplicity of their works makes this framework applicable in present day”(25). She subsequently asserts that “Du Bois’s notion of double-consciousness applied to African Americans, in the early twentieth century, is also useful in the twenty-first century” (25). Du Bois concept of “Double Consciousness,” an evolution posited in his classic work *The Souls of Black Folk*, is a theoretical framework that explains the splintered psyche of Americans that are cast as the ‘other’ within the racially polarized environment of America. For Sackeyfio (26), “it is a cure to mystified colonial aftermath” because, *Americanah* and *The Glass Palace* shares similar themes of racial oppression.

Du Bois’s concept will help explain why Nigerians as well as other Africans and Asians suffer inferiority complex. Or why they would undervalue their indigenous culture in preference for foreign cultures and tradition. An example is the duplication of marriage rites, traditional and white, in order to satisfy the ‘foreign idols.’ Double Consciousness may also explain why a typical African family will choose a foreign name in place of a more meaningful indigenous name. Nonetheless, the preference for W.E.D. Du Bois’s “Double consciousness”, as the major critical framework, will not preclude the usage of other concepts in the analysis, interpretation and evaluation of the primary sources for this study, this is because the psychology of dislocation is multiple and varied.

Bhaya Nair observes that a close study of Chimamanda Adichie and Amitav Ghosh’s body of work reveals that their works “conceptualized first generation topics, like gender, family

structure, postcolonialism and dislocation, resulted from conflict of culture” (3). From there, Adichie begins to tackle a pivotal point in Nigerian history, the Nigeria-Biafra Civil War. She uses her own postcolonial memories to frame the events described in *Half of a Yellow Sun*. Hewett opines that Adichie represents “the Voice of the third generation characterized as those whose works were first published in the 1980s. Presumably, this is a generation that was born in postcolonial and in most cases, post-civil war Nigeria” (77). According to Hewett, Adichie’s earliest published works, *Light Skin* and *Purple Hibiscus*, borrows from Achebe’s *Things Fall Apart* in order to ‘signal to readers that they are about to engage in a revamping and reimagining of the great literary classic’(78-79). Hewett goes on to say that Adichie is in a sense challenging Achebe’s message by saying that the line *Things Fall Apart* is still very much relevant in postcolonial Nigeria.

According to Hewett (78), Adichie uses Achebe’s premise, of the breakdown of family values and dual identity consciousness amidst colonialism, as a framework for her declaration of the same topic in post-independent Nigeria. Her ‘daring dismantling’ of and subsequent ‘rebuilding of traditionalist Nigerian viewpoints’ exemplify her precarious position among the third generation of Nigerian writers. Equally, in Hewett opinion, Adichie’s exploration of the effects of colonialism on independent Nigeria is another avenue that she uses to reimagining first generation topics.

If Adichie belongs to the third generation writer, Amitav Ghosh belongs to the second and Achebe, the first. Born in Calcutta in 1956. Amitav Ghosh is the son of a diplomat and former Lieutenant Colonel in the Indian army and a housewife. *The Glass Palace* (2000) is a bulky novel of 547 pages with seven parts. It covers the time span of more than one century from 1885 to 1996. The events of the novel take place in Malaya, Burma and India. It is a family saga of three generations. Such a novel of epic scale with sweeping historical background is structured efficiently by Ghosh. The detailed examination of the novel reveals that in spite of its bulkiness

the novel is well-organized. Nair remarks, “*The Glass Palace* is not just a thoroughly researched novel, it is a carefully plotted one” (Nair 169).

Amitav Ghosh, being a social anthropologist, foregrounds the system of family. Therefore family is the central unit around which other events revolve. In this novel Ghosh employs family as the connecting aspect. Theme (269), points out that, “In *The Glass Palace*, he (Ghosh) employs the form of the family saga to tell an epic story.” There are four families in the novel and the major events in the novel take place around these families: firstly, the family of Rajkumar and Dolly and their sons Neeladhri and Dinanath; secondly, the family of the King Thebaw and the Queen Supayalat and their Princesses; thirdly, the family of Saya John, his son Mathew, daughter-in-law Elsa and grand daughter Alison; fourthly the family of Uma, her husband Bipin Dey, her brother, her nephew Arjun and her nieces Manju and Bela.

Theme (269), observes that “expressing an epic story through the family saga is reminiscence of Chinua Achebe’s style.” His three classics, *Things Fall Apart*, *No Longer At Ease* and *Arrow of God*, portray epic stories narrated through the eyes of family, community, culture and tradition.” Obi Okonkwo in *No Longer At Ease* is, for instance, the son of Isaac Okonkwo (Nwoye in *Things Fall Apart*) and grandchild of Okonkwo.

Broadly speaking, the theme of dislocation, examined by Ghosh and Adichie both in their novels and in their essays, has been the pervasive theme in contemporary African literature. Dispossession, sense of loss and relocation are shared experiences of exile, expatriation, emigration, imperialism and immigration, Ghosh like Adichie, considers issues of Transplantation, Construction of home, Journey, Place and Placement as “a metaphor for quest that not only presents the exile as inherent to the human condition but stands as a potent symbol for the physical and mental nomadism of diasporic life” (Bande 151). The themes of dislocation, going by Bande’s assertion, underscore the concept of Diaspora which is characteristic of postcolonial studies.

However, the psychology of dislocation is a common phenomenon in our societies today. Nigeria is not an exception. We find crave to travel abroad on the increase, while skin bleaching among youth is regrettably rising. All of these points to the fact that dislocation caused by long colonial rule has inadvertently affected the characteristic mental make-up as well as the temperament and associated behavior of the contemporary person or group.

## **1.2 Statement of the Problem**

Some postcolonial writers believe that dislocation negates colonialism, slavery, natural disasters, wars, racism and political instability. While others believe it engenders development and exposure to the once backward African and Asian continents. Few critics, however, opine that dislocation enjoys shared advantages and disadvantages. For instance, Chinweizu, *The West and the Rest of Us*, reminds his readers that “the circumstances of African encounter with Europe were especially brutal” (15). Similarly, Irele acknowledges that the dislocation arising from imperialism was an “act of calculated aggression,” (599). Also, Akwanya and Anohu, quoted in Orabueze, agree that the effects of dislocation “are so profound a shock, and the only way to come to terms with it is for the colonized to talk about it and to write about it” (1). While Walter, believes that “the negative impact was quite dramatic, overnight, Africans lost their power, independence and meaning” (272).

For Ngugi, Africans have suffered these huge loss as a result of “the destruction or the deliberate undervaluing of a people’s culture, their arts, dances, religions, history and literature” (294). A situation Memmi says has caused “social and historical mutilation” (78). Dislocation, therefore, is considered a phenomenon that has given rise to the most serious consequences. But Naipaul, sees nothing wrong in his dislocation, he avers that dislocation was beneficial to him. In his words:

...a kind of security; it was to inhabit a fixed world. And I suppose that in my fantasy I had seen myself coming to England as to some purely literary region, where,

untrammelled by the accidents of history and background, I could make a romantic career for myself as a writer... (216)

Indeed dislocation may be disadvantageous to some and advantageous to others.

This thesis will consider the theme of dislocation in Adichie and Ghosh's works against the backdrop of dislocation and the psychology of dislocation. Beyond the manifest effects of dislocation, study will investigate the characteristic behavior of some major characters in the novels, with the aim to understand their mental make-up or what influence their actions. In other words, study will comparatively analyze the psychology of some displaced characters in *The Glass Palace* and *Americanah* and subsequently come up with findings to validate the assertion that dislocation is either a curse or a blessing in disguise. Study is necessary to widen the framework for multiple readings of the novels and perhaps buttress or discard the belief that long repressed emotional or physical hurt or subjugation lingers in the mind of the person or group and might in turn influence their behavior. Contrary to what obtains in previous criticisms of Adichie and Ghosh's work, study intends to show that a singular reading of their work is inadequate, hence, an evaluation of binary critical discourse: the relationship between psyche and actions/behavior.

### **1.3 Objective of Study**

This study will comparatively analyze the psychology of dislocation as presented in the novels of Amitav Ghosh and Chimamanda Adichie's *Americanah* and *The Glass Palace* respectively, putting into consideration the following objectives:

1. To ascertain dislocation cases in the texts and consequently identify its causes
2. To determine that dislocation is a curse or a blessing to those affected
3. To identify associated behaviors and actions of those dislocated

#### **1.4 Significance of Study**

The researcher is optimistic that the findings of this study will be useful to students, teachers, and the reading public especially, with regard to using postcolonial theory and double consciousness critical framework to decipher the characteristic mental make-up and tendencies of people who are dislocated. It will as well add to more literatures on the theme of dislocation and border studies.

#### **1.5 Scope of Study**

Owing to the time frame of this programme and other constraints, the researcher wants to limit this work to a comparative analysis of the psychology of dislocation in Amitav Ghosh's *The Glass Palace* and Chimamanda Ngozi Adichie's *Americanah* and how Adichie and Ghosh uses the theme of dislocation to portray the psychology of their fictive characters.

Study will elaborately review previous literatures on postcolonialism and dislocation in order to discover their relationship with the study and to validate the understanding that dislocation effects is not only existential but psychological.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 Focus of Review

This chapter intends to throw more light on dislocation and its psychology, based on the opinions and assertions of different scholars. The researcher will evaluate the scholar's views and thereafter define the stand in which the research will take. Views on the concept of dislocation, its major causes as well as the psychology or mentality of those who suffered dislocation, will be considered. The study will also underscore the aftermaths of mental dislocation: alienation, colonial mentality, mimicry and double consciousness expressed in the texts, under available literature. It is noteworthy that the study will rely mainly on works of Asian and African scholars, not disregarding other relevant scholars. The reason is that Ghosh is from India while Adichie is a Nigerian. Moreover, Ghosh's works, particularly, have barely received the attention of African critics, hence, most of the critical essays on his works are those from Asian scholars.

##### 2.1.1 Overview of Dislocation

Every human is familiar with the dislocation caused by bone fracture. Such dislocation, which leaves its victim in pain, takes a long time to heal and may also result in grievous consequences, if not properly treated. *Wikipedia* explains that the concept of dislocation first appeared in the sphere of "Material Science" as "Taylor's Dislocation," which means "a ... defect or irregularity within a crystal structure" ('N.p.'). The dislocation caused by bone fracture is therefore a flaw, and it is generally an unpleasant experience, but to a few persons, it might be beneficial.

According to *Microsoft Encarta*, dislocation is defined as "displacement of something from its usual or proper place" (*Encarta*). Senayon Olaoluwa in a similar vein defines dislocation as, "a human condition which is defined by dispersal or drift usually against the wish of an individual" (223). Olaoluwa further opines that "the circumstances and incidents of dislocation

ranges from war to famine to political crises and, in some cases, a dissident stance” (224). It thus becomes understandable why the postcolonial literary contents, whether oral or written, are replete with engagements of dislocation issues.

As a postcolonial term, dislocation has enjoyed elaborate discussion among postcolonial scholars, globally. Tiwari Subha, defines dislocation as a critical construct that refers to an event of displacement which occurs as a result of imperial occupation and its attendant experience (15). Equally, Nohana Kallur says that dislocation entails the conscious and unconscious oppression of the indigenous personality and culture by a supposedly superior racial or cultural model (249). Kallur opines that the term dislocation is used to describe the experience of those who have willingly or unwillingly moved from “home to the colonial margin,” (248), but it affects all those who, as a result of colonialism, have been placed in a location that, because of “colonial hegemonic practices” (248), needs to be “reinvented in language, in narrative and in myth” (249).

Dislocation caused by migration, enslavement, colonialism or involuntary removal from power results in what Homi Bhabha calls “the erosion of a valid and active sense of self” (9), such is “the feeling of dislocation”(9). A feeling of “not belonging anywhere: ‘rootless,’ unhomed”(9). According to Bhabha, to “feel ‘unhomed’ is not to be homeless, nor can the ‘unhomely’ be easily accommodated in that familiar division of social life into private and public spheres, the unhomely moment instead creeps up on you stealthily as your own shadow”(9). In other words, to feel “unhomed” is to feel displaced, psychologically and perhaps, physically. Such feelings affect the psyche and manifest in the behavior of the person or persons affected.

In *The Intimate Enemy: Loss and Recovery of Self under Colonialism*, Ashis Nandy argues that “the first differentia of dislocation is a state of mind of the dislocated and the displaced” (1). According to Nandy, “the benefits of dislocation, notwithstanding, but the crudity and inanity of dislocation are principally expressed in the sphere of the psychology” (1). He therefore asserts that “dislocation is a psychological state rooted in earlier forms of social



consciousness in both the colonizer and the colonized. It represents a certain continuity and carries cultural baggage” (1). Nandy also believes that “dislocation is an indigenous process released by external forces-its forces lie deep in the minds of the people, perhaps, that which begins in the minds of men must also end in the minds of men” (1). Nandy’s statement suggests that dislocation experiences do not only exist in the physical state but also in the psychological as well as in the metaphysical.

Katica Kulavkova in *Literary Dislocations*, edited by Sonja and Vlaimir, opines that the term dislocation is synonymous with the Latin term luxatio (luxare - dislocate; luxus -dislocated), and it focuses, on the one hand, on a sudden and often violent displacement of an object or entity from its primary setting, as a consequence of a contusion/fracture; on the other hand, it implies a state of luxation (displacement), of lacking one’s place/home, of exodus and exile (Kulavkova 29).The definition, to an extent, agrees with Nandy’s assertion that dislocation is caused by forces, be it external or internal, which results in violent displacement.

On his part Albert Memmi believes that colonization is one of those forces that cause dislocation. In his words, “the colonizer is responsible for the displacement suffered by the colonized, this is because the colonizer removed the colonized from history and from the community” (133) and kept him, the colonized, away from power, a situation that made him lose “both interest and feeling for control of power” (139). This loss of interest and feeling manifests both in the physical and in the psychology of the colonized, resulting in what Rodney Walter, calls ‘historical mutilation’ (140) of the psychology, or what Memmi (141) calls “the enduring legacies.”

May Joseph (quoted in Olaoluwa 231), observes that “migration has become a way of life in the latter part of the twentieth century. The large scale displacement of people from the rural to the urban or across nations has heightened the precariousness of arbitrary boundaries while fueling contemporary identifications with ossified national identities,” he therefore defines

migration as “the movement by people from one place to another with the intentions of settling permanently or temporarily in a new location”(230).In the same vein Olaoluwa (230), observes that such movement is often over long distances and from one country to another. What May Joseph and Olaoluwa have not said is the reason for such migration.

Tayryn Edwards is of the view that the term Exile distinguishes itself from words like expatriate and émigré. While “expatriate and émigré may seem to have implications of ‘banishment’ or ‘forced removal,’ only exile expressly takes up these mantels, being more strictly defined as a state of imposed removal, and coming closest to being expressly legal and binding”(6). According to Edwards, “expatriate and émigré are voluntary states of being that describe settlement outside of a native country with no indication of punitive reasoning or perpetuity; however, exile has a more multifaceted grammatical employment, it is all at once a noun, that is to say a period, a state, and a person as well as a verb” (6). Exile therefore implies a period of forced absence from one’s native country or home for political, punitive, reasons or a person who lives away from their native country either from choice or compulsion. Whether it is called migration or exile (expatriate or émigré), all of which encapsulated in Diaspora concept, what is important, however, is that somebody or group of persons are made to leave their original home for another strange land. Although the reasons for these movements may vary, but what the study tends to unravel is the manifest and remote causes that resulted in the movement, in the first instant, and the consequence of such movement to the psyche of the persons involved.

Contemporary studies have shown that dislocation occurs both in the existential as well as in the psychological. Dislocation also exists in the physical as well as in the metaphysical space. According to Kulavkova, dislocation takes place, first, in the physical, that is, “real geographical and historical space” (29) and, later, in the metaphysical, that is, “the area of fiction - an imaginary space” (29). Kulavkova, however, is of the opinion that every dislocation in “physical space or ‘territory’ affects other ‘meta-spatial levels,’ like temporal, psychological, existential,

cultural, and political as well as the fields of genre, style” (30) and so forth. He, therefore, states that dislocation does not only entail “spatial” transfer, or transfer from one space to another but a transfer in the meaning and identification of the object/entity that is being transferred or displaced. Kulavkova (30) also said that; beyond the physical space, dislocation also affects the entirety of the personality: mental, spiritual and physical. It is also a “re-evaluation; a process of renaming, of conversion, of border changes, of new mappings, new narrations, new visions, and new worlds that are not naïve” (30). By Kulavkova’s description, dislocation results in the transfer of historical and cultural mappings from the borders of reality to the borders of the imaginary. Going by various studies considered here, dislocation does not only affect the physical space, but, its effects traverses the various discipline and different textual and artistic practices. It is also responsible for the emergence of new forms of consciousness found in critical literary theories like postcolonial criticism, feminist theory and other cultural approach.

In *Companion to Chimamanda Ngozi Adichie* edited by Ernest Emeyonu, Rose A. Sackeyfio traces the origin of the geographical and mental dislocation in Africa:

Throughout history Africa’s encounter with the West have dislocated them and in turn engendered clashes of cultures and distorted perceptions of Africans and African diaspora’s people known as the ‘other.’ African people who live within multiple localities have experienced identity conflict through internalization of European aesthetics, behaviors and myriad cultural expressions that denotes the need for acceptance by others (215).

One can deduce, from the opinion of Sackeyfio, that migration or exile of Africans and Asians , to the Western nation, that is, in the case of physical dislocation, is resulted from their encounter with the West due to colonization. In the same vein, Naipaul’s Eurocentric views resulting from his migration to England, a land he refers to as “purely literary region” (215) is also a

consequence of psychological or metaphysical dislocation. Mukherjee Prabha (14), recommends psychoanalyses as useful to diagnose the ills of the psyches of such migrants.

Though Eurocentrist's, like Naipaul, do not see anything wrong in their attachment to the West, Molefi Asante, however, believes that the Eurocentrist's are "so dislocated from their own past and so much Europeanized..." (12). Similarly, Achebe (4), believes that Conrad's writings, for instance, are results of his dislocation from his original home in Congo. While Hardwick, in Asante (46), accuses Naipaul of suffering from 'severe dislocation,' this is because, Naipaul "has the audacity to declare that Africans need to be kicked, that's the only thing they understand." For Asante, Achebe and Hardwick, it takes only a psychologically displaced person to use his writings as a medium to disparage his land or another's land; hence, they ascribe Eurocentricism to an escapist's agency of regression. While on the contrary, Naipaul and Conrad see their migration and association with the West as the best that could happen to them.

One critic, Nuruddin Farah, "In Praise of Exile," published in *African Literature an Anthology of Criticism and Theory*, edited by Tejumola Olaniyan and Ato Quayson, however, argues that one of the pleasures of being away from home is that you will become the master of your destiny, you will avoid the constraints of limitations of your past and, if need be, you will create an alternative life for yourself. He alludes to biblical experience of exile as central to Christian faith. According to Farah, almost all the prophets bearing God's message starts from a position of exile: isolation, temptation, and meditation. He believes that his inspiration to write a fiction about Somalia came when he left his country (184).Harte and Pettitt (70), on the other hand, believe that a short period of dislocation can endure but when prolonged, it eventually leads to despair, shame, emotional anguish, boredom and bewilderment. Prolonged dislocation, Harte and Pettitt insists, precipitates suicide and may be responsible for addiction.

Ashcroft, Griffiths, and Tiffin believe that dislocation "may act as a curse for some and a boon in disguise for others" (54) and may help to "exploit one's generative power" (54).

Caribbean critics, Harris and Glissant also opine that dislocation “is the key to a release of a distinctive form of cultural energy” (74). While Bhabha (172), thinks that “those who have suffered the sentence history of subjugation, domination, diaspora, displacement learn most enduring lessons for living and thinking.” Naipaul, quoted in Asante (47), asserts that dislocation guarantees “intellectual security.” To be a colonial, according to Naipaul, “was to know a kind of security” (56). Furthermore, “in his fantasy, he saw himself going to England as an emigration to some purely literary region where he will not be restrained by the accidents of history and background” (56) but a place to make a “romantic career for himself as a writer” (56). He enthuses that his career soared, because he emigrated to England. Naipaul, like Bhabha and others are victims of physical and psychological dislocation.

Study so far have validated Kulavkova’s opinion that dislocation has moved from the geographical or historical space displacement to the metaphysical (areas of fiction) or literary displacement. Dislocation is now an ideology contested by various scholars, through their texts, depending on the divide you are. While the likes of Asante, Memmi, Said and others believe that the contact of Africans with the West brought nothing but physical and psychological displacement, the likes of Conrad, Naipaul, Nurudeen Farah and others believe that the dislocation resulting from migration to the West brought them good fortune. The next section will consider the characteristic mindset of those presumed to be “severely dislocated,” according to Hardwick, or those Mukherjee Prabha (14), recommends for psychological examination.

### **2.1.2. Overview of the Psychology of Dislocation**

Since dislocation entails displacement of a person or persons from the usual place or position, “the psychology” of dislocation, according to *Encarta* (quoted in Ashis Nandy 2), is the “characteristic mental makeup: the characteristic temperament and associated behavior of a person or group, or that exhibited by those engaged in an activity.” For Kulavkova, “every dislocation in a physical space/territory has an effect on other meta-spatial levels temporal,

psychological, existential, cultural, and political, as well as the fields of genre, style, and so forth”(30). Kulavkova, therefore, agrees that the effects of dislocation lingers, in the physical and the psychological, and manifests in subtle disguises (when engaged in an activity).

De Jesus, in a study to ascertain the aftermath of U.S. imperialism on the Filipino American psyche, describes the aftermath of the Filipino psychology as one characterized by “feelings of alienation, dislocation, and lost identities and histories” (xi). According to Jesus, U.S. imperialism left an indelible mark” (xi) in the minds of the Filipino Americans. Similarly, Maria Root (3) captures the “psychosocial and psycho-cultural devastation” (3) caused by colonial dislocation on the Filipinos thus:

Spanning five centuries, colonization ravaged the souls and psyche of the indigenous people of the Archipelago dubbed Las Islas Filipinas by Spain in 1565. The traumas associated with colonization that lasted almost four hundred years scarred us all, regardless of our nativity, language, class or gender.

The effects of dislocation on the Filipinos are not different from those of Africans and Asians. Olu Oguibe (166), agrees that, in modern times, the psychology of dislocation resulting from exile manifest in various disguises like, Alienation, Mimicry, Colonial mentality, Double Consciousness and others.

In the book, *Sammy Marks: Uncrowned King of the Transvaal*, Richard Mendelsohn (91), narrates the experience of Sammy Marks, an English immigrant, that suffers homesickness in far away Zwartkoppies, a 12-mile carriage ride away from the developing urban center of Pretoria in spite of his luxurious home and surrounding. The reason for Sammy Marks homesickness is because he sees Zwartkoppies as a “place of emotional, intellectual and physical restriction and isolation” (92) compared to England where he re-located from. Homesickness which often results in alienation is typical of the psychology of dislocation caused by migration. According to Harte and Pettitt, “prolonged dislocation experience leaves a person sad and lonely” (70). In a similar

narrative, by Leora Farber, Bertha Marks, a “colonial English” woman, who immigrated to South Africa, in 1885, from Sheffield at the age of 22, to enter into an arranged marriage with the entrepreneur, Sammy Marks, also suffers loneliness to the point that she imports “seedling roses weekly from Kent to plant in her recreated Victorian English rose garden on the South African ‘veld’” (10) Bertha Marks nostalgia and mimicry are typical of the psychology of dislocation where victims tries to recreate their imaginary world. Her psychological response to her dislocation experience, due to an “arranged marriage,” makes her behave abnormal: importing Rose seedlings weekly from Kent only to plant them in the South African open grass land, which is not suitable for Rose garden as the Victorian English rose garden she seeks to recreate. In Bertha Marks’s case, her physical displacement has affected her psychology, a situation that makes her want to live like a European on an African soil.

The experiences of Sammy Marks, Bertha Marks and Farber agree with Homi Bhabha’s description of the psychology of dislocation that, often, “creeps stealthily into the unconscious mind as a sense of...or in reaction to... a state of displacement” (92) caused by “natural disasters, wars, child abuse, ostracisation, slavery, migration, exile, expatriation and colonialism” (92). Bertha Marks efforts to recreate “Victorian English Rose garden” on the “South African ‘veld’” (Farber 10), is also an evidence of the double consciousness that rules her psyche.

In a related opinion, Albert Memmi believes that the psychology of “dislocation does not just occur” (135), but it starts with “the feelings of disappointment and dispossession that make the “discouraged citizens complain over everything” (136). They complain that they have no voice in the nation’s affairs that their actions are useless and their voices are not heard. They will complain about elections, press, radio, that they cannot prevent war or demand peace or even obtain from their representatives that for which they were sent to parliament (Memmi 136). From Memmi’s observation, the characteristic mental makeup of the dislocated person is not built overnight but it gradually builds up as the dislocation experience is prolonged.

Albert Memmi subsequently opines that “postcolonial consideration of contemporary individuals need to consider the effects of that psychological and institutional infrastructure called colonialism into the present day” (137). Such considerations, according to Memmi, should consider the “complete degradation of the ‘native’ culture or practices, or what it means that concepts of the ‘modern’ often entail the dismissal of local practices and ideas” (138). Critics, therefore, opine that it is critical for researchers to be attentive to colonial discourses and their legacies in order to appreciate the effects of the discursive regimes that make up postcolonial subjects and their psychology. Although rare, there are emerging studies to identify and examine ways in which the psychological functioning of individuals have been affected by their own, or their nations’ colonial pasts.

Another associated behavior of the dislocated person is Colonial mentality. David and Okazaki observe that the psychology of colonial dislocation on individuals of the former colonies of Western powers are “characterized by a perception of ethnic or cultural inferiority that ... involves ... uncritical rejection of anything Filipino and ... uncritical preference for anything American” (241b). Colonial mentality stems from classical colonialism and is reinforced, through generations, by internal colonialism and psychological dislocation, that is, contemporary oppression (241b). The Study also shows that, in various Filipino American community forums, the term “colonial mentality” has become a common parlance for discussing observations that many Filipino Americans use skin whitening products, desire to be white, discriminate against non-whites, have superior perceptions of Whites and Western culture, and prefer anything White or Western (216). The study also explains the high rates of depression among Filipino American adults. Based on findings of the study, David and Okazaki (216b) observed that acquired knowledge consistent with colonial mentality may operate automatically and without one’s conscious control.



In a related study by Decena, “the behavior, actions and attitudes of the Filipino Americans suggests mental dislocation caused by long colonial rule” (2). Decena’s opinion, considered alongside similar assertions by Bhabha, Walter Rodney and others, shows clearly that the psychology of dislocation includes an eroded sense of self, in other words, loss of self-confidence which may have resulted from the undervaluation of indigenous cultures and long years of repressed subjugation and hegemonic rule. Psychologically, the Filipino Americans are displaced from their original home, hence, homeless. Memmi calls them “discouraged citizens” (139), who in a bid to create another personality, outside of self either mimic or, suffer double consciousness.

The concept of Mimicry by Bhabha (85-91) also elucidates the psychology of dislocation. Bhabha, defines Mimicry as the desire for a “reformed recognizable other, as a subject of a difference that is almost the same but not quite” (86). According to Bhabha, mimicry is resulted from ambivalence, and in order to be effective, it produces “its slippage, its excess and its difference” (86). He therefore opines that Mimicry emerges as “one of the most elusive and effective strategies of colonial power and knowledge” (87), a sign of “double articulation” (88) or “double consciousness”, using Du Bois’s term, which “appropriates the ‘Other’ as it visualizes power” (88). Mimicry is also seen as contradictory articulation of reality and desire in racist stereotypes, statements, jokes and myths. Postcolonial term, Alterity, which means “lack of identification with some part of one’s personality or one’s community, differentness, otherness” (Spivak 12) is also another menace of mimicry.

The psychology of dislocation is not only expressed in texts and postcolonial discourse, an online researcher has also conducted studies on the mentality of Nigerians and Africans. In the research titled “5 Common Cases of Colonial Mentality in Nigeria,” and published by *AllNaijaBlogger*, the researcher outlines five “common instances” of dislocation and how those

who are dislocated undervalue their culture and tradition in preference for the foreign culture and tradition:

- i) Television and Radio presenters mimic foreign accents in a bid to feign professionalism.
- ii) The predominant use of English names other than native or traditional names. Study observes that more persons are better disposed to answer foreign names, even though meaningless, than the traditional names with deep cultural interpretation.
- iii) Skin bleaching, in the opinion of the author, is one of the worst cases of inferiority complex among some Africans, who believe that the ‘whiter’ the skin the better the color and the more beautiful or handsome a person may look.
- iv) “Unnecessary use of foreign technical expertise” for projects that can easily be handled by indigenous technicians. Quoting Eugene Enahoro, he observes that:

The government prefers half-baked foreign “technical experts” to competent Nigerians. Even when compelled to employ Nigerians, their preference is to recruit from diaspora our countrymen who think, talk and act like white men...Nigerian leaders are so in awe of expatriates that even in things as mundane as constructing roads, they take pride in being photographed with some second-class rated foreign contractors. The paradox is that if Nigerians can’t be trusted to do simple things like building durable roads, how can they be trusted to manage far more complex issues of governance? (*AllNaijaBlogger* 3)

- v) Study also questions the authenticity of what he calls the “White Jesus.” According to the study, although no one truly know how Jesus Christ looks like it is, however, “unacceptable,” in his view, that the image of “the Italian looking Jesus” is generally accepted as the image of Jesus Christ. He attributes such mentality as one of the consequences of long Western subjugation and colonialism. The study by

*AllNaijablogger* may not be so authoritative but it, nonetheless, portrays a clear picture of the psychology of person or persons that are dislocated.

Literature reviews so far shows that the psychology of dislocation, other than manifest clearly, appears in insidious forms. It makes the person want to retain two personalities all in one. He tends to retain an alien culture in preference to his indigenous culture. Because it is psychological it may not be easily discernable, hence, requires closer investigation. The next two sections will consider review relevant literatures in order to identify the dislocation issues in the texts *The Glass Palace* and *Americanah*.

## 2.2. The Psychology of Dislocation in Amitav Ghosh's *The Glass Palace*

Amitav Ghosh's novels reflect his engagement with some of the serious issues faced by former colonies in Asia. According to Nohana Kallur, Ghosh's novel, *The Glass Palace*, "is rich with several ideas such as displacement or dislocation, blurring of boundaries, colonization, migration, unhousedness, conflict of cultures and rootlessness" (229). The theme of dislocation is therefore one of the major themes in *The Glass Palace*. Rukmini Bhaya Nair says that "*The Glass Palace* is a narrative of colonial displacement" (162). So also, Shubha Tiwari writes that it "is a novel about many places, war and displacement, exile and rootlessness" (103). Kallur subsequently consents that Ghosh explores in detail, the physical, political, psychological, social and cultural dislocations expressed by his fictive characters.

*The Glass Palace* is replete with issues of dislocation. According to Nair (6) The book begins with the dislocation experience of an Indian orphan who is transported to Burma by accident. The name of this character is Rajkumar. As a child, Rajkumar is remarkable for his exploring spirit, keen perception and his ability to take calculated risks. Rajkumar works in a tea stall by lady Ma Cho. He is a complete destitute in an alien city with absolutely no acquaintances. After the introduction of Rajkumar, the readers are introduced to the invasion of British army which leads to the dethronement of King Thebaw, Queen Supayalat, the Princesses

and their entourage and exiled to Madras, then finally to Ratnagiri. After the dethronement, Gupta (18) observes that, the King experiences a lot of humiliation as a result of the dislocation caused by his exile. The King is asked to move in bullock carts, yethas, and the commonest vehicles on Mandalay's streets. When the king is about to step in he notices that the canopy set to the carriage has seven tiers, "the number allotted to a nobleman, not the nine due to a king" (Ghosh 43).

In *The Glass Palace*, the repercussions of war are tracked. The Queen agrees that the imperial powers has not only caused their dislocation, but that they will also dislocate the entire Burma also. The Queen expresses anger, "they took our kingdom, promising roads and railways and ports, this is how it will end. In a few decades the wealth will be gone all the gems, the timber and oil and then they too will leave" (88). Bhaya Nair (169) observes that, "gradually, the dislocation of the royal family alienates the queen, hence, she mimic the Indian/European costume." Ghosh's narrator corroborates Nair's observation, 'The Queen took a long look. "It's just a sari," she said at last. "But she's wearing it in a new style." She explains that an Indian official has made up a new way of wearing a sari, with odds and ends borrowed from European costume, a petticoat, a blouse. She hears that women all over India were adopting the new style. But of course everything came late to Ratnagiri, she herself had never had an opportunity to look into this new fashion at first hand' (Ghosh 166). Homi Bhabha (91) attributes such mimicry to "cultural denigration" that destroys "the sense of self," a result of "the conscious and unconscious oppression of the indigenous personality and culture by a supposedly superior racial or cultural model". As hard as the queen strives to preserve the spirit of Mandalay protocol, she nevertheless loses grip of it, quite in line with assertion, that prolonged dislocation alienates the mind.

Rajkumar's orphan-hood is symbolic because he has to invent a family where none exists. Bhaya Nair(168) observes that Rajkumar's dilemma therefore confronts Ghosh and most

postcolonial authors who tries to make sense of what Bhaya Nair calls, the ‘existential corundum’(169) that plagues individuals who cross the well-defined lines of ‘national identity’ and ‘family genealogy” in order to redefine the sense of national identity and a bridge of cultural space” (168). The “space,” Dixon (18) observes, is a vast borderless region with its own hybrid languages and practises which circulate without national or religious boundaries.

Dixon observes that Rajkumar’s role as an oppressor, which corroborates his exploitation of the women workers in the rubber plantation in Malaysia is a major thrust in postcolonial literature (19). Although Rajkumar, at a time, has everything he desires; beloved two sons, his own business of teak and rubber plantation, in addition to living a life typical of a “British sahib” (Ghosh 302) with all the luxury of the world but, the dark aspects of his character exposes the psychology of the dislocation he suffers, especially as a child. In a confrontation with Uma, Rajkumar’s imperialistic nature emerge:

“How dare you?” Uma cried. “How dare you speak to me like that? You an animal, with your greed, your determination to take whatever you can at whatever cost. Do you think nobody knows about the things you’ve done to people in your power to women and children who couldn’t defend themselves? You’re no better than a slave and a rapist, Rajkumar (Ghosh 302).

Rajkumar, according to Rahaman (543) is a riposte of the opposites and like the Colonialism itself, he is a bundle of contradictions. Rahaman therefore believes that Rajkumar is Naipaul’s “mimic” man who do not care to resist the exploitation but collaborates with the colonizers to “catch fish in the troubled water” (543). Rajkumar is a victim of mental “mutilation” (borrowing from Walter Rodney) and an example of how the psychology of dislocation can manifest in various disguises.

Saya John, Arjun and Beni Prasad Dey (*The Collector*), also suffers different degrees of dislocation experiences. This is in line with the opinion of Mizanu Rahaman (546) who noticed

that the characters either suffer displacement from their original homes, physically, or they are psychologically brainwashed for their innocuous contacts with the British powers. For instance, Arjun, who serves in the British Indian army, imitates the manners and behaviors of the British in his life to the extent that it does not occur to him that he is not serving his country but his British masters. Rahaman (544) observes that the English educational system and Arjun's training in the army contributes to his dislocation. Arjun, according to Rahaman, subsequently channels his energy for the selfish interests of the British (544), and he serves the interests of another country without realizing that he was being exploited. Rahaman subsequently asserts that "the character of Arjun, the soldier, reflects the complicated nuances of Indian struggle movement" (544). He was an admirer of the British culture, and he joins Indian Military Academy with much enthusiasm (Rahaman 545). He writes regularly to his sister about his daily activities and his respect for the British masters and unwavering support for the British interest.

Arjun thinks that to be with his master's servant is his real identity. Raju Gupta opines that Arjun feels oneness with the army and feels proud to associate himself with the infantry, which helps relinquish the mutiny and capture the Mughal Emperor Bahadur Shah Zafar (20). Ghosh's narrator reports vividly Arjun's psychology towards the British imperialists:

"Yesterday Hardy and I were looking at the battalion's battle honors, and I swear to you, Manju, the list was as long as my arm. During the Mutiny our troops stayed loyal one of our companies was in the column that captured the old Emperor, Bahadur Shah Zafar, at his hidy-hole at Humayun's tomb" (Ghosh 250).

Arjun's loyalty to the military ethics that the British imperialist's hands down subsumes him and at a point, he betrays his feelings of double consciousness, "we understand the West better than any of you civilians," Arjun liked to say. "we know how the minds of Westerners work. Only when every Indian is like us will the country become truly modern."(437)

Arjun continues his fights for the British against Japan and remains loyal to them until Kishan Singh arouses his conscience. He mulls over his past and finds himself to be just “lumps of clay, whirling on potters ‘wheels’” (Gupta 104). This introspection awakens him to reality and Arjun discovers that it is the acts of power and unconscious fear that molds his personality:

But if it were true that his life had somehow been molded by acts of power of which he was unaware – then it would follow that he had never acted of his own volition; never had a moment of true self-consciousness. Everything he had ever assumed about himself was a lie, an illusion (Ghosh 431).

Perhaps Arjun’s psychology is protective of his assumed relationship with the British. Dislocation can result in self-destruct and if prolonged may lead to suicide. Arjun’s failed image results in a sense of alienation.

Similar to Arjun is Beni Prasad Dey, The district collector of Ratnagiri. Raju Gupta (17) thinks that Beni Prasad Dey, like Arjun, represents a class of people who are completely dominated by the British. He is Ghosh’s double conscious and mimic man, who submits himself to the hegemony of the British Empire. Raju Gupta (18), observes that the characters of the Collector Dey and the soldier Arjun are enmeshed in complex issues. For instance, the character of the Collector is meant to be a criticism of what Gupta (18) calls “prevalent hegemonic ‘babu’ or ‘bhadrolok’ culture in Bengal and in India at large.” Gupta, also, calls the Collector, an ideal product of “Maculean education system” that is, “Indian in blood” but “English in taste” (18). The dislocation of The Collector is caused by his education from London which in turn alienates him from his people and even his wife, Uma. Ironically, in spite of his being an educated “ICS” fellow, from London, Collector Dey fails to understand his true self, he remains just a mirror of foreign culture. Describing his physical feature, Ghosh’s narrator, says that Collector Dey is slim and aquiline with a nose that extends in a sharp beak – like point. He dresses in finely cut “Servile Row” suits and wears gold-rimmed eyeglasses (104). Gupta observes that the Collector

Dey is a staunch defender of whatever the British colonizers stands for, his defense of English cultures reaches to such an extent that he do not feel ashamed to call them “amader gurujon”, that is, our teachers (19). When he goes to Ratnagiri to administer the house of the King and the Queen he behaves as a Colonizer, a protector of the Great Empire. Gupta believes therefore that the Collector’s behavior can be judged as a mere copy whose mimicry do not resonate Bhabha’s definition of mimicry which “retain a subterranean voice of resistance” (Gupta 104). Because of the failure of The Collector Dey to protect the dignity of the Masters he commits suicide.

Like Rajukumar, Nair (15) observes that, Saya John also prospers because of dislocation but, ultimately, his life also ends tragically. Saya John is also an orphan brought up by Catholic priests in Malacca. His association with the white Priests influences him greatly and perhaps leaves him more dislocated than the others. As those priests spoke many languages, Saya John learnt many languages too. Because displacement causes many challenges, all that human beings can do is try to adjust, compromise, live and above everything else form relationships. For instance, Saya John, a Malaccan, marries a Chinese woman, hence, their son Mathew is half-Malaccan and half-Chinese. Mathew marries Elsa, an American. Thus, the saga of these families dislocates the concept of racial purity, “the race is hybridized and the concept of pure race is deconstructed” (Nair 15).

Saya John is also a good example of how the dislocated behaves .According to Ghosh’s narrator, Saya John’s “clothes are Western. He speaks English, Hindustani and Burmese. His face looks like that of Chinese” (9). Saya himself makes fun of his complicated identity:

They (Indian soldiers) asked me this very question: how is it that you, who look Chinese and carry a Christian name, can speak our language? When I told them how this had come about, they would laugh and say, you are a *Dhobi Ka Kutta*- a washerman’s dog- *na ghar ka no ghat ka* – You don’t belong anywhere either by the water or on land and I’d say, yes, that is exactly what I am (Ghosh 10).



At that point of time Rajkumar joins and laughs. This is laughter of mutual sharing that Rajkumar is as much washerman's dog as Saya John. This is true in the case of several characters in the novel. Dislocation resulted from colonial occupation and administration has caused mental colonization of the colonized. Saya do not see the English as usurpers, for him, they are superior because, according to him, he has learnt the art of using everything for his own benefit.

The psychology of dislocation, Roomi et al. (181) observe, is also evident in Dolly's struggle with her displaced identity, subsequent alienation and death. Dolly's alienation from her native roots and her discomfort with her displaced identity becomes apparent when she declares to Uma, the collector's wife that she will never return home because things are no more the same in Burma, a clear case of displacement:

If I went to Burma now I would be a foreigner – they would call me a kalaa like they do Indians – a trespasser, an outsider from across the sea. I'd find that very hard, I think. I'd never be able to rid myself of the idea that I would have to leave again one day, just as I had to before. You would understand if you knew what it was like when I left (113).

Displacement, physically or psychologically, makes one feel discouraged and alienated. He or she may try to create another home, but where such attempt fails, depression and hysteria may set in, resulting in death, especially by suicide.

Moral (147) observes that the “phenomenon of the psychology of dislocation and fragmented identity, spark off what seems like a self-inflicted act of denial.” Dolly's case reaffirms the idea that colonized subjects suffer from a sense of unreal and imaginary homeland, which Spivak (277) says is, “a metaphor, that is constantly being ‘reclaimed’, as the postcolonial space cannot advance referents that are ‘historically adequate.’” Dolly's inability to find an answer or create a “third space,” or another home, may have contributed to her untimely death.

### 2.3. The Psychology of Dislocation in Chimamanda Adichie's *Americanah*

*Americanah* (2003) is also a story of dislocation and relocation, far-flung love and life as an alien, spread across three continents of Africa, America and Europe. Lance (3) thinks that dislocation has led the world of non-whites to mimic white culture, always striving to acquire more and more of the attributes of the white world. China, Japan, and Korea adopt the styles of American and European fashions. English, the language of the powerful in the Imperialist era, is taught around the world. Middle class Africans, as Kosi's friend's in, Chimamanda Ngozi Adichie's novel, *Americanah*, sends their daughters to French schools, because "it can only be good for the child to learn another civilized language, since she already learns English at home" (Lance 3). Their kids are sent to learn the European arts and skills, and some Africans even emigrate to America and Europe thus become immigrants. Lance calls it "the personification of their mimicry" (3).

Lance, like De Jesus, recognizes the underlying principle of imperialism, which tends to controls both economic and cultural sphere of the subjugated, long after physical political domination cease to exist. According to Jesus (18), "a ruling state will often impose not only its own terms of trade, but also its own political ideals, its own cultural values, and often its own language, upon a subject state." Western imperialism, perhaps, explains why Africans and Asians, after long colonialism, are still attracted to the Western countries in search of a better life.

Mimicry always contain that underlying difference that characterizes imitation. The European style education exemplifies the subtle difference that is eternally maintained in colonial mimicry. While the children grow up with a European, "civilized" language and learn European arts and skills, they become Anglicized, and as Bhabha says "to be Anglicized is *emphatically* not to be English" because "in the act of attempting to become English, they acknowledge their own difference and, no matter how Anglicized and how similar they get, their

lives are still fundamentally mimicry, fundamentally different.”(15) For Dike, who lives in the strange area between two cultures, establishing his racial identity becomes confusing, contradictory, and rather unsatisfying. He belongs, neither to Africa nor America (Lance 4). Dike even acknowledges his longing to be closer to his ethnic background, lamenting, in Ghosh (523)- “I wish I spoke Igbo.”

In *Americanah*, double consciousness is a reality and an identity marker for dislocated peoples. Du Bois’s concept of double consciousness seems a reference to the African American experience. Martin (1) observes that Adichie reveals the issue of double consciousness through her African American and Non-American black characters in *Americanah*. Ifemelu, the protagonist of *Americanah*, encapsulates the double life that blacks in America experiences (Martin 1). According to Martin, Ifemelu first captures her double life in her blog that is based on her observation of race relations in America. Bernard Lombardi, also speaks to this point that “the acculturation experiences of West Indians and new-wave Africans have proven more difficult than those of non-black immigrants because of American social perceptions and understandings of blackness” (2). No consideration is given to the plethora of cultures and nationalities that are embedded in this broad, amalgamated category of blacks. Therefore, Ifemelu finds herself navigating not just from the double-consciousness of being black in America but also from being a Non-American black in America (Martin 2).

Adichie uses *Americanah* as a vehicle for cultural commentary that examines the impact that Westernization has on people from African countries. The title *Americanah* lampoons those that mimic American ways of life or those who tries to live with both their native image and the acquired image, in other words, the double conscious persons. As with her previous two works, Adichie uses *Americanah* as a space to analyze the power imbalances between the Western hegemony and the “other.” Sackeyfio is of the opinion that Adichie’s commentary in *Americanah* differs from that of her previous two works in that she closely examines the double

consciousness that characterizes the lives of blacks in America. This double consciousness saturates the identities of those who are citizens of a nation that refuses to acknowledge their worthiness. According to her, Blacks in America find themselves caught between a desire for acceptance into the mainstream culture and the solidarity that they must maintain in order to counter the very culture into which they seek acceptance. Adichie reveals the issue of double consciousness through her African American and Non-American black characters in *Americanah*.

Sackeyfio (218), also observes that African students Associations, for instance, resonates features of “Duboisian” double consciousness wherein individuals appear to internalize the contemptuous ideas of others, “they mimicked what Americans told them: (Adichie 140). As welcome talk, one of the students tells them, albeit comical, that very soon they will adopt an American accent as a strategy to survive” (141). That Ifemelu finds it incomprehensible while she can’t find a job and so sinks into depression or that she stops going to class and hardly eats hence, becomes “lost in vicious haze” (158) of hopeless inertia. That she stops writing to Obinze due to depression but recovers from depression when she got a job, are all evidences of the impact of dislocation to the psyche of a young African who internalizes the values of Americans as the way to life and for a good living .At a point Ifemelu could not stop faking her accent (177), an act that makes her feel guilty though, but unfortunately she cannot control it.

It does not take long for Ifemelu to acquiesce to the same state of double-consciousness like her aunt. In Chapter 14, Adichie describes Ifemelu’s encounter with Cristina Tomas on her first day at college. Cristina Tomas patronizes Ifemelu because of her Nigerian accent, and this becomes Ifemelu’s first encounter with feeling like the Other. Adichie writes:

Ifemelu shrank. In that strained, still second when her eyes met Cristina Tomas’s before she took the forms, she shrank. She shrank like a dried leaf... And in the following weeks, as autumn’s coolness descended, she began to practice an American accent (134-135).

In this scene Ifemelu goes from a self-assured, assertive individual, to an insecure subordinate. Adichie's handling of Ifemelu's suspicion on why she got the job mirrors the reality of the psychology of dislocation. The fact that Ifemelu has to wonder whether or not her assimilated looks are what lands her a job is the fundamental issue at the core of the double consciousness of blacks in America. In describing the tension of the double consciousness, Du Bois writes, and "...this must produce a peculiar wrenching of the soul, a peculiar sense of doubt and bewilderment" (Du Bois 136). The "peculiar sense of doubt" is pervasive in the psyche of blacks in America because always underscoring their lives is a lingering doubt of whether or not enough has been changed of their natural essence to gain access into the dominant society

Like Ifemelu, Sackeyfio (219) observes that Aunt Uju could not escape from acculturation. Once, Ifemelu discovers that Aunt Uju's behavior has changed and that her name and identity have also changed (Adichie 105). For Sackeyfio (219), that Aunt Uju has no problem with the mispronunciation of her name suggests her assimilation of foreign perceptions and awkward encounters with difference. Her opinion stems from her understanding that name changing among immigrants is one of the coping responses to the demand for names that do not suite American sensibilities. In other words, American immigrants look for names that will be appreciated by their hosts. Apart from her name, Sackeyfio(219) also observes that "Uju changes her eyes shadow, her spirit bleached of color" (Adichie 109). Sackeyfio(219) opines that this disruption suggests the negation of her Nigerian identity blotted by the demand to adopt and her need for acceptance and approval in the alien environment of America. Even Ifemelu is shocked to learn that Aunt Uju refuses her son to speak Igbo (Adichie 110). Ifemelu feels that Aunt Uju is too eager to surrender to the demands of fitting in. Uju says "You are in a country that is not your own. You do what you have to do if you want to succeed" (Adichie 120). Aunt Uju's recognition that they are in an alien country is an acceptance of dislocation which leaves in her a sense of vulnerability and an attendant desire to "belong." Aunt Uju's relationship with the

general also serves as an example of one mode of economic survival strategy resulting from the dislocation caused by internal hegemonic practises- for a single woman, attaching herself to a married man who supports her and in return gains sexual access.

In contextualizing, the psychological impact and historical significance of these disjointed behaviors among immigrant people, African names and languages are the strongest marks of identity but Sackeyfio(219) observes that with the exception of a character called Barthlomew, “Americanized” Nigerians do not actually change their names to English ones, rather they accept foreign versions that mutilate their African authenticity, linguistic and cultural connection to home, alluding it to when Europeans forced Africans into slavery, the first thing they do is to give them English names and to forbid African languages in a deliberate attempt to erase their identity and cultural heritage(219).Such psychological dislocation causes double consciousness and “historical mutilation,” according to Walter.

Events where Aunty Uju takes her braid off so that they will not say she is unprofessional, after passing her exams and receiving medical license(Adichie 120),all points to the psychological make –up of persons who, as a result of their displacement from their original place, struggles either to mimic or dualise their identity. After years of struggle, Ifemelu’s aunt achieves measurable success in completing her medical degree but, unfortunately, she has “made it” at the cost of eroded sense of identity, poor parenting and shallow family life and the risk is of losing her only son Dike. Over time, Dike is coping poorly with alienation, identity conflict and lack of self-esteem in the absence of strong cultural ties to Nigeria as homeland. A development Sackeyfio(219) believes negates migration and dislocation. Aunty Uju lives in an all-white neighborhood where Dike is one of two Black children in school. According to Adichie’s narrator-Dike’s blackness bears the stigma of assumed criminality (Adichie 120) what a sad irony.

Sackeyfio (220) also observes that Obinze suffers betrayal and failed friendships in the hostile environment of London. Similar to the protagonist of Adichie's *The Thing Around the Neck*, Sackeyfio observes that Obinze avoids contacting his mother in Nigeria. For the entire three years he calls her only few times because he feels he is a failure or he transfers aggression of his failure to her, a situation Freud calls "displacement." Obinze assumes a new identity as "Vincent" in order to get a job permit to live in London (211) and his Nigerian friends only speak in British accent (241). Also noteworthy is Chika, Obinze's cousin sister describing as "bush" a man she meets who is from Onitsha. They all laughed at it, similar to the group of American students that Ifemelu meets in *Americanah* who laughs at themselves as they view African behaviors through distorted perceptions of the foreigners (246). For Sackeyfio (216), With *Americanah*, Adichie "continues to journey even deeper into her psyche and deals with issues of her own self-identification" (Ibid: 4). Perhaps, Adichie's psyche is the psyche of her characters who either mimic their western hosts or expresses outright double consciousness in their bid to stay the tide of dislocation.

#### **2.4 Summary of Literature Review**

This chapter has been able to x-ray the concept of dislocation as well as the psychology. After an in-depth review of previous literatures, study shows that colonialism, migration and exile are the major causes of dislocation in the novels of Amitav Ghosh's *The Glass Palace* and Chimamanda Adichie's *Americanah*, although dislocation means different things to different people. The reviews also ascertain that dislocation experiences are prevalent in both novels so also are the psychology of dislocation identified in some of the characters of the texts.

Moreover, the study, through the review of various literatures of Asian, African and other authors, is able to underscore the characteristic mental make-up of the dislocated characters under Du Bois's double consciousness, Bhabha's mimicry and David and Okazaki's colonial mentality. Other postcolonial concepts like Alienation, Eurocentrism and Racism were also

reviewed. From all indication, there is relationship between colonial mentality, mimicry, alienation, racism and double consciousness: they represents the psychology of dislocation which diaspora studies underlie.



## CHAPTER THREE

### THEORETICAL FRAMEWORK AND RESEARCH METHODOLOGY

#### 3.1 Postcolonial Theory

Postcolonial literary theory re-examines colonial and postcolonial literature, especially concentrating upon the social discourse between the colonizer and the colonized that shaped and produced the literature. Postcolonial signals the persisting impact of colonization across time periods and geographical regions. It is the period following the decline of colonialism, in other words, the end or lessening of domination by European empires.

According to Ashcroft, the complexities and varied cultural experience of the independent nations gave birth to a new critical theory called postcolonial literary theory. In his words, postcolonial literature emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension within the imperial power, and by emphasizing their differences from the assumption of the imperial centre (2). Thus, postcolonial writings mean the rejection and dismissal of the colonial imperial discourses along with their value system. The proponents of the post colonial writings have started questioning the validity of European theories.

As a critical approach, post colonialism, according to Makaryk (155), is “a collection of theoretical and critical strategies used to examine the culture, literature, politics, history, and so forth, of former colonies of the European empires, and their relation to the rest of the world.” Makaryk, therefore, observes that a predominant feature of postcolonial writings are the attempt both to resurrect their culture and to combat preconceptions about their culture. For instance, Edward Said uses the word Orientalism to describe the discourse about the East constructed by the West. Just like Adichie and Ghosh use their texts, *Americanah* and *The Glass Palace*, to describe the influence of the West over the rest of the world.

Robert Young (2), believes that Postcolonialism derives its inspiration from the anti-colonial struggles of the colonial era. According to Young, anti-colonialism had many of the characteristics commonly associated with post colonialism such as “diaspora, transnational migration and internationalism” (2). In the same vein, Ashcroft, Griffiths, and Tiffin also use the term postcolonial in a comprehensive sense, “to cover all the culture affected by the imperial process from the moment of colonization to the present day” (21). In general, postcolonial theory analyses how anti-colonial ideas, such as anti-conquest, migration, national unity, négritude, pan-Africanism and postcolonial feminism were forged in and promulgated through literature.

The complex phenomenon of postcolonialism is therefore rooted in the history of imperialism. The word imperialism means power, authority, command, dominion, realm, and empire. Though imperialism according to De Jesus (18), is usually understood as a strategy whereby a state aims to extend its control forcibly beyond its own borders over other states and peoples, it should be remembered that such control is usually not just military but economic and cultural. A ruling state will often impose not only its own terms of trade, but also its own political ideals, its own cultural values, and often its own language, upon a subject state.

Another key concept underscoring post colonialism is Alterity. *Wikipedia* says Alterity is a philosophical and anthropological term meaning “otherness,” that is, the “other of the two.” Bachmann (1) also posits that Alterity means lack of identification with some part of one’s personality or one’s community, differentness and otherness. In a similar vein Spivak, identifies “four master words of being” that create alterity, they are, “gender, race, ethnicity and class” (8).

Like Alterity, Diaspora is another key concept canvassed by postcolonial writers. According to *Wikipedia*, the term Diaspora, refers to any people or ethnic population forced or induced to leave their traditional ethnic homelands, being dispersed throughout other parts of the world, and the ensuing developments in their dispersal and culture (Wikipedia). Eurocentricism, also another key offering of colonialism, is the practice, conscious or otherwise, of placing

emphasis on European (and, generally, Western) concerns, culture and values at the expense of those of other cultures (Dictionary.LaborLawTalk.com). The key concepts of Alterity, Diaspora, Eurocentricism and Imperialism encapsulates the critical concepts of Double consciousness, Colonial mentality, feminism, alienation, diaspora and mimicry that *Americanah* and *The Glass Palace* is approached from.

The agenda post colonialism set for itself is an offering quite complimentary to postcolonial theory. Such agenda make the theory relevant to studies that emerged after the physical exit of colonialism. Although it is difficult to determine when colonialism begins and ends, hence, arguable that postcolonial designates an era after colonialism has ended. Gunning (6), however, opines that Colonial history unfolds in overlapping phases. Similarly, Quayson (6) is also of the opinion that it is difficult to determine the postcolonial status of colonies. This is because Neocolonialism, according to Mullaney, and the effects of imperialism, which persist even after the end of colonialism, make it difficult to determine whether a colonizer's physical evacuation guarantees postcolonial status" (7). Accordingly, prominent theorists like Gayatri Spivak, Frantz Fanon, Bill Ashcroft, Ngũgĩ wa Thiong'o, Chinua Achebe, Leela Gandhi, Gareth Griffiths, Abiola Irele, John McLeod, Hamid Dabashi, Helen Tiffin, Khal Torabully, Robert Young and others have added their voices to postcolonial discussion.

Edward Said's landmark work "Orientalism" appeared in 1978. More recent works on post colonialism include "The Empire Writes Back" (1989) by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. Gayatri Spivak's "The Post-Colonial Critic" (1990), as well as works by Abdul JanMohamed, Homi Bhabha, Benita Parry, and Kwame postcolonial criticism. In *Orientalism* (1978), Edward Saïd analyzed the fiction of Honoré de Balzac, Charles Baudelaire, and Lautréamont (Isidore-Lucien Ducasse), exploring how they shaped and were influenced by the societal fantasy of European racial superiority. He pioneered the branch of postcolonial criticism called colonial discourse analysis (Lomba 41). Another important theorist of colonial discourse

is Harvard University professor Homi K Bhabha, (1949). He has developed a number of the field's neologisms and key concepts, such as hybridity, third-space, mimicry, difference, and ambivalence. Western canonical works like Shakespeare's *The Tempest*, Charlotte Bronte's *Jane Eyre*, Jane Austen's *Mansfield Park*, Rudyard Kipling's *Kim*, and Joseph Conrad's *Heart of Darkness* have been targets of colonial discourse analysis. The succeeding generation of postcolonial critics focus on texts that "write back" to the colonial center.

In the newly independent countries of Africa and Asia, the advent of independence, after a long period of struggle had given birth to a new kind of literature which came to be known as Postcolonial Literature. This new literature deals with the impact of European Imperial domination on contemporary writings. So, the literature written in all the ex-colonies, commonwealth countries like Nigeria, India, Pakistan, Srilanka, Canada, the West Indies, taken as a whole, are termed as Postcolonial literature. The literature of these ex-colonized, independent countries shows the difference in outlook and socio-cultural values from the assumptions of the imperial centre, thus making them truly postcolonial. It is in this category that the novel of Chinua Achebe, Amitav Ghosh, Chimamanda Adichie and others fall into.

Edward Said (1993), avers that postcolonial writers works to reclaim the past, because their own histories were often erased or discredited under imperialism. According to Said (1993), postcolonial writers write with an understanding of their own culture and personal identities. They also have the opportunity to chart their own future, "on their own terms rather than the terms superimposed on them by imperialist ideology and practice." Said, further observes that Migrant literature and Postcolonial literature show some considerable overlap. According to him not all migration takes place in a colonial setting, and not all postcolonial literature deals with migration. A question of current debate is the extent to which postcolonial theory also speaks to migration literature in non-colonial settings.

Regardless of Said's 'overlap.' Postcolonial theory is aptly fitting to the study on "the Psychology of dislocation in Ghosh's *The Glass Palace* and Adichie's *Americanah*," the reason is because both authors are from postcolonial nations of India and Nigeria. At one time or another they suffered imperialism which resulted in migration to Europe and America. Their texts are also postcolonial texts that deals on issues of colonialism, racism and diaspora themes.

### **3.2 Research Methodology**

The onus of this study is, fundamental, to do an analysis of the characters in Amitav Ghosh's *The Glass Palace* and Chimamanda Ngozi Adichie's *Americanah*, in order to reveal how each individual responds to the psychology of dislocation. However, as the research design is descriptive, the contrastive analysis method is employed. This method of analysis helps in the description of the individual language, behaviors and action as response to the psychology of dislocation.

A research design, on the other hand, is a logical model of proof that allows the researcher to draw inferences concerning causal relations among variables under investigation. It is on this note that Nworgu (67) opines that a research design is a detailed outline of how an investigation will take place. This will determine how research data will be collected and the instrument which will be used to analyze the collected data. This research, hence, adopts the use of descriptive research design since the study is proposed to undertake a contrastive study of two novels: Ghosh's *The Glass Palace* and Adichie's *Americanah*. This design is considered appropriate to this work because, the research is basically intended to probe the topic to ascertain the extent characters, used by Ghosh and Adichie, in their novels, have been able to reveal the psychology of dislocation.

### **Summary**

This chapter discussed the theory and methodology employed in this work. This study used the descriptive research design. The primary and secondary data sources were consulted for

this study such as the primary texts *The Glass Palace* and *Americanah* and the secondary data from the library and the internet respectively. The method of data analysis was the use of contrastive analysis of the characterization and language used in the two texts. The Postcolonial theory and other critical theories were equally used to anchor this research.

## CHAPTER FOUR

### COMPARATIVE ANALYSIS OF THE PSYCHOLOGY OF DISLOCATION IN AMITAV GHOSH'S *THE GLASS PALACE* AND CHIMAMANDA ADICHIE'S *AMERICANAH*

#### 4.0 Introduction

This chapter deals with a comparative analysis of the psychology of dislocation in Amitav Ghosh's *The Glass Palace* and Chimamanda Ngozi Adichie's *Americanah*. A special attention is paid to their differences and similarities. The psychology of dislocation, as the researcher had mentioned earlier, means the characteristic mental make-up of dislocated individual or group of individuals in a given society. Such mentality is believed to manifest in subtle disguises and influence behavior.

#### 4.1 Dislocation and the Psychology of Dislocation in the *Glass Palace* and *Americanah*

This sub-section deals with some of the similarities and differences in the texts, *The Glass Palace* and *Americanah*, with regards to dislocation and the psychology of dislocation.

Dislocation concept traverses the various disciplines and different textual and artistic practices. It is a postcolonial construct applicable to most literatures written after the physical exit of colonialism. According to Ashcroft (9), "the dialectic of place and displacement is always a feature of postcolonial societies." Whether these have been created by a process of settlement, intervention or a mixture of the two are also common features to most postcolonial literatures in English. Mohana Priya (168) also defines dislocation as the condition of post-modernity to which we have all responded with excitement as well as fear. He believes that both reactions are perfectly justifiable in the contemporary contexts of our lives.

The condition of dislocation according to Priya (168), "is predicated upon, not just, the significance of the loss of locatedness, but also upon one's consciousness of the process of losing that precious 'lived sense of place'(168). Priya( 169), is therefore of the view that the

apprehension of both experiences, simultaneously, that is, the ‘loss of location’ and that of a consciousness of being caught in these processes of losing one’s ‘locatedness,’ perhaps, qualifies Ghosh and Adichie as among the most important postcolonial writers. In fact, Ghosh, like Adichie, deals with human issues and problems which are of interest to all humanity and this may be the reason for their popularity as novelists.

Dislocation, also called displacement, results in dispossession and diaspora. It is one of the major preoccupation of postcolonial literatures. Gupta (21), opines that Diaspora “takes the place of doubt, homelessness and it becomes the recurrent theme, typifying a historical condition as well a state of mind.” He is therefore of the opinion that Ghosh’s *The Glass Palace*, just like Adichie’s *Americanah*, has the feature of diaspora writings. Mohana Priya (164), agrees with Gupta that the “sense of place and dislocation is the significant feature of Ghosh’s writing and any discussion of his novels cannot ignore this important aspect.”

In Amitav Ghosh’s novel, *The Glass Palace*, a theme of displacement or dislocation resonates all through the novel. From the Indian author, himself, a product of dislocation, to Rajkumah, an eleven years old Indian boy, who is dislocated to “the western wall of Mandalay’s fort” (Ghosh 3) and subsequently, the Burmese royalty, King Thebaw and the Queen Supayalat, who suffers dislocation as they are forcefully moved out of their Mandalay Palace in Burma to Ratnagiri a village in India. The predominant dislocation experience of the author as well as his characters is captured by Nair (166), “the pivotal figure of Rajkumar in *The Glass Palace* now seems to be an in-text metaphor for Ghosh’s own authorial persona, as he perceives himself. Like Ghosh, Rajkumar is a boundary crosser who makes several transitions across national frontiers during his life time ... Mohana Priya (28) also believes that Ghosh, like his characters, have suffered “a literal geographical displacement and is confronted with social and cultural alienation.” Hence Ghosh’s metaphorical reference to “uprooting” and “unhousement” of the immigrants in their attempt to construct a future by dealing with the present and struggling with



the past is suggestive of the notion of place and displacement that characterize Ghosh's life and writings.

In the same vein, Chimamanda Adichie's novel, *Americanah*, also contains issues of dislocation resulting in displacement, migration and diaspora. Lombardi (6), suggests that Adichie replicates her diaspora experiences in the life of her fictive characters. Adichie, though born in Nigeria, has long settled in America where she works and lives with her family. Lombardi also observes that her major characters are faced with cases of dislocation and its psychology. From Obinze to Ifemelu, who eventually relocates to London and America, respectively, in search of a better life, and to Auntie Uju who engages in illicit love affair with the General in order to survive, in Nigeria, before she eventually emigrated to America, are clear evidences of dislocation resulting from "interior imperialism"(Martin 12), racial discrimination and corruption .In the reasoning of Lombardi also, "Adichie uses *Americanah* as a vehicle for cultural commentary that examines the impact that Westernization has on people from African countries" (31). Lombardi thinks that Adichie uses her novel *Americanah* as a space to analyze the power imbalances between the Western hegemony and the "other" (31). Dislocation leaves both physical and psychological impacts that subtly influences the behavior of the persons involved.

Ghosh and Adichie, share similar background that qualify them as displaced 'diaspora' authors. This is because they are both educated outside the shores of their country. They also write from their foreign locations. Although Gupta (3), believes that their experiences "have enabled them to write authentically about the mixed heritage with a first hand narrative of dislocation effects." Their novels, however, share the 'dialectics of place and displacement,' according to Ashcroft (9), and convey shared "sense of place and sense of dislocation that makes such fictional and historical representations possible" (Gupta 21). Both authors also portray the characteristic mental make-up of the dislocated, in other words, the psychology of dislocation.

Dislocation, as a negation to colonialism, is more visible in *The Glass Palace* than it is in *Americanah*. A major difference between the two novels. In *The Glass Palace*, the King bewails the loss of kingdom and his present confinement in Outram House in Ratnagiri. After the dethronement, the King experienced a lot of humiliation. The King was asked to move in bullock carts and when he was about to step in, he noticed that the canopy set to the carriage “had seven tiers, the number allotted to a nobleman, not the nine due to a king” (43). In Ratnagiri, the king and his entourage were accommodated in Outram House, on a hilltop. It was quite away from the centers of population. The Outram house found itself besieged by neglect. According to Ghosh’s narrator, “the bungalow had no sewage and no water supply. The toilets had to be emptied daily of night soil, by sweepers; water had to be carried up in buckets from a nearby stream” (Ghosh 81). The narrator exposes the mindless disregard to indigenous customs and tradition, a characteristic feature of colonialism.

In the nineteenth year of his exile, King Thebaw asks a question to Beni Prasad Dey, a new collector of Ratnagiri, about the hegemony of the European power, “did you ever think that we would live to witness the day when an Eastern country would defeat a European power?” (107). The question is borne out of a sense of depression and hopelessness, typical of an alienated character. During the period of exile, the King’s First Princess marries Sawant, a coachman and the Second Princess elopes with a Burmese commoner. The King makes efforts to bring back his second daughter but when the effort fails, the King “fell to the floor, clutching his left arm” (205). The doctors arrived diagnosed and announced he has suffered a heart attack. Ten days later the King died in exile. Unfortunately, the colonial masters did not transport the King’s body to Burma showing their spite to the natives. In the first Princess letter to Dolly, she laments, “The saddest part is that even Her Majesty flatly refused to attend the King’s funeral. No one could believe that this was the funeral of Burma’s last King!” (205). The effects of the dislocation resulting from imperialism is clearly manifest in *The Glass Palace* unlike in *Americanah*

Unlike in *The Glass Palace*, where western imperialism holds sway, Shauna Martin (12), observes that what is obtainable, in *Americanah*, is “interior imperialism,” which means the subjugation of a people by the people, in the case of Nigeria, the military junta is oppressing the ordinary people. Mohana Priya (168), however, believes that colonial rule was not solely responsible for all the displacement and exploitation in *The Glass Palace*, the greedy natives, like Baburao, from Guntur, and Rajkumar, supplied work force to the British. According to her, these laborers were contracted for cheap rate. Many of them died on the way itself. While, on the voyage, the women were sexually exploited. For instance, Ilongo’s mother was sexually used by Rajakumar on the voyage from Madras to Rangoon. These indentured laborers were living in the teak camps, oil camps and rubber plantation with all the hazards. Such an experience also fits into Martin’s “interior imperialism” (12). However, influences of imperialism is also visible in *Americanah*. Going by De Jusus (8) postulations, imperialism weakens the culture ,language and economy of the subjugated and leaves him longing for the a presumed superior society.

While dislocation in *The Glass Palace* is a metaphor for death, as the likes of Rajkumah, Saya John, Dolly never returned back to their native homes. In *Americanah*, the dislocated characters like Obinze and Ifemelu later returned home and find happiness thereafter. In *The Glass Palace*, we see suicide as panacea for alienation. The likes of Collector Dey, Arjun and Manju committed suicide. That is not the case in *Americanah*, although characters like Obinze, Ifemelu, Aunty Uju and the hairdressers, at one point or the other, felt alienated in the foreign countries , they never considered the option of suicide instead Ifemelu returns to Nigeria like Obinze.

Both in *The Glass Palace* and *Americanah*, the dislocation which resulted from colonial occupation, war, emigration or “interior imperialism,” helped some people to migrate, to form their personality, using their skills, and to prosper in their lives. It, nevertheless, leads to undue suffering and death. In order words, dislocation, creates mixed feelings in both texts. This is in

line with what Ashcroft Bill, Gareth Griffiths, and Helen Tiffin (15), says in *Key Concepts*, that dislocation “may act as a curse for some and a boon, in disguise, for others. It may also help to exploit one’s ‘generative power.’ Similarly, Sridharam Moorthi (18) also opine that “Ghosh doesn’t squarely say that dislocation causes only disadvantages, he vividly represents the other side of dislocation.”

For instance Rajkumar, the protagonist, who at age 11 accidentally lands in Mandalay from Chittagong develops the sense of belonging at the new place. He overcomes the challenging barriers and becomes famous in Burma. In fact, “barriers cause progress in his case,” according to Moorthi (18). “No matter what Ma Cho said, he decided, he would cross the moat, before he left Mandalay, he would find a way in” (7). Moorthi (19), calls it “the spark” that sets Rajkumar apart for a life of success, adventure and prosperity. For reason of migration, Rajkumar comes in contact with Saya John also shapes his life. He finds in Saya John, a mentor and fatherly figure. When Rajkumah has become a successful and respected businessman he marries his dream wife Dolly. Both of them returns to Rangoon and are blessed with two sons namely Neeladhri and Dinu. Rajkumar gets the share in the Morningside Rubber Estate and offers his children good education in the city’s reputed colleges.

Sadly the same dislocation which proves to be advantageous to Rajkumar’s family also becomes detrimental to him and his family. Ghosh’s narrator catalogues the chains of misfortune that upturned Rajkumar’s fortune: “Because of racial clash resulted from colonial rule things have changed in Burma, there is a lot of anger, a lot of resentment, much of it aimed at Indians” (240). Because of Japanese air-raid sound the elephants begin to run in panic. The piles of logs stumble down on Neel. When Rajkumar reaches the yard, tries to find his sons body, “the body was almost unrecognizable, crushed by an immense weight, despite the terrible disfigurement Rajkumar knew that this was his son and that he was dead” (463). Manju, Dolly and Rajkumar become very nervous. Manju, Neel’s wife, becomes hysteric, doesn’t care for her child Jaya.

They leave through jungle for India along with thousands of people. On their journey, they face many hardships and travel without proper food and water... (470). Manju eventually jumped into the river and died (466). Thus the displacement, which initially changed Rajkumar's life, has also brought pitiable end result. Rajkumar's wife, Dolly, returns to Burma again and she joins nunnery and dies there. Like Manju said, all the efforts of Rajkumar has brought nothing to him.

Like Rajukumar his mentor Saya John too prospers because of dislocation but ultimately his life also ends tragically. Because of Japanese advancement into Burma they were leaving for Singapore, Saya John was caught by the Japanese soldiers. Alison shot herself before she was caught and killed by the soldiers. Thus, the colorful life of Saya John came to a tragic end. Priya (160) posits that Ghosh, unlike Adichie, projects dislocations as a permanent human condition. According to Priya (160), Man is dislocated in this world. He may have a home in the native nation, yet, he is to leave all the homes, as death takes him to the other world / home." Priya suggests that dislocation, in *The Glass Palace*, is metaphor to life.

In *Americanah*, dislocation also brought both blessings and curses, but most of the characters in *Americanah* ended better than the characters in *The Glass Palace*. For instance, no life is lost as a result of frustration or alienation, instead, the cases of alienation, racism and obvious displacement spurred the characters to greater heights. Adichie's characters were wiser to salvage the reins of their life. For instance, the dislocation experience that led Ifemelu to emigrate to America becomes advantageous to her, as she is exposed to blogging, a skill that brought her fame and money. However, her earlier sense of alienation, misadventure with men and subsequent disconnection with Obinze, was the only disadvantage Ifemelu suffers in the text. According to Lombardi, Ifemelu "finds it incomprehensible while she can't find a job, as a result, she sinks into depression. She stops going to class, hardly eats and becomes 'lost in vicious haze' of hopeless inertia" (158). She also stops writing to Obinze. However, she recovered from

depression when she got a job. Regardless, she takes the option of returning to Nigeria in order to find her happiness.

Ifemelu approached life with optimism, unlike Ghosh's characters who easily recede to depression and utter hopelessness. True to her faith, Ifemelu finds happiness eventually. Obinze on the other hand is not as lucky as Ifemelu. He leaves for London when he is denied American visa. In London his stay is tortuous but following his repatriation to Nigeria he enjoyed a prosperous and happy life thereafter. His diligence, in the real estate business, paid off as he later seek to employ the White man he has worked with in London. That is not the case with some of the characters in *The Glass Palace*. They easily despair and withdraw into hopeless state. The King is skeptical that he will never be restored to his throne again, just like Manju blames Rajkumar of wasting all his life. Situations of hopelessness eventually leads to suicide.

Sakeyfi (216) observes that Aunt Uju also has negative dislocation experiences both in Nigeria and in America. First her illicit love affair with General, the unwanted pregnancy and the death of General, all makes her stay in Nigeria horrendous. Later she migrates to America to begin another phase of struggle with her only son. Although she has it rough in America, she nevertheless succeeds as a medical doctor. According to Sakeyfi (216) Aunt Uju transforms from being an African woman who is docile and submissive to realize her full potential and resists further exploitation by Bartholomew. She finds her voice and is able to tell Bartholomew off and ends the relationship. This bears fruit when she gets into a new relationship with Kweku, a Ghanaian doctor, who Ifemelu describes as "a gentleman and a gentle man" (299). For the African braiders, except for the hand of friendship extended by Ifemelu, no solutions are provided for their state of oppression. However their situation suggests that they are trapped in this state as a result of class difference (Adichie 363-364).

Aunt Uju's son Dike, unlike her mother, suffers depression due to his sense of alienation in an environment that is predominantly White. According to Sakeyfi (219), "overtime, Dike is

copied poorly with alienation, identity conflict and lack of self-esteem, in the absence of strong cultural ties to Nigeria as homeland.” For that reason, he once attempted suicide.

Another example of the psychology of dislocation found in *The Glass Palace* is hybridity, resulting from the feeling of alienation. Deposed Queen of Mandalay gradually adopts an alien culture due to long period of exile from her native Burma. Her acculturation to the alien custom proves the assertion that, though the physical hurt of dislocation may seem to disappear, its psychological effects manifests in subtle but insidious disguises. Ghosh’s narrator explains the encounter thus:

The Queen took a long look. “It’s just a sari,” she said at last. “But she’s wearing it in a new style.” She explained that an Indian official had made up a new way of wearing a sari, with odds and ends borrowed from European costume—a petticoat, a blouse. She’d heard that women all over India were adopting the new style. But of course everything came late to Ratnagiri—she herself had never had an opportunity to look into this new fashion at first hand (166).

The queen assimilates the foreign culture because she is in exile. This is an obvious consequence of dislocation caused by imperialism and colonization of Burma, resulting in the displacement of the Royal family by the British colonial masters.

Ifemelu and Obinze’s emigration to America and England respectively are resulted from their dislocation and alienation from a country whose governance is taken over by corrupt military officers, coupled with unstable educational system, unemployment and crippling economy, the best option is to immigrate to the western country to seek the proverbial “golden fleece.” Martin opines that Aunty Uju’s emigration to America earlier in the story is also a result of her dislocation in a society struggling to free itself from interior imperialism”(12).

Significantly, alienation, in both *Americanah* and *The Glass Palace*, results in transferred aggression or what Jacques Lacan (180) calls “Transfereential Displacement,” which means, a re-

direction of feelings. It is evident that the psychology of dislocation vis-à-vis feelings of alienation resulting from disappointments, frustrations and consequently, depression leads to “Transfereential displacement”. In this case, Ifemelu cuts ties with Obinze following her frustrations in America. Transfereential displacement also will explains why Obinze spends months in England without calling his mother. “Obinze avoids contacting his mother in Nigeria .For the entire three years he calls her only few times because he feels he is a failure” (Adichie 66) Also in *The Glass Palace* , Rajkumar’s oppressive illicit love affairs with Illongo’s mother and other women is his way of unconsciously transferring his childhood suffering and displacements to others. He also engages in human trafficking in disguise for labor supply, inadvertently getting back at a society that once caused him deprivations (Ghosh 350). Transfereential displacement, is an element of the psychology. It is hidden deep in the mind but subtly manifest, albeit unconsciously, when externally or internally triggered.

Displacement, in Adichie’s *Americanah*, like in Ghosh’s *The Glass Palace*, agrees with Mohana Priya’s assertion that it, “has led to alienation and a search for self” (168). Accordingly, characters in both texts “moves from nostalgia to changing identities and establishing new relationships. The protagonists in *Americanah* and *The Glass Palace* face a multi-cultural society and exhibit a deep awareness of the social reality surrounding them. The multi-cultural ethos with which they are confronted with leads to the struggle for a new life but not a complete break from the past” (168). Adichie like Ghosh, Priya believes, “focuses upon sensitive protagonists who lack a stable sense of place and cultural identity and are victimized by other forms of social oppression” (168).

Resulting from the displacements in *The Glass Palace* and *Americanah*, is Double Consciousness or dual personality. According to Bernard Lombardi (32), “this double-consciousness saturates the identities of those who are citizens of a nation that refuses to acknowledge their worthiness.” Blacks, in *Americanah*, and the Indians in *The Glass Palace*, find



themselves caught between a desire for acceptance into the mainstream culture and the solidarity that they must maintain as a collective in order to counter the very culture into which they seek acceptance. Lombardi (34), notes that the story of *Americanah* moves back and forth between their points of view that connect to one of the novel's important themes, diasporic "double consciousness."

According to Lombardi (35), in telling the immigrant story, Adichie has interwoven the diverse, lucid and carefully nuanced perceptions of race, class and gender, dynamics and relationships among African Americans and African immigrants. In Chimamanda Ngozi Adichie's novel, *Americanah*, readers are equally faced with cases of dislocation and the attendant psychology. Shauna Martin consequently asserts that *Americanah*, is "a mimicry suggestive of the growing urge by Nigerians to become American or English, in character and behavior" (5).

As the protagonists narrating the story, Ifemelu navigates her new life in America through uneven forms of duality that infuse her character throughout the novel, her transformation begins after her first summer in America when she begins college, she recalls how she cowered and shrank from a rude encounter with a white person in response to her foreign accent(134).The behavior of members of African students Associations "resonates features of Duboisian double consciousness wherein individual appears to internalize the contemptuous ideas of others they mimicked what Americans told them" (Sackeyfio 140). At the welcome talk, one of the students tells them, albeit comical, that very soon they will adopt an American accent as a strategy to survive.' In some cases "Ifemelu could not stop faking her accent" (177). Though she confesses that made her feel guilty, she however cannot stop because her culture, language and dignity is already compromised.

Aunty Uju could not escape from acculturation, an offering of double consciousness, imperialism and diaspora. Ifemelu discovers that her behavior has changed and her name and identity also changed (105). Aunty Uju was okay with the mispronunciation of her name, suggesting her assimilation of foreign perceptions and awkward encounters with difference. Note, name changing by immigrants is one of the coping responses to the demand for names that do not agree with American sensibilities: “Uju also changed her eyes shadowed, her spirit bleached of color” (109) According to Gupta (16) “This disruption suggests the negation of her Nigerian identity, blotted by the demand to adopt and her need for acceptance and approval in the alien environment of America”

America as a country presents challenges in terms of African immigrants retaining their African culture and embracing American culture. Similar experience is also shared in *The Glass Palace*. The only way for immigrants to fit in is by adopting foreign ways, resulting in the erosion of their indigenous culture. Ifemelu, on arrival in America, is perplexed by the observations she makes which are indicators of individuals straddling between two cultures. This is seen in language, names and lifestyle. Her aunty Uju, while in Africa, was a true image of an African woman but upon meeting her, Ifemelu is shocked to discover that the American experience has completely transformed her. She is shocked to hear her aunt identify herself over the phone by pronouncing her name as you-joo instead of oo-joo (9). Further still, life in America for Aunty Uju means juggling between a foreign identity and one’s true personality. Aunty Uju switches from her usual self and feigns an American accent to reprimand her son Dike in a supermarket. This is done with the intention of impressing the white counter girl. Ifemelu describes the newly acquired accent as “...nasal, sliding accent she put on when she spoke to white Americans, in the presence of white Americans, in the hearing of white Americans. Pooh-reet-back” (108). Ifemelu notes, “and with the accent emerged a new persona...” (108). The same reflects in a Guinean braider who tells Ifemelu “Ama like, Oh Gad, Az someh” (9). Translated to

mean “Oh God, I was so mad.” This portrays America as a place that puts a lot of pressure on immigrants to adopt an American identity. In a bid to adapt, characters are forced to conform thereby alienating themselves and wearing double personality. A clear feature of imperialism.

*The Glass Palace*, in similar vein, considers the issue of double consciousness and alienation just like in *Americanah*. Both novels depicts how lives in exile or movement from one place to another can affect the mentality of people and influence their behavior. For example, the powerful Burmese royal family, the king Thebaw, can do nothing in his isolation and only spends his time watching fishing boats, thus being referred to as ‘the town guardian spirit [of the boats], a king again (Ghosh 80)’. The fates of the queen and three young princesses were no better. The Queen, for example, suddenly develops love for Indian Sari, her explanations to that is quite amusing... The Queen took a long look. “It’s just a sari,” she said at last. “But she’s wearing it in a new style” (Ghosh 166)

Earlier in the novel when Rajkumar first met Saya John, he finds it difficult place his personality properly. The narrator expresses Rajkumar’s confusion in this way, “Since coming to Mandalay he had encountered different kinds of people, but this stranger belonged with none of them. His clothes were those of a European and he seemed to know Hindustani—and yet the cast of his face was that of neither a white man nor an Indian. He looked, in fact, to be Chinese. Alterity, dual personality, is also apparent in the characters of the soldier, Arjun, who has been ‘moulded’ into a war-machine in the hands of British military discourse and in the character of the Collector, a Britain-trained colonial administrator. Both characters are eventually destroyed, they end up in a dead end, in their existential moorings hence kill themselves (Ghosh 518-19).

*The Glass Palace* and *Americanah* explores the complexities of immigrant experience, the clash of lifestyles, cultural disorientation, the dilemmas of assimilation and the tangled ties between generations. According to Priya (166) “Ghosh focuses on the shifting and evolving identities of the characters, which are inevitable in the complicated process of acculturation; the

loneliness, the constant sense of alienation, rootlessness and longing for a lost world confronted by the immigrants,” are portrayed convincingly by Ghosh. For instance, The Bengali immigrant Rajkumar is alienated forever from Burma. Despite his long stay in Burma, he views the country as a place where no one is related to him, where he knows so little, where “life seems so tentative and spare.” The same goes for Chimamanda’s Adichie’s *Americanah* that comments indirectly on how migration affects African immigrants in the West resulting in either alienation or loss of cultural identity through characters who ape Euro-American culture. For some, like the protagonist, upon undergoing various challenges she realizes how her status as an immigrant in America affects her negatively. She therefore responds by creating her own space which gives her voice.

Eurocentrism, according to Asante (15), is a philosophical and cultural construct that perceives Europe as the centre of civilization and the future of humanity. The racism that Eurocentrism engenders, accorded an inferiority status to non-whites in the quest to correct and rehabilitate the African cultural past from a sympathetic insider’s perspective. The Europeans hold a Eurocentric view of the world; firmly believing European culture to be superior. Eurocentrism therefore perceives Europe as the core of civilisation and of humanity. Eurocentrism had racist tendencies which granted an inferior status to the non-whites.

In order to give his people back the pride that they once had *Americanah* offers a solid look at life from the perspective of a Nigerian immigrant. This point of view, whether Ifemelu’s or Obinze’s or Adichie’s herself, makes the novel feel fresh and original. Martin(7), believes that “Adichie, though uses images to portray the backwardness of Nigeria in terms of development , loves her country Nigeria and that could be seen in her ability not to change her name to Delia or Celia but still, Chimamanda Ngozi Adichie.” As a result of American’s attitude towards her black colour and kinky hair, out of desperation, Ifemelu budes to pressure and straightens her

kinky hair. Colonial mentality or eurocentricism will explain why Obinze's friends send their children to a French school even in Nigeria.

Colonial mentality or Eurocentricism is also noticeable in *The Glass Palace*. Once Saya John prides his resemblance to the Whites:

Saya John looked up at him and smiled. "I learnt as a child," he said, "for I am, like you, an orphan, a foundling. I was brought up by Catholic priests in a town called Malacca. These men were from everywhere—Portugal, Macao, Goa. They gave me my name—John Martins, which was not what it has become. They used to call me Joao, but I changed this later to John. They spoke many languages, those priests, and from the Goans I learnt a few Indian words. When I was old enough to work I went to Singapore, where I was for a while an orderly in a military hospital. The soldiers there were mainly Indians, and they asked me this very question: how is it that you, who look Chinese and carry a Christian name, can speak our language? When I told them how this had come about, they would laugh and say, you are a *dhobi ka kutta*—a washerman's dog—*na ghar ka na ghat ka*—you don't belong anywhere, either by the water or on land, and I'd say yes, that is exactly what I am." He laughed with an infectious hilarity, and Rajkumar joined (Ghosh 21-22)

Saya John lived all his life thinking he will be like the Whites. He unconsciously lampoons himself and his regrettable colonial mentality. It is also a result of colonial mentality that India civil service examination are set from England, "To join the Indian Civil Service candidates had to pass a difficult examination that was held in England. The overwhelming majority of those who qualified were British, but there were also among them a small number of Indians' (Ghosh 165). Whether eurocentrism, alienation, imperialism, exile, colonial mentality, double consciousness or the underscoring term diaspora, what is evident in the texts are the effects of

dislocation on both the physical and psychological dispositions of Adichie and Ghosh's fictive characters.

This study has been able to ascertain the dislocation issues in both *Americanah* and *The Glass Palace*. The different examples of the Psychology of dislocation contained in both texts were equally identified. In the light of the common saying that whatever has an advantage must have a disadvantage, the work has therefore determined the advantages and disadvantages of dislocation contained in Amitav Ghosh's *The Glass Palace* and Chimamanda's Adichie's *Americanah*. By a comparative analysis, the study also identified some of the psychology of dislocation treated in both works of Ghosh and Adichie. Obvious also is the fact that dislocation and the psychology of dislocation truly exist in the texts.

## CHAPTER FIVE

### CONCLUSION

This chapter gives the summary of the study, and based on the issues obtained from the comparative analysis, recommendations and conclusion are given.

This study is on The Psychology of Dislocation in *The Glass Palace and Americanah*. Chapter one of this study is introduction, chapter two is review of related literature, chapter three is theoretical framework and research methodology, chapter four is a comparative analysis of the psychology of dislocation in *The Glass Palace and Americanah*. Chapter five is conclusion.

The study has been able to ascertain that dislocation in the texts comprise of existential and mental dislocation. While existential dislocation involves physical shift in location, mental dislocation involves psychological disorientation. It was also observed that while causes of dislocation in *The Glass Palace* include war, migration, exile, imperialism and colonialism. In *Americanah*, causes of dislocation include migration, racism and “interior imperialism.” On curses and blessings of dislocation, it was observed that dislocation has advantages and disadvantages. However, study showed that more disadvantages abound.

Study was also able to identify some of the psychology of dislocation or the characteristic mentality of those dislocated. It was also understood that the disappearance or end of physical dislocation does not mark the end of psychological dislocation. While physical effects of dislocation can easily be erased, the psychological effects linger in the mind and may manifest in insidious ways.

From the study, the following recommendations are made:

- i The researcher suggests that students and scholars of English and literary studies should look inward to reveal more dislocation cases, symptoms and the characteristic mental makeup of the dislocated. Such elaborate study will make identification of such persons

suffering from dislocation issues easier. Such proactive measures will also forestall increasing cases of alienation, depression, hysteria and suicide.

- ii Nigeria students and researchers, in particular, should explore available critical works from Asian writers when writing on dislocation, Diaspora or border studies. This is because not much collaboration is seen between Asian authors and Nigeria authors, vice versa.
- iii Future researchers should as a matter of importance look into other texts written by Ghosh and Adichie, apart from the ones in this study, to see how they have deployed their texts in projecting post-colonial issues as well as other contemporary literary issues. Multiple reading of Ghosh and Adichie's texts is encouraged.

This study has been able to ascertain, comparatively, how dislocation concept is used in *The Glass Palace* and *Americanah*. Major causes of dislocation was also outlined. The possible curses and blessings of dislocation was also ascertained. Indeed, whatever has an advantage will have a disadvantage. This work has also identified various behavioral patterns of people that are dislocated proving the assertion that dislocation effects linger in the mind long after its raw physical exit.

It is noteworthy that what set Ghosh and Adichie out as world recognized novelists are the distinctive display of professionalism and deep knowledge of history and the customs of their people; these gave the authors very clear identities and qualify them as the image of both the old and the new postcolonial writers.



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