



NEAR EAST UNIVERSITY

INSTITUTE OF GRADUATE STUDIES

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

**The Employment of Space as a Narrative Strategy: Chimamanda Ngozi
Adichie's *Americanah* and *The Thing Around Your Neck***

M.A. THESIS

Mardi Nsuaha FRANCIS

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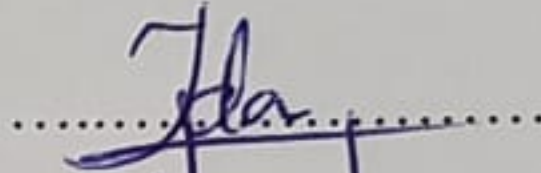
Nicosia

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Approval

We certify that we have read the thesis submitted by Mardi Nsuaha Francis titled “**The Employment of Space as a Narrative Strategy: Chimamanda Ngozi Adichie’s *Americanah* and *The Thing Around Your Neck***” and that in our combined opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Educational Sciences.

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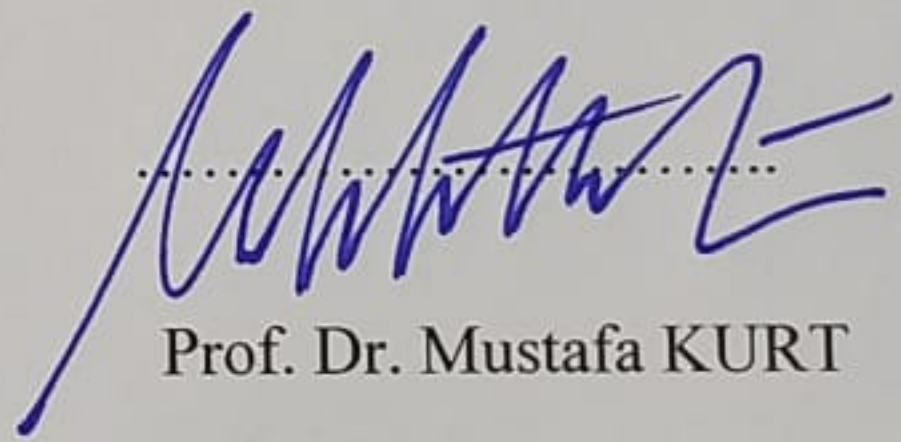
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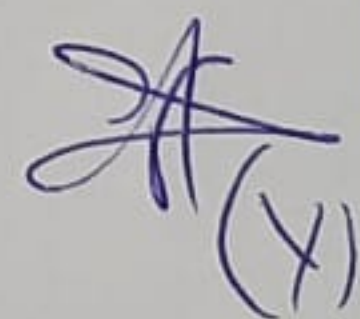

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Declaration

I hereby declare that all information, documents, analysis, and results in this thesis have been collected and presented according to the academic rules and ethical guidelines of the Institute of Graduate Studies, Near East University. I also declare that as required by these rules and conduct, I have fully cited and referenced information and data that are not original to this study.

Mardi Nsuaha Francis

14/11/2022

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Mardi Nsuaha Francis

ABSTRACT

The Employment of Space as a Narrative Strategy: Chimamanda Ngozi Adichie's *Americanah* and *The Thing Around Your Neck*

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In the contemporary time, literary and cultural studies have adopted many spatial terms such as spatial practice, gendered space, topoanalysis (study of the site of our intimate lives), geo-narratives, and literary cartography to aid the reader's visualisation and understanding of the social order as illustrated by narrative spaces characters occupy in a narrative text to compare with their individual geographical and ideological lived spaces. With the number of critical reception that *Americanah* and *The Thing Around Your Neck* Chimamanda Ngozi Adichie's novels have received, a significant gap on narrative space as a narrative strategy employed by Adichie to render meaning to the female experiences in her novels seems lacking. These number of critical studies focuses on aspects of language, stylistic, thematic, and textual analysis of the selected works with little or no focus on employment of narrative space as a narrative strategy by Adichie. There is also a significant gap in the use of Structuralist narratological theory in the analysis of the selected work. In order to fill these gaps, the objectives for the research to examine the different narrative spaces employed as a narrative strategy in Adichie's selected works, to investigate the significance of the narrative space employed, and to evaluate the effective employment of narrative space by Adichie to render meaning to Nigerian female experience were derived. In order to achieve these sets of objectives, the Structuralist narratology theory was used as a theoretical framework that helped the researcher to examine the narrative aspect of the novels. The descriptive qualitative data analysis and narrative inquiry method was used to analyse the literary text. The overall result and findings showed that Adichie employed such spaces as domestic space which comprises of the personal and the private space, the diasporic and the cultural spaces which deals with the public national and transnational social space and the post-colonial and religious conflict spaces. The research adds to the body of literary studies and the scholarship of Nigerian literature as it can be used as an interdisciplinary academic endeavour as it is used as a tool for narrative inquiry. The study concludes by suggesting for further researches to be carried out on space as a narrative strategy to be widely covered in the institutions of learning.

Key Terms: Narrative strategy; Narrative Space; Structuralist Narratology

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List of Abbreviations

TAYN:	The Thing Around Your Neck
AM:	Americanah
HH:	Headstrong Historian
PE:	Private Experience
CNA:	Chimamanda Ngozi Adichie
USA/US:	United States of America
UK:	United Kingdom

CHAPTER I

Introduction

The chapter comprises seven sections of the major concept of this thesis. Which are background of the study, background of author and synopsis of the selected novels, statement of the problem, the research purpose, research questions, significance of the research, limitation/delimitation, and the chapter concludes with the key terms definitions.

Background of the Study

Barely two years after Nigeria got its independence from British rule in 1960, a group of young writers then gathered at a conference in Makerere University, Kampala. The conference aimed to set standards and agreed upon to measure or define the parameters for judging African literary aesthetics. The writers from Nigeria were Christopher Okigbo (then 32 years), Chinua Achebe, and Wole Soyinka (then 28 years) set in motion, within a few years what will be regarded as Nigerian Literary aesthetics that was to spread many generations of Nigerian literary works to this day. Their argument was to agree upon the right definition and category, both the language and the writer role in Nigeria and the diaspora, and the relationship of African literary aesthetics to European literary aesthetics. Appiah, (2019).

A few years later, the writers who attended the conference were embittered by the promise of decolonisation and then turned their works against their neo-colonial government and paid the price by death, brutality, detention, and forceful exile from their nation for not separating their literary aesthetics from the work of politics, and not separating the ideologies from the citizen. Nigeria as a nation through generations has provided a great source of activities, problems, and political chaos appropriate for defining the creativity of its writers along a defined course or views. Each phase of Nigerian socio-political and historical evolution has given rise to its own batch of writers who have integrated these affairs of the nation in their literary works.

In general terms, Nigerian literature, especially the novel genre, the Nigerian socio-political situations have been the constant point of view that novelists use to inform, educate, and entertain. The novelist recreates for us the experiences and efforts

of the people creating a lasting culture in response to the pressure of society and also overview of the culture they have created. Chukwuma (2003) opines that the novelist represents the people, and their story is for the people, “it arouses in the readers a true sense of themselves, evoking the past and linking it to the present” (p 5). This is also a view shared by female writers as a voice of women against the female experiences on the right of women.

All through the ages, writer employ several methods to render meanings and outcomes in their written works which result in various narrative styles and techniques or strategies. These different narrative techniques or strategies play an important role in the works like the novels. The Narrative Strategies is the use of different literary techniques and styles by writers to produce their work. According to Tjupa (2014), the potential of a written text is distinguished by the method deployed by a writer and the objectives of the story or books, which imply particular writing skills like ingenuity, tropology, and responsiveness. ‘Narrative’ as a word originated from the Latin words ‘narrare’ and ‘gnarus’ which means to relate and a knowing. Like ‘story’, narrative connects series of events in literary theory. Narratives is represented in all activities of humans which can be related in different avenues like books, newspapers, magazines, fictions/novels, short stories, drama/plays, films, and paintings. Thus, portraying that narrative is everywhere and can be termed as the oldest form of communication. Narratives can occur in different forms; fictional or non-fictional, verbal or non-verbal, literary or non-literary as the case may be.

Since narrative was introduced as a theory, theorist and scholars have defined narratives in several terminologies. Prince (1982) refers to narrative as the description of one or more imaginary events, transmitted by narrator or narrators to one or more narratees. Narratology which also means Narrative theory is the study of the act of writing stories. Narratology as a theory is not only concerned with individual stories but also with how the individual stories are connected. Narratology was originally established and defined by Tzevan Todorov as the theory of the structure of narratives. Phelan, (2006). The general idea therefore, is that, narratology is concerned with the formal features of narratives which was conceived by the Russian Formalist and the French Structuralism. Since the introduction of narrative theory, several theories relating to and defining narratives have been introduced like Bakhtian dialogical theory.

The development of the approach as narrative strategy can be linked to the examination of the English novel by Souvage (1965). In his succinct definition of narrative strategy, Prince (2003) clarified that in addition to narrative strategies, styles are also taken into consideration when describing a narrative as the collection of literary devices and strategies employed by writers to create a literary work. Particularly in Russian narratology, the phrase has rapidly grown in popularity. Kovalev (2009) refers to the phrase as narrative authorial, Andrianova (2011) refers to literary stories, and Kibal'nik et al. (2008) refer to it as strategies. This approach has also appeared or been given alternative meanings in different situations in literary materials. Now when writers use some specific narrative strategy to represent discourse of human experiences in a story in a particular environment, the word space comes in resulting in what is now widely referred to as narrative space. The field of humanities and social sciences are seen to have adopted the spatial aspect of narrative in the 1980s with writers portraying the real, imagined, structured, and narrative spaces of cultural written works such as novels and in media like film.

Space plays a unique role in narrative as it deals with the surroundings in which characters live, move and where their main actions take place. The considerable and significant form of space in a narrated story has given it the ladder to be linked to themes like power relations by Foucault, conception of history, and identity. When reference is made to narrative space in narratology, it calls for a distinction between metaphorical uses of space and also the literal. Space in narrative cannot be defined in a single literal sense, because they connote more than the spatial context. These spatial concepts created as literal and cognitive narratology might also be metaphorical because they cannot really account for space as a physical existence. Thus, we have Fauconnier's (1985) 'mental spaces', Friedman's (1993) 'spatial reading' of narratives, and Turner's (1996) concept of 'spatial story'.

According to Ryan (2009) in investigating narrative space in *the Handbook of Narratology*, stated that the concept of space and its importance to narrative cannot be confined to representing of the world picture which serves as a receptacle and as allocation of narrative events only, but distinguished four forms of textual spatiality which she grouped as: Narrative space, spatial extension, the enclosure, context, and spatial form of the text are all properties of space. Furthermore, narrative space was

sub-divided into; spatial frames, story space, narrative/story world, narrative universe, and settings which are disclosed to the reader as the text unfolds and characterising it as textual concept of space.

Background of the Author

This section focuses on the biography of the novelist and provides brief description of the selected novels. (Synopsis of novel).

Chimamanda Ngozi Adichie is an essayist, dramatist, poet, and a novelist. Her volume of works covers the three genres literature; prose/fiction, poetry, and drama with a sizable number of essays and articles. She is Nigerian-born from Igbo, the Eastern axis of Nigeria, and later migrated overseas and finally settled in New York, USA. Her various works have been translated into different languages which has appeared in various reviews and publications, including *The Observer*, *The Financial Times* and *Zoetrope*. Adichie holds several Honorary Doctorate degrees from some of the world's best universities; Yale University, University of Pennsylvania, University of Edinburgh, Duke University, Georgetown University, and John Hopkins University.

As of date Ngozi Adichie is associated with a host of the volume of creative works which have been inspired by Chinua Achebe. Her works are listed below chronologically from her earlier writings to the most recent ones. *Decisions (1997)*, a collection of poems, *For Love of Biafra (1998)* a play. She is also known for her short stories; "You in America" (2002), "That Harmattan Morning" (2003)

Her writings and works have appeared in international journals and magazines. *Purple Hibiscus* which is her first novel published in 2003 was awarded the Commonwealth Writers Prize for best first books. Subsequently, *Half of a Yellow Sun* named after the flag of the failed nation of Biafra which was published in 2006, received the Orange Prize for Fiction of the year in 2007 and also won the Anisfield-Wolf Book Award in the same year. The novel was later adapted into a film which was directed by Biyi Bandele. The *Things Around Your Neck* a collections of 12 stories is her third novel published in 2009, and her most recent novel, *Americanah*, published in 2013 has received several accolades. She became winner of the 2013 National Book Critics Circle Award for Fiction. She also won the Chicago Tribune 2013 Heartland Prize for

Fiction and so many other awards. Adichie published *Zikora*, a short story about sexism and single motherhood in 2020, and also released a memoir in memory of her father titled “Notes on Grief” in 2021.

Adichie is also known for her famous public lectures and talks like “The Danger of a Single Story” published in 2009 one of the most viewed talks, having amassed over 27million viewings. In March (2012) she gave a talk titled “Connecting Cultures” during a commonwealth lecture in London. Adichie splits her time between the Nigeria and the United States.

The present study focuses on the last two of her novels collections; *The Thing Around Your Neck*, herein after abbreviated (*TAYN*) and *Americanah* (*AM*).

Synopsis

The Thing Around Your Neck* (2009) *TAYN

The *TAYN* comprises of twelve Short Stories portraying the young, old, single to married women and men characters from Nigeria exploring Africanism. By virtue of time and space, this current study examined only three out of the twelve short stories. The rationale is properly explained in the scope of the study.

***A Private Experience* (p.33)**

Chika is a medical student, from a wealthy Igbo Christian family who came for vacation with her sister Nnedi in Kano in the Northern part of Nigeria dominated by the Hausa’s Islamic religion. She went shopping at the popular market with her sister when a riot breaks out. The riot said to have started because an Igbo Christian drove over a Quran on the street unknown to him. Chika gets lost in the crowd and is separated from her sister who had gone further to buy groundnuts. Chika comes in contact with a poor Hausa speaking Muslim woman who is also caught in the riot. The woman rescues her from the mob and takes her to a safe place an abandoned store where they hide from the danger of the riot together. They gradually form a relationship as Chika analyses the Muslim woman by imagining their different social status. Chika who is educated helps the woman with professional medically advice and examination and when Chika notices her injury she had acquired from her escape of the riot in the street, the woman

uses her religious symbol for her Muslim prayers, her 'head cover' to tie on the bleeding injury. As they spent the entire night hiding together, Chika comes to the realisation that the woman is more experienced than her in dealing with violent riots.

***The Thing Around Your Neck* (p.85)**

Akunna a young woman wins the US green card lottery which gives her the opportunity of living and studying in America. She contacts her uncle in Maine USA, who she intends to live with while studying. Her uncle sexually assault her and she escapes to Connecticut. Lonely, cold and depressed, she is tormented in her sleep as if something is choking her at night by "the thing around your neck", so she is unable to communicate back home with her family in Nigeria because she feels she has failed them by not becoming rich as expected. She finally secures a job as a waitress where she encounters a young American man who likes her and forms a relationship, though, Akunna believes that people are not comfortable with her being seen with him. She also finds his parents unconsciously patronising. She finally writes home only to be informed of her father's death. Akunna decides to return to Nigeria by herself and refuses to answer her boyfriend's question about her coming back to the US.

***The Headstrong Historian* (p.144)**

The Headstrong Historian focuses on the life of a young Nigerian woman called Nwamgba who is set to marry Obierika. She suffers many miscarriages which she believes is a curse, finally she gives birth to her first son who is named Anikwanwa. Shortly her husband, Obierika dies by poisoning and she is convinced that it was Obierika's cousins poisoned him in order to claim the family land that was bequeathed to him as the eldest son. Nwamgba afraid the same feat will happen to her only son, sends him to a Catholic Missionary school where he grows up and embraces the Christian faith and denounce the African religion and heritage.

He gets married to Mgbeke a Christian woman and adopts a Christian name Michael. Nwamgba does not like Mgbeke due to her whining and ability to cry her way onto getting what she wants. He has three children, the only girl named Grace, studies African cultures and becomes a professor of African history. She embraces African

cultures which led her to change her name to Afamefuna, the native Nigerian name given by her grandmother Nwamgba before she died.

***Americanah* (2013)**

It is viewed as a love story which narrates the account of two childhood lovers in Nigerian. Ifemelu and Obinze, whose future paths takes different directions when they decided to travel oversea for greener pastures. Therefore, the story is narrated from the perspectives of the two main characters, through whose focalisation the various events of the narrative space are presented.

The story narrates the journeys of Ifemelu, an energetic young girl who is awarded a scholarship to continue her post graduate studies in Philadelphia which she enthusiastically accepts and her boyfriend Obinze on the other hand, some years later also left the shores of Nigeria for United Kingdom. Through her stay in America, Ifemelu is unable to get a part-time job as she gets to understand the race conscious society she is faced with. She is rejected from working as a waitress or a bartender. In her post graduate school, she is single out as leader of the plight of African American black consciousness. She is spoken to in slurred and painfully slowness of speech as if she cannot understand the language they are speaking. She then starts a popular blog site where she writes about the different private experiences of blacks.

Obinze, meanwhile fails to acquire a social security number that will give him a legal stay and work permit in England, he is also forced to seek menial jobs. The daily news is swamp with stories about illegal school engulfed by immigrant students and the government various efforts to prevent them seeking asylum. With all these, Obinze comes across a former classmate, who is married to rich solicitor, he invited to attend a lunch party at Islington.

His former classmate Emenike is a vain and arrogant smug who is trying to pretend living big. Ifemelu succeeds in securing a babysitting job with a wealthy couple in which she was paid 250 dollars a month. She and the children insecure mother became good friends. Her blogging posts is a narrative technique with which she recreates facets of relationships that exist in the family, countries, races and religious beliefs.

She finally returns home to reunite with Obinze, who is now very wealthy as a property developer and is already married to Kosi.

Statement of the Problem

To confront societal challenges, Nigerian writers have created fiction that seek to explore the female experiences in their creative works. Over the last two decades, contemporary Nigerian writers have emerged with individual styles and experiences which provides spectacular narratives and aesthetic canons in Nigerian literary society. The contemporary female novelist like Chimamanda Ngozi Adichie has written many books in which *Americanah* (2013), *The Thing around Your Neck* (2009) are used for this research work. There is a recurrence in the themes of diaspora, feminism, war, corruption, poverty, and cultural conflicts. The depiction of female experience in Nigerian literature has been the focus of numerous critics and scholars both in Nigeria and in the diaspora. Scholars like; Andrade (2011), Erwin (2002), Bryce (2008), Nwapa (2007), and Ogunyemi (1996) have laid emphasis on stylistic, thematic analysis, aesthetics of language, nationalism, historicism, feminism and feminist consciousness, and religious and cultural conflict.

A study by Andrade (2012) examined how women's potential is shaped by the private space and how it interacts with the public space. Ogunyemi (1996) is also known to set a groundwork of discussions on women writers in Nigeria and their contribution to building the nation. She has examine the ideologies that considers the experience of the African howbeit Nigerian women and their roles in a patriarchal society like Nigeria. Bryce (2008) examines women's orientations in the early stages of feminism, when they were confined by imperialist ideals that valued male representatives' more than women recent active engagements.

The Thing around your Neck (2009) and *Americanah* (2013), Chimamanda Ngozi Adichie's selected works, have receive numerous scholarly and critical studies like Bryce (2008), Omowumi (2011), Sharobeen (2015), Agyeiwaa (2017), Schulz (2013), Mami (2014), Omakwu (2013), Connor (2014), and Pereira (2016) reflects the different aspect relating to Adichie's works focusing on stylistic and thematic analysis more than on the narrative strategies Adichie employs. It is important to discuss the use of narrative space, which seems to have been overlooked in the many interpretations of

Adichie's chosen works. Agyeiwaa, Omowumi, Connor, and Pereira all focused on the ideology of diaspora, stylistic and thematic analysis in Adichie's *Things around your Neck*. For instance, Bryce and Schulz both centres on the feminist ideology in *Americanah*. Bryce (2008) examines the patriarchal oppression on the female characters and their roles and Schulz (2013) concentrates on the interactions between characters as a technique employed in the novel. Furthermore, Omakwu (2013) on issues of race and hair, in *Americanah* critiques the dissection of the politics of identification and immigration raised in the novel reaches a broader audience than her previous books.

However, in spite of the various critical analysis and discourse strategies employed to discuss the events in *The Thing Around your Neck* and *Americanah*, these studies did not talk about the way Ngozi Adichie utilises the narrative space as a narrative strategy to portray the female experiences in Nigeria society. It is important that in analysing of literary fiction, emphasis should be placed on the narratives and the contextual form or the actual word on the pages from which the reader derives both the meaning and narration itself. The study of these previous researches has provided the present researcher the insight to identify the gap that seems to have been neglected by the numerous analysis on Adichie's works and a need to conduct an in-depth study on the use of narrative space as a narrative strategy adopted by Adichie to portray the Nigerian female experiences in two of her selected novels.

Furthermore, the researcher also found out the current literature on the topic also lack in the application of Structuralist narratology theory approach to examine how Nigerian female experiences are portrayed in the selected novels, giving rise to a need to use the narratology under structuralism theory to conduct the current study. The study was directed by a set of objectives which helped the current researcher to formulate the research questions.

Purpose of the Study

This particular research objective is to examine employment of narrative space as a narrative strategy by Adichie in *The Thing Around Your Neck* and *Americanah*. Specifically, the objectives of the research work include:

- i. To examine the different narrative spaces employed as a narrative strategy in Chimamanda Ngozi Adichie's selected works;
- ii. To investigate the significance of the narrative space employed as a narrative strategy by Chimamanda Ngozi Adichie to render meaning to Nigerian female experiences.

Research Questions

These research questions will be answered by the study;

- i. What are the narrative spaces employed by Adichie as a narrative strategy to portray the female experiences in *TAYN* and *AM*?
- ii. How significant does the narrative space employed as a narrative strategy render meaning to Nigerian female experiences?

Significance of the Study

The motivation for the research work is characterised in that in the different milieus of our contemporary society, female writers in Nigerian have fought to be relevant in their chosen media. They purposefully try to change the stereotype of the African woman, but the platform they choose to express their thoughts relies on a variety of constraints imposed by their location and time. The Nigerian novel is responsive to social-political phenomena which provides avenues for discussions by writers over themes from cultural, diasporic, to political and social issues. In the twenty-first Century various Nigerian female writers were absorbed in addressing their female audience in English with undertone of their indigenous mother tongue language. Nevertheless the process of adopting what language and form to pass across their message and expression has invited several researches and critical interpretation on feminist social and cultural issues even concerning the post-colonial context.

From literary discourses, use of language by creative writers like Adichie to capture contextual variables is considered significant as this study draws attention to this narrative details, showcasing how the narrative space as a narrative strategy is employed by Adichie in reconstructing social realness and producing unique stylistics features. Chimamanda Ngozi Adichie describes her stance regarding her literary endeavours in the following quotation:

“What is important in the discourse is not whether African writers should or should not write in English, but how African writers, and Nigerian in general, are educated in Africa. I think African writers should write in whatever language they can. The important thing is to tell African stories. Azodo (2008). (p.2)

When reading Adichie’s novels *TAYN* and *AM*, one is significantly captivated by the simple manner of recounting and her unique creative writing features, which can be noted as Adichie’s desire to achieve an (English) language with Igbo verbal stylistic technique that is aesthetic and added to the meanings in British or American speech. Subsequently, deductions from the current study will help provide further probes into how narrative space as a narrative strategy employed in the novels establishes Adichie’s adept use of diverse linguistic features.

Furthermore, the study will help in uncovering new ground in the use of narrative strategy as a literary criticism, and will also provide necessary information for theorist and critics who might be interested in deploying Space to impact group cohesions for national development. This is as a result of inferences drawn from Adichie’s employment of space to portray events, family institution, marriage, religious and government bodies, also her classification of characters into particular social groups with reference to identification of ‘self ‘space will add value to researchers on how the use of narrative space and other narrative strategies in literary context could be exploited for group cohesion.

Furthermore, from investigating the characteristics of narrative strategies, the researcher can identify the devices of narrative space used as a narrative technique in a novel and investigate the importance these narrative strategy as the choice made by Adichie in order to render meaning to her stories is used. To add to this, Structuralist narratological analysis approach has been the focus mostly in the western novels more than in Africa and Nigeria in particular, so this study will be significant in showing that Structuralist narratological theory is a literary technique that will give a new insight into the reading of Adichie’s novel as a multi-expression of ideologies to the educational, the literary society and the governmental body in Nigeria.

This study can be seen as very important because of its scholastic implications, therefore, it will serve as an educational resource useful to school administrators,

teachers and students for further researches and teaching of narrative space, narrative strategy, Structuralist narratology and narrative analytical thematic focus.

Limitation and Delimitation

In the limitation of this study, several factors were out of the control of the researcher. Due to logistics and time constraints, a direct interview with the author Chimamanda Ngozi Adichie could not be conducted to get her personal review. So the researcher was limited to only online resources for the study. Furthermore, when sourcing reliable online resources for the literature review, a timeline search engine was set only for reviews from 2005 to 2021 which might have limited the range of information.

With so many written works to Adichie's credit, the delimitation of the study is that the researcher focused on only two of her novel, *The Thing Around your Neck* and *Americanah* as the scope of the research work. Likewise, the researcher shed light only on the narrative space as a strategy adopted by Adichie ignoring other techniques of the writer. Furthermore, within the short stories collection *The Thing Around Your Neck*, the researcher selected three stories to analyse the use of space by the renowned writer.

The three stories are; *A Private Experience* (pp. 33-42), *The Thing Around Your Neck* (pp. 85-98), and *The Headstrong Historian* (pp.144-158). This was in order for the researcher to carry out a comprehensive and thorough study within the time limit for the research.

Definition of Key Terms

Narrative Strategy

Julie Hosler (2022) stated that narrative strategy “builds a bridge between the author and the protagonist, allowing the shaping of the story to be placed in the hands of the person who is most affected”, this supports Tjupa's (2014) meaning of Narrative Strategies as the use of different narrative techniques and styles by writers to produce their work. The potential of a written text is distinguished by the method deployed by a writer and the objectives of the story or books, which imply particular writing skills like ingenuity, tropology, and responsiveness. Narrative is a form of literature that uses aesthetic language and sound symbolism to evoke meanings.

Narrative Space

Since there is no established terminology to define narrative space, Buchholz and Jahn (2005) explains narrative space as the surroundings in which characters live, moves and where their main action take place. This definition needs to be further refined, so, the artistic meaning of narrative space is not just a physical space for characters to move, which may signify the setting, it usually attributes a metaphorical meaning to a narrative by providing contrast to the plot and characterisation. Fielitz (2001) commented that in narrative, space is represented as a verbal form, as readers formulates the idea of imaginary space of events from their own personal encounters in the real world. He further stated that it is based on a replay of the reader's conceptions.

Structuralist Narratology

Narratology is defined as the study of the narrative techniques and strategies. The Oxford Companion to Twentieth- Century Literature in English opines that story-telling is a fundamental human activity which can be explored in different cultures which reveals common features and habits.

Fludernik (2009) defines narratology/ narrative theory as the study of the genre of narrative. She postulated that the purpose of narrative theory is to describe the characteristics of narratives text as it's connects with theoretical models like constant variables, and the combinations of types of narrative. Narratology was originally established and defined by Tzevan Todorov as the theory of the structure of narratives (Phelan, 2006). The general idea therefore, is that, narratology as a theory deals with the formal structures of a narrative.

CHAPTER II

Literature Review

Introduction

The chapter includes sections on concept of Structuralist narratology, Characteristics of the Narrative Strategy and Narrative Space. It discusses the past studies related to the concepts. Furthermore, this chapter introduces Structuralist narratology as the theoretical framework to help the researcher to analyze the selected novels. Finally it discusses the related literature and past studies on Nigeria female writers and Chimamanda Ngozi Adichie's, *TAYN* and *AM*.

Concept of Structuralist Narratology and Narrative Strategy

Meister, Jan (2009) considers the study of the logic, concepts, and strategies in narrative presentations to be a humanities discipline called narratology. Narratology approach has been dominated by the Structuralist which gradually evolved into varieties of theories, concepts and analytical procedures. From the 1970s to the 1980s, Narratologist were focused on defining narrative universals but gradually delved into the narrative genre as the strategy of narrating, or presenting a narrative, and the plot's structure.

Since the term narrative was accepted as a theoretical concept, it has encompass fields as diverse as psycho-analysis, historiography, medicine, law, and ethnography. When trying to give a definition of narrative, it can take two forms; the first is as a descriptive approach to answer the question, how does narrative work? And the second is a distinctive description of feature of narratives. Herman (2002) sees narrative as a cognitive instrument which enables individuals to recognise impermanence of human existence. Foucault (1978) on his *ideology and narrative*, sees narrative as a device for self-development, and a store of realistic awareness, especially in communications and cultures.

When reference is made to narrative today, it quickly points to the literal narrative like the novel or short story. Though narratives can be found when any event is reported in radio, newspaper, oral folktales, and television or in the novels, it is therefore, a widespread activity in addition to what is generally term as narrative that

is literary narrative as an art form. While Seymour Chatman (1990) defines narrative as a connection between dialogue and story, but extended the dialogue to include various communications between narrators, even when the discourse media does not make use of voice-over narration, Abbott (2002) sees it as a combination of two components; narrative dialogue and the story. The ‘story’ is the narration of event or series of events, ‘narrative dialogue’ are those stories which represents the text. Gerald Prince (2003) on the other hand, defines narrative as the retelling factual and imaginary events expressed by one, or several overt narrators to one or several narratees.

Monika Fludernik (2010) in “An Introduction to Narratology” sees narrative as a textual or visual depiction of a potential universe with one or more human protagonist or storytellers at its core. These protagonist are practically fixed in time and space and they primarily carry out certain goal oriented actions. The story focuses on these characters experiences, allowing readers to enter their worlds and feel what it’s like to be the protagonist. Most theories distinguish narrative between (story), what is narrated and (discourse) what is being narrated. This is important in the understanding of how narrative works. This has been subdivided into narrative story and narrative discourse by other scholars like Gerald Genette’s distinction of narratives into discourse, story and history helps one recognise that one story can be told in a number of different ways.

While defining narrative, it is important to explain the elements that constitute a narrative. A narrative is a form of literature that uses aesthetic language and sound symbolism to evoke meanings thereby comprising a specific group of cultural communicative techniques. It features a narrative centered on character-driven events, whether or not the story is told by a narrator. A typical text usually contains these elements to be referred to as a narrative discourse. To quote Roland Barthes (1988) relating to narrative transcendence, it is stated thus:

“Narratives can be supported by articulated speech, oral or written, fixed or moving, by gesture, and by the organised mixture of all these substances; it is present in fiction, novels, myth, legend, fable, tale, tragedy, comedy, epic, history, pantomime, stained-glass windows, cinema, comic books, news item, and conversation. Further, in these almost infinite forms, narrative occurs in all periods, all places, all societies; narrative begins with the history of humanity, there is not, there has never been, any people anywhere without narrative; all

classes and very often enjoyed by men of different even opposing cultures; narrative is in all literature, international, trans historical, transcultural, narrative is there like life itself’.

Tjupa (2014) stated the development of the approach as narrative strategy can be linked to the examination of the English novel by Souvage (1965). In his succinct definition of narrative strategy, Prince (2003) clarified that in addition to narrative strategies, styles are also taken into consideration when describing a narrative as the collection of literary devices and strategies employed by writers to create a literary work. Particularly in Russian narratology, the phrase has rapidly grown in popularity.

Kovalev (2009) refers to the phrase as narrative authorial, in the same line, Andrianova (2011) refers narrative strategy as literary stories. This approach has also appeared or been given alternative meanings in different situations in literary materials. . These different narrative techniques or strategies play important roles in the works like the novels. The Narrative Strategies is the use of different literary techniques and styles by writers to produce their work. According to Tjupa (2014), the potential of a written text is distinguished by the method deployed by a writer and the objectives of the story or books, which imply particular writing skills like ingenuity, tropology, and responsiveness.

According to Roston (2006) stated that following text-based approach in Reader Response Theory, the relationship between an author's literary works, such as how a character is portrayed, and the reader's desired reaction is referred to as a narrative strategy.. To add to this another scholar Shen (2006) also investigated the narrative strategy in his work. The project investigated the interaction between the author's narrative strategies and the handling of contentious issues in young adult literature. The descriptive approach was employed in the study to support the author's use of narrative techniques.

Whatever terminology is applied to describe narrative strategy, it serves only to highlight the unique elements of the text under investigation, which in this case is Chimamanda Ngozi Adichie’s *TAYN* and *AM*. However, western narratology propounds other aspects that can still be categorised as narrative strategies but coined

differently like Dolezel (1973) and Ryan (1992) “narrative modalities and Roussin (2010) “narrative suppositions”.

The aforementioned terminology serves as a cover for the narrative strategies, which are considered to be the fundamental elements of narrative discourse. The term can also be limited to the author’s style employed in the text, although, the idea of strategy in storytelling techniques helps to keep the author and narrator separate. The transmission intent that the story or the discourses of numerous narrative voices tends to connect with the author's strategic position. Dijk (1988) in his News analysis stated that the purpose of writing or speaking is to communicate between the correct articulated or suggestive disagreements, antagonist dominance or protagonist agreements. Furthermore, differences in communicative aim creates different strategies. Any narrative strategy where the speaker is the main object of the communication, cannot be said to be the speaker’s speech will because from the moment the speech is produced, the main speaker and the semantic side is connected with the situation of where the speech is produced. Baxtin (1996).

Tjupa also opined that the narrator is free to adopt any narrative strategy, thus, the indicated meaning of the theoretical writer must relate to the strategy used. The narrative subject is situated as relating to the events and also the recipient of the narration of the author who adopts a strategic choice. Therefore, narrative strategy can be seen as an organisation of three components of one speech which affect one another they include; narrative modality, narrative world picture and the narrative intrigue which relates to the elements of each story as an informative event.

Finding and examining the text's produces communicative consistency which gives a narrative strategy its structure which results in numerous narratological concepts. The narrative strategy concept which the present research focuses on is the narrative space which is explained thus.

The Concept of Narrative Space

Narrative space is especially challenging to define in its natural context. By way of definition, Buchholz and Jahn (2005) defines narrative space as the atmosphere in which the central characters of the novel move about and reside. The Oxford English

Dictionary identifies it as the space that everything is contained in, which has the dimensions of height, width, and depth, referring to only the spatial context. When referring to narrative space in narratology, it is important to distinguish between the concept's literal and symbolic use. Which this study will try to show. Despite the lack of definite definition of narrative space, it has been treated as an independent and unique technique and the semantic centre of a literary work, while such concepts as time of action, setting or characters becomes its particularisation.

Many approaches has been used in an attempt to explain the use of space in narrative. Juri M. Lotman (1977), Genette (1980), Michail Bakhtin (1981), Janusz Slawinski (2000), Porebski Mieczyslaw (1978), Henry Lefebvre (2012) “the production of space”, Foucault ([2019] 1967) “of Other Spaces” and many more. Lotman deployed the spatial relation approach, Genette showcases distinction between discourse and mood, Bakhtin developed the chronotope between space and time in novels, Janusz focused on the code modelling space and placed emphasis on descriptive, scenery and superimposed senses planes that influences space in narratives. According to Porebski space can be categorised into three types; extra textual, intertextual and intratextual.

Van Baak (1983) in his study of space in narrative, he juxtaposed both Lotman’s and Bakhtin approach. The combination of both approaches the spatial relation and the interplay of space and time provided some major insight on space but were limited as it does not reflect the textual creation and structuring of space during the narration by offering a sense of purpose that goes beyond social dimensions through storytelling. For the analytical purpose of CNA’s TAYN and AM, emphasis will be laid on two aspect of the narrative space;

First, on the level of space in the realm of narrative and secondly, on how this space is portrayed in the story's narration. For this to have a substantial approach, the Genette (1980) distinction between discourse and history. Genette discourse specifies the “HOW” of the narration of a story, showcasing the mood, voice and time parameter, while the history on the other hand deals with the story told in a sequential and logical order. To exclude limitations as Genette’s distinctions comprises only the story and its presentation, Matinez and Scheffel (1999) in their study came up with a distinction not just between the discourse and the history of Genette, but with a distinction between

the discourse, history and the narrative world to encompass the double perspectives of all phenomena of narratives.

Furthermore, like the narratological separating "narrative time" from "discourse time", Chatman (1978) investigates narrative space considering his contrast between story (the narrated story) and discourse (the way of narrating). He went further to differentiating between the discourse space and the narrative story space, where The term "discourse space" refers to a relationship with the narrator's present surroundings, whereas "story space" refers to the present given space comprising an event. To buttress this approach, in her introduction to narratology, al (1985) adopts a related term of duplicity. She therefore distinguishes between the *fabula* as representing locations that is the physical surroundings of the narrated events in the text and *story* as the unit of perception in the presentation of the text. She distinguishes two forms of space, as an object of narration that is the (*thematized space*) and the environment of the character that is (*frame*).

Subsequently, Zoran (1984) in his study discusses a distinction of three level of discourses. The 'Chrono-topical level' which he uses to model the (how) of narration that is explaining the vision related layer of space, the 'Topographical level' which models the (what) of narration that is explaining the physical layer, the third level which is the 'Textual level' modelling the action related layer of space. To add to this part of the review, an investigation of the work of Herman (2002) and Ryan (2003) project of a 'literary cartography' explores the strategies of reconstructing maps of fictional worlds involving reading of varying literary competence explains the need to conceptualise space as a mental model of narrative structure. Both lay significance on how narrative worlds are constructed by actual readers as they read.

Applying theorist ideas like Genette, Herman, and Lotman, Malmgren argues that there are three different types of spatiality in texts: "material or textual," "imagined," and "extra-textual." To explain the terms, he stated that the space which the novel occupies as an object with pages and surroundings is the material or space of textuality. As the novel unfolds, the imaginal space is portrayed as the fictional world in the process of reading, the reader actualises this space which can be compared to Edward Soja (1996) termed in his *Thirdspace*. Malmgren further classified the realist narrative space as a technique imposed on its actual version, such as in "extratextual"

works where the reader is expected to understand the implied meaning, relying on both the author and the reader in building the fictional space.

Foucault (2019) in his “Of Other Spaces” (1969) describes external space as heterogeneous which means a cluster of relations that exist among the society and different sites. For instance, locations for occasional relaxation, public transportation stops, and workplaces. However Foucault main focus in his book was on two types of spaces which he connects all the other sites as spaces. He formulated the utopia and the heterotopia spaces. He defined heterotopia as genuine spaces that serve as counter spaces in which the real sites are equally portrayed, while he defined utopia as unreal, imagined spaces that demonstrate culture in a faultless style.

This study will concentrate on space as a fictional narrative because fictional text do not promote claims of referential truthfulness, instead, it provides the opportunity to add new attributes and assign different ones to actual space. Under the very wide approach of fictional narrative, the study further limits its investigations to textual narrative because, instead of employing images, sounds, deictic actions, or objects, textual narrative focuses on the space created by the descriptive words and further adds particular techniques of structuring space.

Furthermore, in narrative text or novel, according to Chatman (1978), space can be ‘described’, reflected upon, where as in other genres like poetry or drama, space is restricted to depiction as in of stage scenes, lyrical shortness or metric rule (Huhn/Sommer 2009).

In a Structuralist-semiotic approach, Juri Lotman (1977) acknowledged that spatial oppositions words like "near," "far," "high," "low," "front," and "back" are frequently related with evaluations like "good" or "bad". These metaphorical and emotive ability to join both space and values has led the term semanticisation of space (Pfister 1988) other spatial opposite term which includes; private/public space, city/country space, etc.

When addressing the issues of women in the text, which is not the main subject of this investigation, it is noteworthy to trace the history of the study of space and gender. Following the same track, Virginia Woolf’s (1928) work, *A Room of One’s*

Own can be termed as an important influence that linked space, gender and cultural production, as the effects of women's general lack of privacy and resources were examined. Her "private sitting room" was the spatially implied space.

Other distinctive aspects of space worth mentioning is the cultural construct of space, as Van Baak (1983) points out that any creative interpretation of lived space implies, firstly, that the space is flexible can alter even if its physical dimensions are unchanged. Lefebvre (2012) "production of space discusses a new kind of spatiality which he termed differential space which highlights the diversity as juxtaposed to the homogeneity of multidimensional space. He opined in his book that Social space can be viewed of as a human phenomenon that functions as a medium for action and reflection as well as a production and control technique, which results into power and dominance. He came up with three concepts of spatial perspectives; the space that is represented, the implied space and the dominated or appropriated space.

According to Lefebvre, The concept of "space that is portrayed in a narrative" refers to how a particular spatial perspective is utilized to describe or depict space; this occurs through the interaction between the protagonist or narrator and the environment they inhabit. Thus, he stated that spatial practice embodies a close relation between personal private realities and the urban reality. Lefebvre opines that the spatial practice protects "continuity and some degree of cohesion".

The second concepts which is illustrated by the implied or representational space relates to the way that planners, urban designers, and socialists interpret or imply space as the space that is actually lived and what is perceived with what is imagined as space in the society. Maps, blueprints, and other spatial designs are examples of images that can alter over time as a result of evolving concepts.

The last concept according to Lefebvre is the space of inhabitants, the controlled and voluntarily perceived space that the narrator tries to alter or adapt. It consist of the metaphorical symbolic manifestation of a physical space of the characters. It also represents the space where protest, social movements and initiatives form. So we can conclude that Lefebvre's three concepts of spatiality compares the physical world that we experience or assume to the imagined mental space, to the actually lived or inhabited social space. Though there is still much argument concerning Lefebvre's concept of

production of space as not having any connection with literary analysis, but it helps us to understand the power structures when analysing narrative texts as applied in the present study.

The relevance of these space categories can be seen in recent researches like gender studies research, post-colonial studies, and cultural studies researches, which thematise topic as cultural/ethnicity, gender/class based segmentations, and racial discrimination where perceptions of space play a major role.

Characteristics of the Narrative Strategy and Narrative Space

Literary scholars examine narrative and social discourses employing narrative strategies, and they also look at specific elements of the work under study. Since Souvage (1965) popularise the concept, narrative strategy has become a key concept of literary studies. According to Tjupa (2014), three elements of a specific statement that interact with one another to form a narrative strategy includes:

- i. Narrative modality: which is the speech subject's rhetoric competence;
- ii. Narrative global image: which depicts the area of characters and items that are of importance to the narrative
- iii. Narrative inquiry: It is the plot feature that connects the narrative to the reader's assumptions. Most narrative spaces share these three characteristics as a conversational strategy.

There have been several recent development since the study of space was introduced. This study will investigate the various representation of space in the narratives. Social sciences and the humanities known to have experience a spatial turn in narratives recently have met with scholars and writers reflecting the real, imagined, structured and narrative spaces in their literary works. Narrative spaces and cartographies produces understanding and knowledge about social spaces that characters occupy.

Literary cartography as demonstrated by Robert Tally (2013) is a narrative with spatially symbolic act. He opines that the reader feels a connection to the fictional worlds of stories, when writers create maps of space as part of the narrative process.

According to Tally, literary cartography is a term that implies that a narrator, like a cartographer decides the boundaries of the spatial units represented in a narrative.

The narrator maps out and organises the stories information about life by establishing the scope of space to utilize. In the similar context, geographical narrative contributes geographical data to qualitative and multidisciplinary research's narrative analysis. In order to understand narrative resources like oral histories, folktales, novels, and personal histories, it includes using a variety of geographic information systems.

Spatial narratives on the other hand deals with spatial and geographical arrangement that enables the interplay of people in specific spaces they occupy and that are represented in a text such as restaurants, homes, market, and offices. For example what a character does in a city becomes a spatial practice which is conditioned by the social, economic, political, and cultural space of that city. When these units are utilized and represented by the author, it generates themselves in spatial units. Thus, space and geographical place can be taken as important component in understanding the socio-political system that governs a character's experience in a literature or universe.

One of the recent introduction in the body of narrative space is the gender space. It examines the spatial pattern of women' activities. Here, gender space is viewed as a social construct that is influenced by a variety of power dynamics, including race, immigration and social class, ethnicity, and gender preference. The analysis of gender here exposes the social and economic inequalities in the work space, home space, and other domain of the society. It also emphasis the spatial changes that empowers marginalised people.

Gender space has borrowed from theories like Marxism and Feminism which deals with the point that women are often placed in passive positions or made partly responsible to colonial and patriarchal projects. Gender space is also reflected on forms of migrations that are affected by gender roles and identities. These identities of women immigrants and the host nations are sometimes in contrast with their dominant cultures.

Another recent development in the body of narrative space is the issue of spatial turn, Tally (2013) which probes the connection between space and other forms of locations like borders, settings, physical activity, and mobility. Scholars and critics

from the Structuralist to the post-Structuralist narratology have argued and also integrated some of these common space. They have introduced new forms of spatial studies which includes; urban/rural space, counter space, virtual space, non-space, public space, and counter space.

Narrative space are termed as spatial practices because novels are now incorporating certain formal linguistics and narrative features in literary works for example, the famous streams of consciousness by Virginia Woolf can be considered as a spatial turn. This technique of spatial turn has expounded into external space (which are reflected as the world space), and the internal space (represented as the psychological or mental space).

Furthermore, there is the discursive space which is the use of narrative and language in novels. For example, in science fiction and utopia, the locale is an imagined space. In narrative space, it can also occur as a nested space which represents the presence of a smaller spatial unit within a larger one and when a character or an object occupies simultaneously many location, it can be termed as multiple spaces.

The novel as a fictional narrative is seen as possessing a network of world space in which endless units of space comes together to form a hetero-cosmic imagination. It can be inferred that writers have incorporated several strategies and techniques of mapping fiction. So narratives and structural devices have spatial arrangement as they are used in sentences which creates spaces.

Narrative strategies like narrative point of view, flashback and flash forward can be located as space. Therefore it is possible to conclude that a literary atlas can be introduced in the reading of novels. This present study can be termed as mapping of the space of Nigeria and America or the diaspora with reference to Chimamanda Ngozi Adichies *Things Around Your Neck* and *Americanah*.

Theoretical Framework

The aim of this research which is on employment of narrative space in Chimamanda Adichie's *TAYN* and *AM* as a narrative strategy which is a recent concept to the study of narrative gives the researcher the justification to adapt the theory of Structuralist Narratology and briefly touch on Russian Formalism as theoretical framework that guides the research.

Although, Jahn (2005) pointed out that the beginning of narratology started as early 428-322 BC. During the time when a distinction between 'mimesis' (imitation) and 'diegesis' (narration) which are a crucial part of the study of narratives. Writers and theorist have reflected these terminologies in their study, example like Chatman (1990) a contrast between the mimetic narrative genres, such as dramas or plays, films, and cartoons, and the diegetic narrative genres, which include epic narratives, short stories, and novels.

David Herman (2005) stated that the word narratologie in French as the study of narrative was introduced in the book titled *Grammaire du Decameron* by Tzvetan Todorov in 1969. He stated that In France, Structuralist literary and cultural theory gave rise to narratology. This also corresponds with Dosse (1996) from his linguistic approaches to narrative opines that Structuralist approach use Saussurean grammatical rules as a trial to examine diverse cultural events Since the early Structuralist like Saussure, Barthes, Umberto Eco etc., the theory has found a widespread popularity and application with more advocates like Gerald Genette, Algirdas Jullien Greimas, and Tzvetan Todorov.

Herman (2005) went further to explain that the root of Structuralist narratology approach can be linked to modern Russian of the twentieth century formalist literary theory where they laid important groundwork for narratological research, as they introduced the distinction between 'bound' and 'free' motifs. Between the early 1900s and the late 1920s, Russian formalism popularity had an intense ideology and cultural objective.

Its purpose was to argue that only formal structures could be applied to evaluate art. The formalist theorised the requirement to study literature in terms of strictly stylistic, such as the concept of assimilation, which controls how language is used in

literature to support the written status as a separate foundation components. Literature as art was regarded a concept that could not be adequately explained in regards to the past situations or theme. The formalist distinction of *fabula* and *sujet* was the formalist approach's major contribution from a narratological standpoint. Tomashevskii (1965) introduced the distinction between the 'nuclei' and 'catalysers' by Barthes (1977) and gradually other Structuralist like Sklovskij's (1990) 'story-discourse distinction, Vladimir Propp's (1968) *Morphology of Folktale*, and Levi-Strauss (1986), who expanded on Propp's research to create "Mythemes," a thorough structural examination of myth.

While Russian Formalist laid emphasis on the form or structure of a literary work, instead of its content, that is the arrangement of language, rather than on the implications, the biological and historical relevance of the work. The Structuralist focused on the investigation of the structures and devices used in literature especially to explain the poetic in literature (Todorov 1980) as against Saussure's language and linguistics. They considered how the 'plot structure' explains the way in which all details in a novel are organised to render such techniques as suspense, plot sequences, thematic and symbolic pattern, characterisation, and the recent space and time.

As earlier mentioned, Fludernik (2009) defines narratology/ narrative theory as the study of the genre of narrative. The term has generated more or the same definitions like Meister (2009) who defines narratology as a 'humanistic discipline' that studies the logic, principles, and practices of narrative representations. Though there is a departure in the implementation of the theory as pointed out by Schmid (2010) that a criticism that narratology must not be confined to only analytical aspect alone, because this will result in a single objective deprived of free interpretations, but should widen its scope.

Jahn (2005) stated that Narratologists have classified narratives into distinctions between the two narrative theories of discourse and story. He referred to Saussure's differentiation of 'fabula' and 'sjuzet' utilizing his unique vocabulary of "Signifier," which refers to the presentation style, and "Signified" (meaning sequence of actions). Based on this other contemporary narratology have generated a host of terminologies that has become foundational within the current day narrative studies. While story narratology concentrates on the action unit that structures a stream of events

into themes, motives, and plot lines, discourse narratology examines the stylistic decisions that reflect the form structure of a narrative text. Several narratological theorists have adopted this dualistic interpretation of narrative that it has 'what' that is the 'story' (the narrative content) and the 'how' that is the 'discourse' (the narrative process presentation). Gerald Genette (1980/82) *Narrative Discourse and Figures of Literary Discourse* which has become the most popular analysis drew on the interpretation but categorised his into mood, tense, and voice, illustrate the close relationship between narratology and formalism where narratology incorporate elements from Russian formalism and adds to it.

This incorporation between the structural narratology and Russian formalistic elements has helped the current researcher to investigate the adept employment of the narrative structure of the way CNA uses spatial metaphors to tell stories in her books.

Related Research

The Nigerian Female Writers

The existing studies on Nigerian Female writers reveals the extent to which the Female gender has evolve and contributed greatly to the growth of Nigerian literary body especially the novel or fiction genre. In addressing the subject of African nationalism, Ogunyemi (1996) emphasized the significance of the "role of a woman" in the literature of female Nigerian authors. By fostering debates about issues of women in the patriarchal public space of Nigerian society, she offered a different perspective to the western feminist rhetoric. On how females are portrayed in literature both in Nigeria and the diaspora, Florence Stratton (2002) and Boyce-Davies (2014) have both expressed strongly on the power positions held by women in patriarchal African society. Boyce-Davies has focused solely on African women experiences in the diaspora. "When Nigerian literary work is considered from the perspective of gender, the dialogic interplay between the male and female writing will be emphasize as a defining feature of the contemporary Nigerian literary tradition". It signifies that neither the male nor the female works can be fully appreciated in isolation from the other. The Nigerian socio-political situations have been a constant subject matter for Nigerian writers to portray their artistic art of informing and educating.

Chukwuma (2003) said that the author symbolizes society and that the story they tell is the narrative of the people. Their story is more than beautiful storytelling. “The novelist arouses in the reader a true sense of themselves, evoking the past and linking it to the present and the future” (p.5)

During the times of the fight for independence from the European colonial rule by most African countries, the novel genre was dominated by male authors who used their works to “write back” in Currey's (2003), Ashcroft, Griffiths and Tiffin (2002) stories about African identity that were written by Foreigners. However effective they were in refuting those unpleasant stereotypes of Africans, the way that these male writers portrayed women in their writings led to similar issues for the country's female gender. Commenting on the growth of female writings, Orabueze (2010) pointed out that feminist writers began writing in order to correct the negative image of the woman as portrayed in male-authored novels. She stated thus:

In the protest writings of African female writers like Flora Nwapa, Buchi Emecheta, Zaynab Alkali and others, they created female characters who have major roles and their social and economic independence from their male counterparts are unquestionable. (p.3)

Andrade (2012) is one of the notable key authorities. In her work “Genealogies; national and feminist novels”, She concentrated on the home and the relationship between domestic female space and public and national dominance. Flora Nwapa written works like *Efuru* (1966), *Never Again* (1975), *One is Enough* (1981) became Heinemann African Writers Series' first published female author in Nigeria as stated by Currey (2003). Buchi Emecheta is the next female author who followed in Nwapa footsteps. She stated in (2007) “I am just an ordinary writer, an ordinary writer who has to write, because if I didn't write, I think I would have to be put in an asylum” Emecheta, (p.551)

She contrasts the Igbo oral folktales told by “Big Mother” under the moonlight nights with her craft as a writer. Popular titles from her include *The Bride Price* and *The Joy of Motherhood*. Buchi Emecheta, who is descended from the Igbo tribe and grew up in Lagos, was the initial female author to start writing about both national and ethnic experiences. She mostly mixed Igbo and Yoruba cultural components. Her views

on parenthood, gender roles for women, and racism in the diaspora took on additional significance as her written creative output grew. *Behind the Clouds* (1982) by Ifeoma Okoye, *The Virtuous Woman* (1984) and *The Stillborn* (1987) by Zaynab Alkali, and more current like *Everything Good Will Come* (2005) by Sefi Atta are examples of contemporary female writers and their works including Chimamanda Adichie whose selected works is the focus of the present study, have given a new dimension to the writings by female authors.

Given the level of acclaim their novels have gotten from critics, the advancement demonstrates the progress that Africa especially Nigerian female writers have made throughout the different generation of Nigerian literary body. There is now more subtle way of portraying subjugation and female oppression, by making the heroine educated and relevant in societal matters. Like in Nigerian society, the female characters in the novels can now be independent. New forms of abuse both to men and women are now the focus of the contributions of the social media era.

Existing Literature on Adichie's Novels

There have been so many scholarly literatures, journal articles, dissertations and books on CNA's works. Starting from her debut work, *Purple Hibiscus* all through to *Americanah*, researches and scholastic works points at the coming of age of female authored writing that have gained popularity and prominence in a patriarchal domain.

Oha (2007) in the critical reading of CNA's *Purple Hibiscus*, examines how the writer portrays the problems of politics, freedom, gender in governance in Nigeria through four major paradigms which focuses and result each on odd situation or revelation in hard traumas. He concluded that Adichie's use of a child narrative voice is a stylistic technique of a proper model for exposing the traumatic experiences of Nigerian society.

According to Emenyonu (2017), In addition to the success of her works, Through social media and other news outlets, CNA has also contributed to discussions about feminism and other political issues, making her somewhat of a global icon. Furthermore, Emenyonu suggested that Adichie has transcended boundaries and presented fresh themes and narratives that have invigorated contemporary African

fiction, making her without a doubt the most influential and captivating voice of her day.

Nwoka (2013) in noting the intertextual relationship between Adichie and Achebe's work, he stated that the language and the narrative techniques used by Adichie in *Purple Hibiscus* models after Achebe's literary style. He added that Adichie has achieved these standards by encompassing Achebe's literary oeuvres and traditional Igbo language techniques in her work.

To buttress this point, the study of Adichie's *Genealogies: National and Female Novels* and Achebe's *Things Fall Apart*, by Andrade (2011) stated that although extending an older tradition of writing of African women, the themes discussed in Adichie's book are also indeed a part of it. She noted further that Adichie's novels, like those of Nwapa, Emecheta, Ba, and others, depict internal politics while subtly but obviously presenting national stories, like *Purple Hibiscus* and other novels, Adichie tells more overt stories of the Nigerian national consciousness.

Andrade concluded by affirming Adichie's work makes it evident that the reticence of that previous time in women's literary history in Nigeria and Africa as a whole does not determine female authored novels. Women writers have modified their writing styles and now more openly depict the national imaginary.

According to Mami (2014) Adichie makes the argument that even when they remain in their own country, Nigerians are unwittingly engaged in an exteriorizing process that causes them to become alienated from themselves. Cultural reification does not necessarily occur solely when people from Nigeria move to America.

Mami (2014) concluded by stating that one retains from reading Adichie's *TAYN* is the notion that the lengthy queue outside the Lagos American Embassy and what encourages tyranny as a form of societal structure have essentially the same mindset. According to Mami, Adichie agrees with the Frankfurt School thinkers that media content in Nigeria and Africa has shown a clear trend toward corruption, illusion, and brutality.

Osunbade (2010) investigated the linguistic expression and contextual consideration in the derivation of explicators and how these gives meaning to Adichie's

works. He came to the conclusion that the explicators in the literature have influenced household, religious, social, and political discourses in his study.

Astrick (2018) examines how in *Purple Hibiscus*, Adichie explores how women are oppressed in patriarchal Nigerian society and how their mutual support for one another encourages women to pursue their own empowerment. She pointed out that despite their hardships and sufferings, women establish themselves in the patriarchal system through education and sisterhood, according to Adichie's strategy for resisting it. Astrick concluded her research by asserting that Adichie does a fantastic job of portraying the environment in the narrative where women band together to support one another and work toward a shared objective, thus her female characters represents strong response to challenges life in patriarchal society as they succeed to free themselves.

Similarly, literary techniques and discourse strategies employed by Adichie in the two novels of the present study has attracted critical analysis from different fields. For instance, Yahya and Nirmala (2021) in their article on “The Representation of Anxiety in TAYN by Adichie”, they came up with the result that there are five transitivity processes that represents anxiety in the short story, for example, the protagonist of the title story “the thing around your neck” The helplessness and stereotyping Akunna experiences from everyone both Africans and Americans—are the foundation of her anxiety.

Omake (2013) opines that *Americanah* as a novel is a social commentary that analyses many race injustices, such as the pursuit of identity. She observed that what is unique about the novel that it encompasses every sphere of live and can be identified by any individual persons. Following in this vein, from the interactions between characters as a technique employed in the novel, Schulz (2013) observed that *Americanah* consists of the Nigeria, the United States, and the United Kingdom as the three major countries, as well as three genres romance, comedy of manners, and fiction. Schulz further stated the story is also about identity, nationality, racial differences, loneliness, aspiration, love, anger, and disappointment, as well as how all of these effect human interactions in real-life settings, and concludes that there is a switch between social spectrums inside each sector.

In his paper, Asoo (2012), while investigating the aesthetic value and the textual quality of a novel in *TAYN*, stated that the short stories have identified with most contemporary issues in Nigeria and Africa. He stated further that the reading of *TAYN* highlights Adichie's expertise of the short story genre's style. Asoo noted that the novels envelops all literary devices like poetry, narrative, economy of words, irony, humour, abruptness of opening, paucity of information, setting description which helps in quick understanding and appreciation of the story.

Related Studies on the selected novels

This part of the review provides a contextual framework for the research and also includes a selection of the glowing reviews her works have garnered. Adichie's *Americanah* has collected quite a few awards globally. Several reviews such as the Washington Post June 10, 2013, Emily Raboteau remarked that Adichie has uniquely In her book *Americanah*, Adichie contrasted the societal struggles in her native Nigeria with the racial hierarchies in the United States, being completely truthful about both the good and bad aspects of both countries. She added that *Americanah* is a situational comedy disguising itself as a romantic comedy, where she criticises racism and social inequalities while doing so with respect.

Sharobeem (2015) worked on *Space* as a representation of cultural conflict in *TAYN*. The study applied Foucault's heterotopology and Lefebvre's social space to the study and examination of the *TAYN*'s setting. Sharobeem uses three stories from *TAYN* to illustrate how Adichie exposes and deconstruct the interrelation between the power structures which shapes the different spaces occupied by her female characters which informs and dictates society, cultures, race, politics, and their gender relations.

According to Ngongkum (2014) in "Transnationalism, Home and Identity in *TAYN*", Adichie explores the various viewpoints from which connections to their countries of origin, whether retained or not, affect female immigrants from Africa and their lives in the USA. It places a strong emphasis on how these migrants position themselves in the numerous areas they occupy by using global processes at the economic, social, and political levels as a tool.

Ngongkum article sought to demonstrate how the migrant experience confuses and marginalises notions of home, family, and identity, causing a change in how these concepts are viewed. She noted the need for the immigrant subjects in some of TAYN's stories to restructure their identities in frequently fresh and ingenious ways, leads to what Nonnini and Ong (1997) refer to as "subjectivities in the global arena".

According to Pereira (2016) in "Deconstructing the Single Story of Nigeria" pointed out that in TAYN, Adichie's diverse diasporic characters yearn for personality amidst fractured identities and cultures. They turn into fictional depictions of the internal psychological reformation of the country, which cannot longer be based on dualism and environmental belonging but frequently finds itself constrained by the antagonism of Nigeria as birthplace and the disappointment of the American dream.

Furthermore, Pereira noted that with these dislocated people not being able to be understood as a mosaic of constructed, different ethnic identities, as described by Braga and Goncalves (2014), TAYN requires the idea of nation belonging to be reshaped to accommodate them. Adichie questions the "single story" of Nigeria to meet the present diversities, even though what she constructs are "imaginary homelands," as remarked by Nwakanma (2008), in contrast to the monolithic nationhood written by the first and second generations of Nigerian writers.

Ernest Emenyonu (2017) compares Adichie to notable scholars like Edward Said, Gayatri Spivak, Achille Mbembe, Fred Moten, Helene Cixous, and Dennise Ferreino da Silva as a strong storyteller organic to her art and language.

It is added further that Adichie's work virally circulating on the internet, show how they are globally followed, and her novels like TAYN and AM, so dense as to gain already the quality of classics are extremely popular. He concluded by noting that Adichie uses the appropriate and just vocabulary to retell narratives of hardship, migration-related themes, and brand-new utopias of the future. She examines the rationale and the means by which colonial patriarchy and narrative hegemony are enforced. Adichie talks on "power" and "society." While society establishes the standards of acceptability, respect, and opportunity that govern the lives of women throughout the world, power transforms a transitional story into a concrete one at the risk and diversity of the other.

Guarracino (2014) in “Writing, So Raw and True: Blogging in CNA’s AM” highlights that in *Americanah*, by introducing the blogging format within the book, Adichie effectively deviates from the usual narrative patterns. She uses the main character, Ifemelu’s blogs to discuss issues of different people at once without drawing attention on the author or narrator, since blogging often shields the author’s identity. The adept use of this blogging technique by Adichie, Guarracino provides an interactive landscape where power, cultural and discussion of black identity issues takes place on a public forum and must be realised through widespread participation.

According to Guarracino, the blogging style in AM provides an interface between what is regarded as fictitious and the real by suggesting stories spread not only through the conventional form of books and original works of fiction, as well as through a mainstream news platform, giving Ifemelu's blogs the appearance of reality.

In the same venture of stylistic interface, Amonyeze (2017) “*Writing a New Reputation: Liminality and Bicultural Identity in Adichie’s AM*” views CNA's contemporary heroic figures as admirable symbols of Nigerian immigrants overcoming detrimental racial stereotypes. The article examines how AM functions as a narrative of media relations, rescinding the copyright of minorities and immigrants on a holistic model that fosters a power structure of appreciate and togetherness, and it demonstrates how Adichie supports immigrants' confident affirmation of their multicultural identity in a neo-colonial space.

Amonyeze opines that Adichie's work urges a fair assessment of immigrants based on their uniqueness, moral integrity, and ability to develop their careers rather than as members of a preconceived social class. Concluding that this evaluation should be based on cultural annihilation rather than ethnicity and norms, which are rarely combined.

In addition, according to Nwanyanwu (2017) essay on Adichie’s *AM*, in exploring the themes of Trans-culturalism, otherness, exile, and identity, the narrative surpasses and honours the natives while also investigating self-spaces where identity and cultural alienation can be observed and defined. It has been remarked that the novel blends competing cultural practices. The article pointed out African immigrants'

attempts to assert, shape, and define their identities while establishing a space for themselves in an environment where their culture is suppressed.

In the concluding part of the long essay, Nwanyanwu added that in *AM*, Adichie explores the various difficulties faced by immigrants, self-exile, identity loss, otherness, and racial interactions that are viewed as contentious, trauma, restriction, and suppression. Adichie explores the various difficulties faced by immigrants, self-exile, identity loss, otherness, and racial interactions that are viewed as contentious, trauma, restriction, and suppression. And how they are echoed by the concerns raised by Nigeria's constantly growing in the post-colonial environment, transnational citizenship.

Summary

This chapter has concentrated on the study's theoretical framework and the relevant literature on the concepts of narrative and narrative strategy and the narrative space, concluding with literature review on Nigerian female writers and related studies on CNA's *TAYN* and *AM*. From the reviews and related studies on CNA's works only a small portion of the available studies on the novels chosen for the study has been reviewed. Notwithstanding, As in many of her earlier works, the narrative technique or strategy—particularly how she employs narrative space—has received less attention than stylistic, thematic, and character interpretations. Therefore, the next chapters will discuss in details the methodology adopted to identify how Adichie employs narrative space in *TAYN* and *AM*.

CHAPTER III

Methodology

Introduction

Chapter three addresses the important components of the methodology adopted to conduct this research. It includes a description of the research design, outline of the methods of data collection. Thereafter a discussion of the compilation of the corpus procedure and data analysis procedure, characteristic of narrative space occurrence, and concludes with a summary of issues related to reliability and validity.

Research Design

This study uses the descriptive qualitative method to provide a descriptive explanation of the use of space as a narrative strategy by CNA. According to Miles, Huberman, & Saldana, (2018), evaluating how people understand their experiences and the environment in which they live is the core of the large and intricate methodology known as qualitative research. The non-numerical depiction of entities, such as brief initial answers to open-ended surveys, interviews, and in-depth context explanations, is considered as qualitative. Additionally, they offer an integrative capability for displaying the complexity of description since they concentrate on natural sources, everyday events in natural contexts.

Furthermore, qualitative data, with a significant focus on people's actual experiences, are better equipped for recognising the interpretations people give to the things they do, say, and have in their life and how they relate these interpretations to the social context in which they are situated. Furthermore, Miles, Huberman, and Saldana opines that the ideal method for discovery, examining a new field, and formulating hypotheses has frequently been argued to be descriptive qualitative data., which has prompted the current researcher to adopt this descriptive qualitative method of inquiry to help to evaluate the narrative space as employed by NCA a narrative strategy.

Data Collection Procedure

The data collection was by means of:

- i. The main primary data were clauses collected from the two selected novels; *The Thing Around Your Neck* (2009) and *Americanah* (2013). The selected texts out of her numerous work provided sufficient material for identifying the narrative strategy employed by the author. An in-depth exploration of these specific works, portrays that the rave reviews the novels received is not just because of how she handles the experiences of the female characters, rather it is because of the strategies she uses to make these challenges meaningful to the reader.
- ii. The secondary data was obtained from the reviews of other publications such as journals, dissertations, downloaded E-books, and library research helped in gathering data for the study.

Data Analysis Procedure

Numerous methods can be used to perform qualitative research. Huberman and Saldana (2018) states, from ethnography, grounded theories, phenomenology, and case studies to more cutting-edge categories like poetic inquiry, narrative inquiry, and play, they describe many qualitative research categories out of the many that are available to researchers and scholars. This research adopts the narrative data inquiry approach for the data analysis procedure. Narrative data inquiry is a form of qualitative research method in which the stories themselves become the raw material, in this respect, the extracts of the narrative space from the two novels.

John Dewey (1938), whose theory was centred on interaction and continuity in articulating the aspects of an experience, had a significant impact on Clandinin and Connelly (2004) who established the idea of narrative inquiry as a research approach. Dewey applied the interaction, continuity, and situation components of the three-dimensional space narrative structure technique to identify the meaning. By focusing on both personal experiences and interpersonal communications, this method was developed to better comprehend experiences of people. Narratives may happen naturally from the historical, contemporary or into the future due to the dimensional

spatial strategy. The three components of the narrative inquiry approach that Clandinin and Connelly (2004) developed are based on this concept. These are as follows;

Private and social: This is the interface between the social and personal dimensions of experience. By employing this framework will aid the researcher in evaluating the narrative for both the storyteller's and narrator's own experiences and communications with other characters. The analysis may also benefit from considering the intents, aims, and the perspectives of these additional characters.

Past, present, future: This explains the timing or continuity that is essential to narrative study. When conducting a story analysis, the researcher must demonstrate how the characters' previous or present activities are likely to have an impact on what will happen in their future activities.

Place (space): which informs the situation that is needed to be taken into account when evaluating a narrative. The storyteller's physical position and how the activities taking place in that space effect his or her experiences are two examples of strategic sites and elements of spatiality that the findings revealed as providing meaning to the narrative.

As we can see in figure 1.1 below, while analysing the selected novels using the descriptive qualitative method and the narrative inquiry procedure, the study is not to investigate space with set criteria of Structuralism or Formalism, rather the study seeks to understand and assess the varieties of ways Adichie has incorporated the use of narrative space as a narrative strategy in her novels. With the aid of Clandinin and Connelly's three-dimensional space narrative structure, the narrative strategy of NCA's of narrative space is examined as it is presented in each story based on this methodological principle of Structuralist narratology as a background for this study.

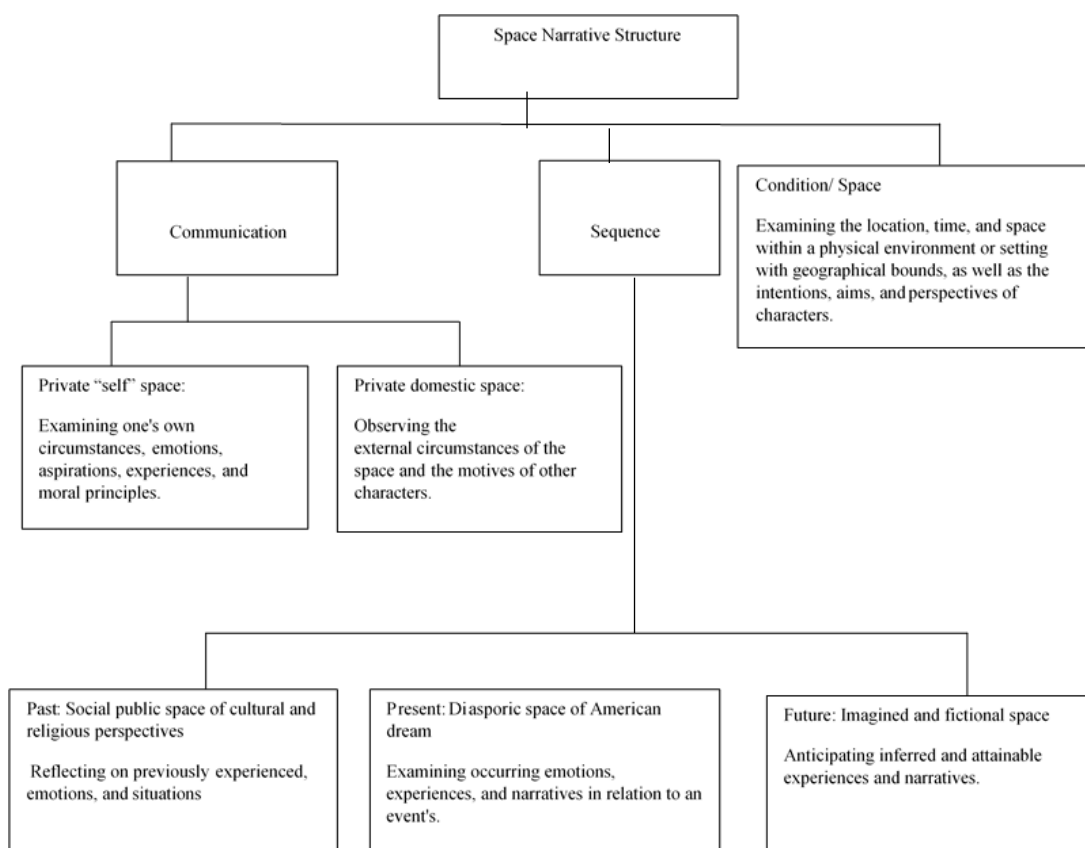


Figure 1.1. Space Structure of the Three Dimensional Narratives.

Characteristic of Narrative Space Occurrence

From the various coding descriptors, the communication, sequence and condition explains the narrative space occurrences in the works investigated. The personal and social experiences of the storytellers or protagonist with other characters in the story, through the past and the present events illustrates the continuity or temporality of the actions of the characters informed what will happened in the future as illustrated in *Private Experience* and *Headstrong Historian*, to the physical location, places or space of event, and how the activities occurring in that space affects his or her experience as shown by the diasporic multicultural characters; Akunna, Ifemelu, and Obinze. Every traces of human life and experiences as represented by these various characters and their perceptions compose the textuality of the spaces appropriated by Chimamanda Ngozi Adichie in rendering meaning to her narrative.

Table 1.1. Narrative spaces employed by Adichie in the selected novels.

Three Dimensional space structure	Categories of Spaces employed by Adichie	Female characters	Primary sources
Interaction	Personal space; private self-space, home space and domestic space.	Nwamgba Grace/Afamefunna	Headstrong Historian
Continuity; the past, present and future	Public spaces; social diasporic space, cultural hybridity-national and transnational spaces.	Akunna Ifemelu Aunty Uju	TAYN Americanah
Situational	Semi-public spaces; societal, post-colonial and religious conflict spaces.	Chika Nameless Hausa Muslim Woman	Private Experience

Issues Relating to Reliability and Validity

The corpus used in this study consist of data from CNA's *TAYN* and *AM*, also from verifiable scholarly articles and critical materials with clear citation following the APA 7th Edition standards that are most recently published for their authenticity context. The recent and fresh ideas can be connected to the research in the field of study. The data can, therefore, be verified by direct contact with the authors or the publishers. Such features warrantees the high validity of the study.

CHAPTER IV

Findings and Discussion

Introduction

The presentation of the results and discussion of the study are the key points of this chapter. The chapter is categorised in two sections to answer the research questions. The first sections examines the narrative spaces that the characters occupy as employed by Adichie in *TAYN* and *AM* and the second section investigates the significance of the narrative spaces in rendering meaning to Nigerian female experiences.

Narrative Spaces Employed by Adichie to Portray the Female Experiences

To answer the first research question, what are the narrative spaces employed by Adichie as a narrative strategy to portray the female experiences in *TAYN* and *AM*? The findings are analysed in four sub-categories which are; Domestic spaces in the short story *Headstrong Historian*; Diasporic spaces in the titled story *TAYN* and in the novel *AM*; Post-colonial and Religious Conflict spaces in the short story *Private Experience*.

Domestic space in “Headstrong Historian”

The personal, private and domestic space of the protagonist and her interactions with other characters in the story. Illustrating the internal conditions, feelings, hopes, and moral perceptiveness of the narrator. This section investigates the short story “*Headstrong Historian*” based on the interaction mode which involves the private self-space of the female protagonist and her interaction with the other characters in the story. It follows the descendants of Obierika and Nwamgba, who consist of Anikwenwa/Michael and Mgbekwe/Agnes, and Afamefuna /Grace and Peter, and. This part will concentrate on the storyteller's or narrators social and personal experiences, as well as how they relate to other characters. The examination may benefit from considering the aims, motivations, and viewpoints of these other characters.

The main protagonist, a strong will woman, Nwamgba defies all odds and all obstacles to marry the man of her choice Obierika. Her several miscarriages and threats

of a second wife by her husband confirm the obstacle she needs to overcome by marrying a man she was warned against. But through her strong will and set beliefs in the Igbo traditional deity, she finally gives birth to her son Anikwenwa. Her husband Obierika soon dies, believed to have been poisoned by his maternal cousins and Nwamgba is afraid of the same fate befalling her only son and to save him, sent him to school to learn the white man's language, and even though it results in Anikwenwa adopting the Christian faith, changing his name to Michael and seeing her traditional ways as fetish did not disturb her at first, but later development makes her begin to wonder the impact of her actions.

Domestic or home space can be seen both as a physical locality literarily, and as a symbolic fictional space, A sense of belonging, for instance, is significantly marked by early childhood experiences within the family. A physical and symbolic space like home comes to represent protection, comfort, and belonging in the face of the unknown. In this narrative, Adichie depicts the domestic space as both the private self-space of Nwamgba and her husband Obierika's intimate relationships and her space of domestic security represented by her household in this opening lines;

“Many years after her husband died, Nwamgba still closed her eyes from time to time to relive his nightly visit to her hut and the mornings after, when she would walk to the stream humming a song, thinking of the smoky scent of him, the firmness of his weight, those secret she shared with herself, and feeling as if she were surrounded by light. Other memories of Obierika remained clear; his stubby fingers curled around his flute when he played in the evenings, his delight when she set down his bowls of food, his sweaty back when he returned with baskets filled with fresh clay for her pottery.” (p. 144)

Adichie also portrays the larger symbolic social space of the neighbourhood, illustrated by the events after Obierika's death and the cousins invading her private space. One of the major motives for Nwamgba is the pursuit of mental security she adopts to reinvent her close family relationship and private space to give her home space meaning.

“His cousin during the funeral, took his ivory tusk, claiming that the trappings of titles went to brothers and not to sons. It was when they emptied his barn of yams and led away the adult goats in the pen that she confronted them, shouting,

and when they brushed her aside, she waited until evening and then walked around the clan singing about their wickedness, the abomination they were heaping on the land by cheating a widow until the elders asked them to leave her alone” (p.147).

The ideal perception of domestic space or home space is assumed to be a fixed, private, and safe shelter, but in modern times, the lines between space and privacy are both figurative as Nwamgba’s private space is not respected. In *Headstrong* Historian, Adichie challenges the stable and inward aspect of the domestic space and suggests that a sense of home depends more on a significant case as a point of fusion in a larger space of relationships than just its stability. It is to fight for her deprived private space that Nwamgba makes the decision to enrol her single child, Anikwenwa, in the catholic missionary's school. Becoming a widow has deprived her of the love of her husband, rendering her vulnerable, but as a strong character portrayed by Adichie, she fights to secure her future and that of her only child. Her decision results in her coming out of her secured self-space to the marginalised public space of the Christian missionaries

Another character who is portrayed as fighting against the marginalised stereotype that wants to dominate her domestic and private space is Ayaju, Nwamgba’s closest friend. Adichie introduces the readers to the issues of traffic of slave before colonial period in the character of Ayaju who is a woman of slave descent. The woman’s domestic space of the traditional African society could be compared to that of slaves, Ayaju challenges this stereotype that even for slaves their space must not be entirely reducible to this single aspect of their status. She like Nwamgba is a strong female character, who though the likelihood of her getting married was slim, because “No man from a freeborn family would have come for her hand”, however, Ayaju enjoys freedom and various options not available to other women that are enclosed in their private space. She cannot be limited to the marginalised spatial space but breaks free by travelling far and wide and is very wealthy with a great outspoken personality

“She was the only person of slave descent who talked loudly at the women’s council, the only person who had answers for everything”. (p.146)

There are specific spaces that serve as agents between private-public space and domestic which can be illustrated as social or public-private space. These spaces are

illustrated in the interaction between the protagonists with her immediate environment, in this case; interaction between Nwamgba and the Women Council, the Elders Square, the Mission schools, and the urban or city space of her son Anikwenwa and his family. Similar to Nwamgba's domestic space, the Women Council's private-public space, though a public gathering but is privately designated for the woman and functions as a locale for women's support and solidarity. Also, Ayaju travels to cities beyond Onicha and comes back with stories that occur there and the Catholic Mission School she finally registers her son to start school constitutes a different social space with which the protagonist interacts.

Though Nwamgba never really moves from her domestic home space throughout the story, the protagonist is able to establish touch with diverse spaces of interaction as Adichie's exploits a variety of spaces in her story, which ultimately includes the lineages of Nwamgba. When Anikwenwa become a teacher and a catechist at the new mission in Lagos, gets married to Mgbeke (Agnes). Nwamgba inhibits different spatial spheres as the dominant domestic sphere is open to these different interactions. Mgbeke's inability to conceive and her several miscarriages bring her to the private domestic space of Nwamgba.

“Mgbeke often visited Nwamgba in tears, saying that Anikwenwa had refused to eat dinner because he was upset with her..., she did not know of Mgbeke's first and second miscarriage, it was only after the third that Mgbeke, sniffing and blowing her nose told her. They had to consult the oracle, as this was a family misfortune, Nwamgba said” (pp. 153-154).

The next generation is the social space created by Nwamgba's granddaughter Grace, Nwamgba named Afamefuna translated as “My Name Will Not Be Lost” as she now believes that the spirit of her late husband is reincarnated “odd, to have come in a girl, but who could predict the ways of the ancestors”. Grace grows up to inherit the domestic space of Nwamgba, listening to her poetries and her stories and the child's watchfulness as she makes her pottery. Nwamgba, on the other hand, fears that her granddaughter's tenacious energy will be destroyed by the new boarding school practises and replaced with either a feebly complacency like Mgbeke's or like her father's willfully ignorant stiffness. This is why she is nervous when Afamefuna stated secondary school in Onicha.

Adichie effectively portrays the social space inhabited by Grace as she employs prolepsis the narrative strategy that interrupts the chronological sequence in the story, by injecting the event of the future of Grace for the reader to understand the continuity aspect of three dimensional narrative space structure. The use of unexpected future occurrences to interrupt the main storyline in the narrative suggests that Nwamgba and Grace's connections will remain in the same social space in the past, present, and into the future;

It was Grace who would change her degree from chemistry to history because a Nigerian lecturer an expert in British history was told to teach African history and he resigned in disgust because he was appalled that African history would even be considered a subject...., it was Grace who driving past Agueke, would become haunted by the image of the destroyed village and would go to London, Paris, and Onicha, sifting through mouldy history files in archives, reimagining the lives and smell of her grandmother's world, for the book she would write called *Pacifying with Bullets: A reclaimed History of Southern Nigeria*....,

Finally, it was Grace who, feeling an odd rootlessness in the later years of her life, surrounded by her awards, her friends, and her garden, would go to the courthouse in Lagos and officially change her first name from Grace to Afamefuna. But on that day as she sat at her grandmother's bedside in the fading evening light, Grace was not contemplating her future, she simply held her grandmother's hand, the palm thickened from years of making pottery" (pp. 157-164).

The Diasporic Space in The Thing Around Your Neck.

The diaspora displays human mobility, where cultures are formed within the interconnection of different worlds. Therefore, the phrase "diasporic space" can describe people who cross nations and cultures to reside in locales unlike their homeland. As a result, it suggests that there are countless connections between concepts and knowledge that go beyond the confines of a specific nation. This space is illustrated in the *Thing Around Your Neck* a short story as the titled book *TAYN* told from a second-person narrative voice which captures the Nigerian immigrant's disillusionment with the American dream in the below extract 1 and 2;

Extract 1

“Right after you won the American visa lottery... They trooped into the room in Lagos where you lived with your father and mother and three siblings, leaning against the unpainted walls because there weren’t enough chairs to go round” (p.85).

Extract 2

“Introduction to America, he said with a laugh. He lived in a small white town in Maine, in a thirty- year old house by a lake....., the trick was to understand America, to know that America was give-and-take. You gave up a lot, but you gain a lot too....., you laugh with your uncle and you felt at home in his house; his wife called you *nwanne*, sister and his two school-age children called you Aunty. They spoke Igbo and ate *garri* for lunch and it was like home. Until your uncle into the cramped basement where you slept...pulled you forcefully to him, moaning. After you pushed him away, he sat on your bed-----it was his house, after all, and smile and said..... smart women did it all the time. How did you think those women back home in Lagos with well-paying jobs made it? Even women in New York City?” (Pp.85-86).

The extract 1 is no longer a home to Akunna where she is eager to leave for an imagined better place, extract 2, which she presently considers her real home is a combined, boundary, and marginal space. A hybrid because her uncle's American home accommodates both Nigerian relics, American and Nigerian lifestyles, which are demonstrated by the food consumed and the language spoken there. On the other hand, her uncle's later conduct is explained by his claim that this is how things are done in America. She initially feels relieved to be welcomed in what seems familiar and like her home in Lagos, but is actually a border space.

“Sometimes you sat on the lumpy mattress of your twin bed and thought about home ___ your aunts who hawked dried fish and plantains, cajoling customers to buy and then shouting insults when they didn’t; your uncles who drank local gin and crammed their families and lives into single rooms; your friends who had come to say goodbye before you left, to rejoice because you won the

American visa lottery, to confess their envy, your parents who often held hands as they walked to church on Sunday mornings; your father who brought back his boss's old newspapers from work and made your brothers read them; your mother whose salary was barely enough to pay your brothers' school fees at the secondary school where teachers gave an 'A' when someone slipped them a brown envelope''(pp. 86-87)

But latter feels disoriented from the comforting closeness of place and culture (when her uncle, a respected relative tries to sexually assault her) and cannot quite accommodate this new cultural space and decides to leave her uncle's house. Akunna withholds an opinion of the 'shifting boundaries of the self, nevertheless, like many diasporic immigrants, she can't go back to Nigeria as;

“You remembered what he said, that America was a give-and-take. You ended up in Connecticut, in another little town, because it was the last stop of the Greyhound bus you got on” (p.86).

Thus, she lives on the border, deciding to still maintain the imagined space of the American dream, though she ends up in another small disillusioned space. A social product that is distinct from Akunna's Nigerian one emerges in that hybrid and border space, requiring equal treatment which erases the limits between her and her white American partner, with whom she is progressively building a connection. Nevertheless, this fairness and equality do not really soften the diasporic disillusionment between Akunna and her boss Juan who pays under the table a dollar less than the other white staff in the restaurant, and the actions that occur make the restaurant a space of marginality.

As we see the social space created in the restaurant and the new sight of America opened to Akunna, as representing the dominant class, her boss down pays her because she is African (Nigerian Immigrant), the following stories she wishes to narrate in the letters if she ever decides to write home. The racial dominance and power are appropriated in the space of the new foreign environment as we see in the following line;

“You wanted to write about the surprising openness of people in America..... you wanted to write about the child who started to cry and pull her blond hair and push the menus off the table and instead of the parents making her shut up, they pleaded with her, a child of perhaps five years old, and they all got up and left. You wanted to write about the rich people who wore shabby clothes and tattered sneakers, who looked like night watchmen in front of the large compounds in Lagos. You wanted to write that rich Americans were thin and poor Americans were fat and that many did not have a big house and car” (p.87)

Akunna's memories of the past, portrayed by Adichie's skilled narrative strategy, the little representations of Nigeria in this hybrid, border, and marginal space, in the food and greetings produces a transmigration diasporic space which raises up multiple spaces, connecting space in one real environment as well as opening onto imagined space. This becomes a symbolic strategy that Adichie employs as a real object that ties the narrator's neck causing her to retreat into an imagined self-space. “Nobody knew where you were, because you told no one. Sometimes you felt invisible and tried to walk through your room wall into the hallway, and when you bumped into the wall, it left bruises on your arms..... At night, something would wrap itself around your neck, something that very nearly choked you before you fell asleep”. (p.88), which the story title is derived from.

Akunna's knowledge of her white American boyfriend privileged upbringing and background triggers memories of her unprivileged upbringing and background and the complexity of her diasporic space conflicts with her old memories from the extracts below:

“You did not know that people could simply choose not to go to school, that people could dictate to life. You were used to accepting what life gave, writing down what life dictated” (p.89).

“He was a senior at the state university. He told you how old he was and you asked why he had not graduated yet. This was America, after all, it was not like back home, where universities closed so often that people added three years to their normal course of study and lecturers went on strikes after strike and still

were not paid. He said he had taken a couple of years off to discover himself and travel, mostly to Africa and Asia” (p.89)

Akunna’s diasporic experience perceived, conceived space contrast with the actually lived space. Her emotional outburst depicts the lived space represented by the American dream as deceptive. It is suggestive of the contrast between fictional space or imagined world and dystopia that is the real world space. This explains the disillusion of having imagined a different life in America.

In this different and multiple spaces, we see a “system” as a result of the relationship a person has with their space, or more precisely, the spatial practise that has made Akunna the only member of her family to be selected at random for an American visa lottery and the envy of everyone to have no choice but to accept the injustice she has suffered from as the marginality which becomes her “self” space.

“Once at Chang’s, he told the waiter he had recently visited Shanghai... “You have girlfriend in Shanghai now?” and he smiled and said nothing. You lost your appetite, the region deep in your chest felt clogged. Later you told him why you were upset, that even though you went to Chang’s so often together, the Chinese man had assumed you could not possibly be his girlfriend, and he had smiled and said nothing. Before he apologizes, he gazed at you blankly and you knew that he did not understand”. (p.91)

Her boyfriend inability to understand why she is upset, and his lack of dignity to stand up for her but instead feign indifference with a condensing attitude (as being a black, it is not an accepted norm to date a white), the Chinese, a waiter, that is a foreigner too, but ‘a white’ from even a lower class space, totally ignores her presence as unimportant and cannot even conceive her worth enough to be his girlfriend. This reflect the racial marginality of space and her only reaction against this social construct is denying both herself and her boyfriend the fulfilment of their sexual outlet of emotions. This cannot be revolutionary against the racial marginalised space which demonstrates how the female body must somehow accept the consequences by being restricted to yet another space which is the gendered space of womanhood.

To disrupt the power system, these representations are not in any way contested when in the concluding paragraph, as she decides to go back to Nigeria after learning of her father's death, the boyfriend does not insist on going with her to Nigeria, not willing to let go of his dominant space for an unknown and obviously a lower class cultural space. The short story *TAYN* can be seen as symbolic of anxiety by the protagonist having an imagined spatial orientation of altering her domestic underprivileged status for the conceived opulence and her failure to publicly acknowledge that she has failed and America has failed her too leads the non-dimensional word (anxiety) to transform into a dimensional space just as it begins to possess human characteristics by wrapping itself around her neck.

The Diasporic Space in Americanah

In *Americanah* (2013), the various movements in the space of the diasporic are investigated in the diaspora space context as portrayed in the novel. *Americanah* is a contemporary novel which features several characters who relocate to new nations and the challenges to make themselves heard in the unfamiliar space the host nation presents. The main characters Ifemelu and Obinze are affected by the interaction each encounters in a new and alien space, no matter what their cultural background. It means that the different spaces inhabited by each character forces changes of identification and process of adaptations in the host country. Ifemelu tries to adapt and create an identification for herself in the space she inhabit in America, while Obinze on his part faces the same forces of spatial changes in UK.

When linked with the notion of "Third Space", the two main characters are a product of interculturality. Ifemelu a middle class teenager from Nigeria, a former colonised country by Britain, has a lived space of her indigenous culture and that of a perceived and conceived British colonised space, she later migrates to America which is another form of Third Space, between her and the American cultural space she inhabits and then comes back to Lagos.

Obinze also from the same colony of Britain, and his views of his homeland as small and unsophisticated, compared to the fictional representations of America he dreams of migrating to, but instead ends up in the real space of the colonizers in United

Kingdom. These spaces reflect the hybridity of cultures, the different social space and the identification of their own private “Self”.

The story events which basically unfold in the spatial focus of the hair salon in Trenton where Ifemelu wants to braid her hair in preparation for her trip back to Nigeria. Through use of analepsis and prolepsis narrative strategies by Adichie, she unfolds the novel, *Americanah* through the thoughts and recollection of Ifemelu. Through these narrative strategies, Adichie illustrates the fact that majority of immigrants both in the US and UK are never able to escape the prejudice and racial epithets from white people. We notice from the following interaction between Ifemelu and Aisha a Senegalese in the hair salon:

“Where is she?”

“In Africa.”

“Where? In Senegal?”

“Benin”

“Why do you say Africa instead of just saying the country you mean?”

Ifemelu asked

Aisha clucked. “You don’t know America. You say Senegal and American people, they say, Where is that? My friend from Burkina Faso, they ask her, your country in Latin America?” (p.22).

The above extract clearly illustrates that it does not matter what cultural space you come from in America, all they see is the black skin colour. The spaces portrayed in *Americanah* is not only a national and inter cultural space, but that of a liminal social space of awareness by Ifemelu of what it means to be black in the US. Since spaces can emerge not from the same locale, it implies that Space is established on character interactions in both the past and present as well as a shared cultural background, also from networks of friends in the religious, ethnic and political spaces of the other characters in the story.

America exemplifies a social space where diverse people may instantly connect, mix, and integrate, reflecting not only African immigrants but all foreigners in the US, the Nigerians, the Zimbabwe, Chinese, Japanese and the Indians interact with one another creating a hybrid of spaces.

“ Ifemelu watched Ginika at her friend Stephanie’s apartment, ... her American-accented words sailing out of her mouth and was struck by how like her American friends, Ginika had become. Jessica, the Japanese-American, beautiful and animated ... pale-skinned Teresa... Stephanie the Chinese-American, her hair a perfect swingy bob, Hari, coffee-skinned and black-haired, who said “I am Indian American,” when Ginika introduced Ifemelu. They all laughed at the same things, and said “Gross!” about the same things; they were well choreographed”. (p. 127)

The multiple spaces of the immigrants, the hybridity of space, the border space, and the marginal space makes them become uncomfortable in any of these spaces. This explains that in order to survive, Aisha, Ifemelu, Obinze, Auntie Uju, Emineke, and other diasporic characters in both the US and the UK conceal and surrender their natural space of identification. So they live between the imagined world space struggling with racial discrimination, identity, mapping, navigating, and trespassing of boundaries with their change of hair styles, acquiring accents, identification thefts, fake marriages and cultural and economic background.

Ifemelu has met with several bouts of disappointments throughout her time of search for work concerning her expectations and dream of America. Her inability to get a decent job and the expectations of her back home causes both an emotional and financial pressure.

“Just come here and lie down,” he said. “Keep me warm. I’ll touch you a little bit, I just need some human contact to relax”. How sordid it all was, that she was here with a stranger, she did not want to be here, she was already here, already tainted” (p.156).

This incident with the tennis coach can be termed as the lowest moment in her life which incidentally also marked the driving force for her separation from her and Obinze romantic relationship. She falls into a marginal space of depression believing she has failed everyone including herself. When she finally gets a job as a babysitter in Kimberly’s house, and her latter affair with Kimberly’s nephew Curt gives her another perspective of American space.

The space of marginality and loss of identity is when Ifemelu and Auntie Uju has to change hair styles to conform to the racial stereotype of American space. In order to get a better job, she has to look like an American and in Auntie Uju's case to look professional as she prepares for her medical work interview.

“When she told Ruth about the interview in Baltimore, Ruth said, “My only advice, lose the braids and straighten your hair, we want you to get that job. My full and cool hair would work if I were interviewing to be a backup singer in a jazz band, but I need to look professional for this interview, and professional means straight or the white's kind of loose curls, but never kinky” (Pp.203,205).

Another space of marginality and loss of identity is the view that accent defines an acceptance and nationality. An impeccable American accent guarantees an acceptance into American society. Accent here is seen as a transitive space in *Americanah* as it portrayed in Auntie Uju's persona, as she accepts and uses the American way her name is being called:

“Auntie Uju's cell phone rang. “Yes, this is Uju.” She pronounced it *yoo-joo* instead of *oo-joo*.

“Is that how you pronounce your name now?” Ifemelu asked,
“It is what they call me”. (p.108).

She also prohibits Ifemelu from speaking Igbo language with her son Dike with the excuse that two languages will confuse him.

“Dike, *i mechago?*” Ifemelu asked.

“Please don't speak Igbo to him,” Auntie Uju said. “Two languages will confuse him”

“What are you talking about, Auntie? We spoke two languages growing up.”

“This is America. It's different.” (p. 113).

The above extract is seen as not only trying to integrate herself into the American cultural space, also a denial of her own Nigerian identity and cultural space but she also denies Dike his Nigerian heritage and cultural connection. His struggle to blend with the cultural and power structure of his limiting dominated space, becomes a space of choicelessness when he attempts suicide because he is faced with a conflicting

space of unknown Africa and the space of unwanted American in his school. This space of marginality and loss of identity is also echoed in Nicholas's children in UK.

“He spoke to them only in English, careful English, as though he thought that the Igbo he shared with their mother would infect them, perhaps make them lose their precious British accents” (p. 238).

Obinze faces similar space of resignation and choicelessness of adapting to the multiplicity of the marginalised social space, but that of the United Kingdom. Unfortunately, despite his academic credentials from the homeland and personal skills his privileged social space of the homeland afforded him, he struggles to settle and failure to find a respectable work in the UK social dominated and marginalised space becomes a stark contrast as he experiences a spatial loss of identity in the imagined utopian space by impersonating Vincent in order to use his social security card to secure employment.

“They walked so quickly, these people as though they had an urgent destination, a purpose to their lives, while he did not. His eyes would follow them, with a lost longing, and he would think: *you can work, you are legal, you are visible, and you don't even know how fortunate you are*” (p.227)

He is threaten with the space of invisibility in the UK as his personal and private space is violated by his inner struggle to shape his identity in an unknown and unwelcoming diasporic space of the UK.

“Yes,” Obinze said, but that yes did not tell his story, that he lived in London indeed but invisibly, his existence like an erased pencil sketch; each time he saw a policeman, or anyone in a uniform, anyone with the faintest scent of authority, he would fight the urge to run.” (p. 256)

His experience in UK as an illegal immigrant subject include alienation, nostalgia, loss, and shame as his present life is a sharp contrast to what he had imagined and perceived for himself in UK. Like Ifemelu who goes into a space of depression, the antagonistic tendencies of diasporic social and cultural inclusion and exclusion also affect Obinze. The arranged marriage with Cleotilde a Portuguese European citizen, he believes is the only option to stay and work legally in UK. When they meet, he informs her “in a year

I'll have my papers and we'll do the divorce". Unfortunately that is not the case as his true identity is finally discovered.

"Two policemen stood behind the door, watching them with stony eyes. Obinze quieted his panic, but he sensed in the sudden smallness of the hallway, the sudden thickening of doom in the air, that something was wrong, before he noticed another man approaching him, "are you Obinze Maduewesi?" the red-cheeked man asked. In his hands was a sheaf of papers and Obinze could see a photocopy of his passport page.

"Yes," Obinze said quietly, and that word, yes was an acknowledgment to the red-cheeked immigration officer, to Iloba and to Cleotilde, and to himself that it was over". "Your visa is expired and you are not allowed to be present in the UK," (p. 277)

Even though Obinze feels ashamed and dehumanised, on the other hand he is happy to be free of the oppressive superiority and dominated space of UK and the pretence of being who he was not. Unlike the other cell mates who have had been deported many times and still have ideas for future undertakings, despite the penalties and are not disturbed by being apprehended and sent back in shame. Obinze is resigned, but in his inner self is relieved to leave behind the oppressive dominated space to return to his homeland, his real safe space.

Obinze will now be forced to accept Nigeria as it is. In the homeland, he experiences a new space of opulence, of male-dominated space, made up of corrupted men who flaunt their power and wealth. Instead of the inner satisfaction that wealth should accord him, he feels alienated and his "self" space feels hollow between himself and the rich character he is supposed to be, he was unsure of whether he appreciated whom he had become or just because he was expected to be glad about his privileges.

"He climbed out of the car. His gait was stiff, his legs difficult to lift. He had begun, in the past months, to feel bloated from all he had acquired—the family, the houses, the cars, the bank accounts—and would from time to time, be overcome by the urge to prick everything with a pin, to deflate it all, to be free"(p.28)

Emenike is a Nigerian immigrant in the UK just as Obinze. He has mastered how to appropriate the social dominated space of UK to suit his desirous fictional space. He represents the cultural exile towards his indigenous space. In trying to adapt to the multiplicity and hybrid space of the diaspora, he chooses to neglect his Nigerian social and cultural space and even mocks and humiliate people like Obinze that still represent all is Nigerian, but favour all that is foreign.

“Self-satisfaction that was the difference in him. He was married to a British woman, lived in a British home, worked at a British job, travelled on a British passport, said “exercise” to refer to a mental rather than a physical activity. He had longed for this life, and never quite believed he would have it. Now his backbone was stiff with self-satisfaction. He was sated.” (p.266)

Emenike is able to adapt and fit easily with the social space presented him in UK as he is married to a British woman and readily adopts the British ways and cultural space. He does not give room for the space of choicelessness and loss of identity as he has chosen to assimilate all that is foreign.

Another character who has appropriated this dominate social space to suit her private social and cultural space in US is Ginika, she had the versatility and agility of a teenager when she arrived in America, so was able to adapt quickly to the cultural indicators, although, herself a mixed race understands how complicated her identity and skin are as she recounts her early experience in America to Ifemelu who just arrived.

“There’s some shit you’ll get from white people in this country that I won’t get. But anyway, I was telling them back home how I was voted prettiest girl in school because I was a half-caste, and they said I was dissing myself. So now I say biracial, and I’m supposed to be offended when somebody says half-caste.” I didn’t know I was even supposed to have issues until I came to America” (p.127)

Ifemelu now a professional and anonymous blogger and her self-created site “*Raceteenth or Various Observations About American Blacks (Those Formerly Known as Negroes) by a Non-American Black.*” Can be termed a narrative space embedded

inside the novel. A strategic technique by Adichie to discuss realities of race as it affect her characters and their actions. The different blogs occupy multiplicity of spaces in the American dominated social space. The blogs occupy a space of its own through the separate titles Ifemelu accords each to shape her self-awareness. Through her blogs, her feelings over the dominated racial space in America is shown;

“Dear Non-American black, when you make the choice to come to America, you become black. Stop arguing. Stop saying I’m Jamaican or I’m Ghanaian. America doesn’t care. So what if you weren’t “black” in your country? You’re in America now. We all have our moments of initiation into the society of Former Negroes. Mine was in a class in undergrad when I was asked to give the black perspective, only I had no idea what that was. So I just made something up. And admit it—you say
 “I’m not black” only because you know black is at the bottom of America’s race ladder.” (p.221)

Though the blogs are basically about race and racism in America, it is also a narrative space that Ifemelu uses to compare with her own experiences, to question her own diasporic space as a black woman living in America. She feels puzzled by these issues, so the blogs becomes a safe private space where she runs to hid from the noise of the loud social space of American racism. It becomes difficult to talk about racial issues with friends, co-workers, and neighbours without coming out as too racial or even racist, so she uses the space of blogging to give others a safe space to air their oppressed and marginalised self. The bloggings in creating a safe private space for not only Ifemelu to air her experiences and views freely, but becomes a space for reflection and self-actualisation that most of them go through the same experiences.

It is only when she comes to America, Ifemelu says, that she became aware of her “blackness”, back in Nigerian I never saw myself as being black, even though she is in several relationship with white, she still struggles to describe what it's like to be a black African woman in America. Curt’s exaggerated protectiveness and love is somehow a way to shield her from the oppressive racial space, but their relationship itself is a veiled racism, as might be viewed the black women dates white men for their status and white men to experience what is considered as “exotic” in the novel.

As Ifemelu struggles to appropriate the American space, she gets into another relationship with Blain an African-American Yale professor. She tries to adopt and fit into his American routines. But things cascade when she refused to attend his protest rally but instead went for a lunch date with Blain's colleague, he get infuriated and attributes it to her "Africanness"

"She recognised, in his tone, a subtle accusation, not merely about her laziness, her lack of zeal and conviction, but also about her Africanness; she was not sufficiently furious because she was Africa, not African American" (p.339).

Blain attaches a negative stereotype to her action for being from Africa and as a sign of racism which further emphasizes the space of dominance and superiority. This incident marks a turning point in her life and lived space in America, like Obinze reached a point of resignation and choicelessness in UK and agrees to be removed from the host land. Ifemelu sees this as a violation of her imagined and fictional safe space in America, so she starts to avoid all the American habits she had adopted as she finally realised that;

"It was simply that layer after layer of discontent had settled in her, and formed a mass that now propelled her. She did not tell him this, because it would hurt him to know she had felt that way for a while, that her relationship with him was like being content in a house but always sitting by the window and looking out"(p. 14)

Like Obinze, she can't pretend to be someone she's not anymore, so her ultimate decision to leave the oppressive dominated space of America and return back to her homeland, her real, safe space. Subsequently, Ifemelu represents a space of hybridity between her America and her Nigeria, accepting both cultural spaces significantly shaped her identity. Although she lives in America, she will never truly be an American, and although she is Nigerian, she has lost much of the domestic Nigerian tradition. As a result of this space of hybridity, she not only becomes a part of both cultural spaces but also feels a gap of oneness to either of the spaces.

After living in the US for thirteen years, Ifemelu decides to go back her home space of Nigeria and to Obinze who also represent a type of safe space of national and

emotional belongingness. Back in the homeland, where they can be with people who they regard like themselves, they must learn to accept or resist the traditional values and norms of modern Nigerian space, as the homeland too has undergone changes, now a globalised space where emails and mobile phones have replaced the tradition long written letters, just like them and not the same anymore.

Obinze to leave a marriage “like a second skin that never quite fitted him snugly” he was not really happy in, and Ifemelu now blogs not of race anymore but of life in Nigeria because to her “race does not happen in Nigeria”. They meet back in Nigeria and after a time of soul searching, they finally unite back their relationship.

The Post-colonial and Religious conflict Space in “A Private Experience”

It is made up of the semi-public and social space. Adichie uses the semi-public to illustrate the national, the post-colonial, and religious space provides context for the circumstance and a spatial dimension, such as the storyteller's physical location, and how the events taking place in these locations influence or create meaning to his or her experiences.

The last part in the three dimensional narrative space structure deals with the semi-public national space, the post-colonial, and the religious face off spaces employed by Adichie in her novels. These spaces forms the central aspect of spatiality in the short story “A Private Experience”. There are many different methods to narrate spaces, for example a lived domestic space of a character, it can be a perceived, or described space, it can be personal or private space, and it can be illustrated as an object of reflection as earlier mentioned in the first two parts in this chapter.

The space which informs the situation that is needed to be considered when analysing a narrative illustrates the specific location and aspect of spatiality that renders meaning to the narrative. It may include the story tellers physical location which is represented in “A Private Experience” as the small abandon store where the two women finds solace from the riot raging outside. How the activity or actions occurring in that space affect directly or indirectly the experiences of the protagonists and the other characters in the story creates the situational space.

Chika an Igbo Christian and the nameless Hausa Moslem women represents the two main religious bodies in Nigeria and the riot outside represents the incessant fanatical religious conflict that has besiege the nation for a long time. Adichie employs the third person narrative voice and some in-between prolepsis to narrate the story. The story involves an ethnic and religious conflict in Nigeria which is historically represented by these two main characters who happened to be located in the same space, but with contrasting situational experiences. From the interaction between these two characters in this enclosed space, the author exposes the ethnicities, professions, religious affinities and general background of the multiple spaces they each has inhabited in the world outside the enclosed space.

A unit of space emerges when an event is narrated from the interactions of and around the storyteller, as we see in the riot outside the small store in the extract below;

“My necklace lost when I’m running”.

“I dropped everything,” Chika says.

“I was buying oranges and I dropped the oranges and my handbag”...

“Just half an hour ago, she was in the market with Nnedi. She was buying oranges and Nnedi had walked farther down to buy groundnuts and then there was shouting in English, in pidgin, in Hausa, in Igbo”

(P.33).

While stuck in this enclosed private space, the author uses the prolepsis narrative strategy to relate the national space of past event in the interaction that ensue between the two main character that the same situation has brought them from very different multiple spaces into the same enclosed private space.

“Later she will see the hulks of burned cars, jagged holes in places of their windows and windshields, and she will imagine the burning cars dotting the city like picnic bonfires, silent witnesses to so much. She will find out it had all started at the motor park, when a man drove over a copy of the Holy Koran that lay on the roadside, a man who happened to be Igbo and Christian. The men nearby, men who sat around all day playing draughts, me wo happened to be Muslim, pulled him out of his pickup truck, cut his head off with one flash of a machete, and carried it to the market, asking others to join in.” (p. 35)

But now in the present, she asks the woman, “Can you still smell the smoke?” The present situation of the store contrast with the multiple space of the city street and can be compared to the hegemonic ruling class. Though the two succeed in creating a different space for themselves, the multiple space of the real world becomes transgressive when the two women a symbol of the two opposite beliefs violates accepted conventions and builds a new power structure among both Chika, Igbo Christian and the Hausa Muslim Woman.

When looking at Lefebvre's study of social space, it is noted that he asserted that space includes the social actions of its subject or occupants who view their space as essential and human. Within the surroundings, where it is produced, people can express themselves and be restricted, they must either appreciate or forfeit themselves in that environment, which they can both indulge and alter.

Adichie expertly creates a resolution of the conflict as she represent this view in the following lines which indicates that the inhabitant have decided not to be part of the dominated space of conflict, violence, hatred, and religious intolerance but advocate for peaceful coexistence in the new private-safe space they find themselves at the moment.

“She unties her green wrapper and spreads it on the dusty floor....

“Come and sit”.

“No, your wrapper will get dirty,” she says.

“Sit,” the woman says. “We are waiting here long time.”(p.35).

Chika looks at the threadbare wrapper on the floor; it is probably one of the two the woman owns. She looks down at her own denim skirt and red T-shirt embossed with a picture of the statue of Liberty, both of which she bought when she and Nnedi spent a few summer weeks with relatives in New York.

Even as these women learn to accept each other’s differences and social space, the opposite is the case outside. The acceleration of the unexpected violence turns the peaceful lived space of Kano in Nigeria into a heterotopic site, which result in incompatible multiple spaces of illogical Individuals who are psychologically impoverished because they haven't prepared for the action they partake in any way. When the narrated event is a movement, from the extract below;

“The streets where she ran blindly, not sure in which direction Nnedi had ran, not sure if the man running beside her was a friend or an enemy, not sure if she should stop and pick up one of the bewildered-looking children separated from their mothers in a rush, not even sure who was who or who was killing whom.” (pp. 35-36),

Several spatial object will be merged into one as an event region. So the event region illustrated by the riot outside portrays the unity of the social space of Chika who represent the Christian world space and the domestic space of the Hausa woman who represents the Muslim world space in Nigeria. The mental space of the action in the story seems to establish that the action is a result of poverty, unemployment, lack of education and ignorance as hint to the causes of the recurring religious violence in the nation. Adichie through her employment of special narrative strategies; like narrative space and prolepsis, depicts the violent, foolish, and pointless events that have thrown the country into a space of cultural and religious diversity and a corrupt political system as recording in the following extract:

“She will look at only one of the corpses, naked, stiff, facedown, and it will strike her that she cannot tell if the partially burned man is Igbo or Hausa, Christian or Muslim from looking at the charred flesh. She will listen to BBC radio and hear the accounts of the deaths and riots—“religious with undertones of ethnic tension” the voice will say”. (p.40)

The narrator reflects on the act of violence as depressive, an act of oppression and a failure of the government to create a safe space for it citizens.

“Later Chika will read in *The Guardian* that “the reactionary Hausa-speaking Muslims” in the North have a history of violence against non-Muslims”, and in the middle of her grief, she will stop to remember that she medically examined the nipples and experienced the gentleness of a Hausa and Muslim” (p.41).

The rage ideology, which is supported by the media and politicians advocates maintaining a rift between the two world spaces in order to profit from it, develops as a symbol of the world space of the nation's failure. Furthermore, Chika's experience in the story generates a counter-space in her mind as she comments on the space of anger

and fanaticism and the police meddling towards the end of the riot in the following extract;

“riot do not happen in a vacuum, that religion and ethnicity are often politicized because the ruler is safe if the hungry ruled are killing one another” (p.36).

The humble realisation brings her to the real world space and the fact that her sister might have been lost or killed in the riot and might never be found, the negative reports from the BBC, and the mockery of the press, “She has read about other riots in the past: Hausa Muslim zealots attacking Igbo Christians, and sometimes Igbo Christians going on murderous missions of revenge” causes Chika to retreat into her self-space.

At the end Adichie use of diverse spaces represented by the riot outside the store, the individual lived spaces of the two characters creates a bond and brings all these several spaces; conflicts from various ethnic and religious orientations into a single, physical space. By using the three-dimensional narrative space structure's spatial representation, one is instructed to investigate the experiences of Nigerian women as they are imagined, viewed, and really lived. As their different path intersect briefly in the enclosed space of the abandon store, their bond will last a lifetime despite the fact that the integration of various cultural and religious orientations may seem challenging and unreal like utopia in a hostile space, Adichie employment of the narrative space as a narrative strategy tries to show it can actually become a reality.

Significance of the Narrative Space Employed as a Narrative Strategy by Adichie in Rendering Meaning to Female Experience

The second research question, how significant does the narrative space employed as a narrative strategy render meaning to Nigerian female experiences? The findings are analysed in four sub-categories which are; Private/domestic spaces; Societal and Cultural spaces; Female body/gendered spaces; Diasporic spaces.

Private/Domestic space

Private/domestic space consists of houses, homes, bedrooms/sitting rooms, gardens, balconies, and even privately owned vehicles like cars. Public spaces, on the

other hand, consist of the cities, urban state, and spatial objects and sites which make up the city like streets, public transport, organisations, place of work (office complex), and public gardens. Semi-public spaces can be privately owned but opened for public inhibition like market spheres, hospitals, restaurants, banks, and religious sites.

In a private domestic and practical space, which can be an intimate or “self” space, individual familial activities occur like in the domestic space of Nwamgba in *Headstrong Historian* short story is symbolically represented by her home and also her place of work (making pottery). In the public social space, the communal, cultural and various issues of lives space occurs which are symbolically represented by the Women Council, The Mission School, and the different places that Ayaju has travelled in the course of her trading.

Home is represented in *AM* and *TAYN* as a familial space consisting of the family and the relation between kin, rather than the geographical physical construction of a building that defines a household. The spatial representation of home by Adichie can be said to portray home as a private space in which members of a family derive certain aspects of privacy as about their inhibition of the private space of the home. In *Americanah*, Obinze’s private space within his home is linked to issues of security, control, and freedom and also as a space of creativity and self-expression as also in the case of Nwamgba in *HH*. In *AM*, Obinze’s maternal home with his mother is depicted in the following extract;

“She reached out and picked off a piece of lint from his hair, and then hit his head lightly. Their fluid, bantering rapport made Ifemelu uncomfortable. It was free of restraint, free of fear of consequences; it did not take the familiar shape of a relationship with a parent. They cooked together, his mother stirring the soup, Obinze making the garri, while Ifemelu stood by drinking a Coke, she was pleasant and direct, even warm, but there was a privacy about her, a reluctance to bare herself completely to the world, the same quality as Obinze. She taught her son the ability to be, even in the middle of a crowd, somehow comfortable inside himself” (*AM*, p.73).

Later in the story, Obinze marital private home space with Kosi his wife is described as “a second skin that never quite fitted him snugly”. Likewise, in *TAYN*, Akunna’s

private home space in Lagos is described vividly in sharp contrast to her uncles in the US, which at first instant represents a safe private space, but later metamorphosed into a marginalised and violation of her body female space.

The semi-public space is where the more specific event occurs as represented by the Lagos space later inhibited by Anikwenwa (Michael) and Mgbeke (Agnes), and the various institution of learning inhibited by both Grace and Peter. Furthermore, the social-public space is also symbolically presented by Adichie through her use of the prolepsis technique we encounter the interactions between Grace (Afamefuna) the “headstrong historian” and her teachers and lecturers in her own private space.

Societal/Cultural space

Societal and cultural spaces are products of a culture that have similar functions in how the experiences of people in society reflect societal standards. The religious space in *Private Experience* brings to light the ethnic religious conflict that has been one of the worst problems in northern Nigeria with its Christian population. The story's main known characters, Chika and the Nameless Hausa Muslim Woman represents the North and South Spaces of Nigeria, and the experiences of the religious disputes that surround such space, serve as a symbolic representation of the two religions as spaces that are constrained by one another. This long-standing schism is viewed as an indication of the country's inability to establish a space conducive to harmonious coexistence.

.” Riot! Trouble is coming, oh! They have killed a man!” then people around her were running, pushing against one another, overturning wheelbarrows full of yams, leaving behind bruised vegetables....,

Chika smelled the sweat and fear and she ran too, across wide streets, into this narrow one, which she feared, felt was dangerous, until she saw the woman” (P.34)

The riot is a symbolic representation of the senseless and baseless killings and destruction of properties as portrayed by the burnt cars and market stalls. The different burnt and charred bodies that could not be identified as belonging to any side of the religion are portrayed as a senseless invasion of space of the colonised minds in the

same demoralised space of cultural diversity and violent systems where they too are behaving like their earlier rulers. But now exploiting and killing their people explains the Muslim's religious fanaticism and tyranny in *Private Experience* and the cause of the Biafran war.

Adichie's novels also open up debates about the Nigerian civil war, the issues surrounding the socio-political orientation, and the consequences of the Nigerian Biafran War and its effect on the Igbo people. The short story *Headstrong Historian* is an examination of the consequences of colonisation on the Igbo people and their culture, from pre-colonial to colonial to contemporary times. The humiliating effects of slavery on successive generations, expansion of Christianity, adoption of Modern education, and resistance to oppression, and the pursuit of socio-political freedom as represented by Grace in the lines below are all adeptly portrayed by Adichie in this story.

“it was Grace who would read about these savages, titillated by their curious and meaningless customs, not connecting them to herself until her teacher, Sister Maureen told her she could not refer to the call-and-response her grandmother had taught her as poetry because primitive tribes did not have poetry..., it was Grace who, after graduating from secondary school will teach elementary school in Agueke, where people told stories of the destruction of their villages years before by the white man's guns..., (P. 157).

The use of “Third Space” by Adichie in *Americanah* is highly portrayed in the multiplicity of spaces of movement and surroundings she gives her characters. Ifemelu and Obinze movement in different cultural space helps to create the development of their private and personal spaces which can be traced to the changes and displacement they encounter in their diverse multiplicity of social and cultural spaces they now occupy, in their gender space, ethnical space, the racial difference space, and their economic conditional spaces both in the homeland and host-land.

The shift from one space into another comes from the notion that representation of national or transnational spaces portrayed in contemporary post-colonial novels like Adichie's creates a ground for understanding the power relations and power dynamics which forms social relations and interactions.

Gendered/Female Body space

Females are symbolically represented as spaces in themselves when reference is made to gender space. As gender is construed as a social space, the whole “female” being is connected to the social construction of space as a body space. Male and female body spaces are understood differently due to the social treatments they both are relegated to. In this case, the female body can be considered a spatial unit as the female body can be used as an object of exploitation and a site of sexual harassment and racial discrimination.

This consciously subdues the female body in such space and reduces it to a non-person, but as an object for sexual gratification. Like in the instance with the Tennis coach in *Americanah*, who needs of Ifemelu (a female body) as “a human contact to relax” and relieve his sexual stress and Ifemelu’s destruction of her African kinky hair and replaces with the American style in order to secure a job in America.

“Her hair was hanging down rather than standing up, straight and sleek, parted at the side and curled to a slight bob at her chin. The verve was gone. She did not recognise herself. She left the salon almost mournfully; while the hairdresser had flat-ironed the ends, the smell of burning, of something organic dying which should not have died, had made her feel a sense of loss.” (p.204)

Also in TAYN, Akunna faces a similar situation where her female space is violated and sexually harassed by her uncle who tries to rape her justifying his action as “that’s how it’s done in America”.

Adichie in the selected works for this study, the notion of gendered social space is portrayed significantly in the understanding of various gendered experiences in the context of various individuals both male and female space. Her portrayal of “home” as space is a symbolic metaphorical representation of spatiality in general for both male and female characters and a gendered space for women in particular.

Diasporic space

Finally, Adichie portrays the diasporic space as a social public construct of cultural mobility the way it is experienced, imagined. Every character is a reflection of

their particular space within society. When immigrants encounter problems in their unfamiliar space this is one of the reasons they feel a sense of identity loss and disconnection. Even this original space of one's country of origin may become strange if the character leaves the homeland for a several years, Natural characteristics also significantly influence humanity, change it, and even have an impact on each character's physiology and emotions. Like Ifemelu's thirteen years spent living in America and finally returning to Nigeria to feel alienated.

The representation of the diasporic space invites us to consider the possibility of the emergence of contradiction, not, about boundary crisscrossing, but also of imagined status change. As such, the diaspora becomes a symbolic metaphorical space for lived and a search for and loss of identity in a cosmopolitan marginalised space. Space is produced out of the interactions and the relationships at all level of spatiality, from private, personal to social space, and from the domestic lived space to the national, trans-national and diasporic space. Interculturality is an aspect of the space of interaction between two or more cultures.

Adichie successfully communicates a genuine and factual description of the immigrant experiences comprising racial and cultural discrimination, racism, culture shock, hair and colour discrimination, and identity crisis that the protagonist or narrators in both texts conquers with resilient determination with the help of realistic roles of supporting characters who facilitate the storyteller's development through the multiplicity of space of the diaspora. As the narrative action contrasts the native safe space of Nigeria with the diasporic space of America or Britain, these multiplicity of spaces or movements of the characters and variation in perspectives represents an unmistakable view of the spaces employed.

In the findings of the study, Adichie's novels combine the issues raised by the diasporic literary works of her time and add to the huge amount of writing about the diaspora, specifically about Black American history and the struggles Black people, particularly Black women, faced in both America and Britain. In her works, she also expresses her independence and approach to creativity, life, literature, exile, spirituality, politics, freedom, love, and travel.

Her readers may also comprehend and appreciate the (implied) limitations of being Black or White female because of what the female characters in her novels went through. As a result, *AM* and *TAYN* serves as an excellent illustration of a narrative which tackles the issue of beauty, gender, and difficulties with consciousness among persons may be caused by racial orientation and how the connection between these ideals affected them. In response to recent Black Americans' murder, namely George Floyd's, *AM* and *TAYN* serve as crucial texts for understanding why racism and the "colour lines" are still a problem today. In essence, she contributes her voice to the numerous discourses on race, hair, beauty, and skin colour as crucially sensitive areas within diasporic African-American and Black spaces through her use of the narrative tactic of space.

Summary

Through a thorough analysis and discussions of the research questions, this chapter finishes by stressing the goals of the study. The research's primary objectives, in brief, were to look at the employment of narrative space as a narrative strategy by Adichie and to investigate the significance of these narrative space in rendering meaning to the Nigerian societal female experiences as represented by the female characters.

CHAPTER V

Conclusion and Recommendations

Introduction

The study specifically attempted to respond to the question: what are the narrative spaces employed by Adichie as a narrative strategy to portray the female experiences in *TAYN* and *AM*? And how significant does the narrative space employed as a narrative strategy render meaning to Nigerian female experiences? The results of findings are summarized and the general conclusion of the study is reached in this chapter and the chapter also presents recommendations for future academic research in the field.

Summary of Findings

The goal of the current thesis was to significantly advance our understanding of how Adichie successfully employed space as a narrative strategy to give her diverse narratives meaning. In examining the spatial dimensions in Adichie's chosen texts, *AM*, and the short stories, *HH*, *PE*, and *TAYN*, Miles, Huberman, and Saldana's (2018) descriptive qualitative research method was used in conjunction with pertinent principles from Clandinin and Connelly's (2004) three-dimensional space narrative structure data analysis.

Each of the three dimension explores a different aspect of narrative space employed by Adichie and reveals how they unfold the spatiality of the selected text. Beginning with the literary representation of physical spatiality in/of Nigeria, to the diasporic space of the international world view, it moves through everyday representational spaces of domestic, private, public, social, and corporeal spaces to the lived, imagined, dominated fictional space. Each of these spaces navigate between the narrative of the literary text and the lives and perception of the characters which intersect the spatial text.

By applying the use of space, it is apparent that Adichie's excellent narrative strategies are what give her works their spatial features evoking the aspect of space as a technique that has actuated the character development in the story which were simultaneously characterised by a multiplicity of space inhabited by the narrators or

protagonists. From the findings, it has been discovered that the narrative space identified as a narrative strategy employed by Adichie in her novels includes:

- i. The Personal Safe Space is made up of the private, the domestic home spaces.
- ii. The Public Dominated Space which is made up of the diasporic marginalised space, the cultural and religious hybridity space.
- iii. The Situational semi-Social Space is made up of fictional imagined and actual lived spaces.

In the first part of the interactional or communicative dimension as represented by the short story *Headstrong Historian*, on the level of discourse, the domestic and private spaces of Nwamgba and Grace (Afamefuna) are created through linguistic means as well as through inferences. Thus, it shown that the way in which space is communicated depends on whether an event is being described or not, and that narrative space necessitates a unique structuring of the spatial objects.

Furthermore, the words for identifying relevant physical characteristics and the modes of space in the later part, continuity or sequence, were taken from the idea of space as a container around the protagonists in the short story TAYN and AM and their marginalised experiences of the diaspora. In this context, the distinction between the diaspora and the native country creates a boundary or hybridity and a three-dimensional structure as well as a topological concept of assimilation, relationships, interactions, and contact which were essential for how people conceptualise the diasporic space.

Subsequently, the last section, as represented by the short story Private Experience, the event region emerged which had the form of a situational or conditional space. The vivid description of the religious conflict resulting in the riot, the trauma of the loss of loved ones, and the escape into the empty store demonstrates how the use of spatial quality is a key narrative strategy. It showcased the description of the event as a social religious and cultural space.

Adichie has effectively employed different literary spaces as a significant example of theorist and scholar's discussion of space as categorised into three distinct types; the extra textual, intertextual and the intratextual. Van Baak (1983) in his study of space in narrative, juxtaposed both Lotman's approaches of space as a spatial relation

and Bakhtin approach to space as an interplay of space and time, provides some major insight on space as employed by Adichie.

Adichie might not be conversant with these approaches or theorist, but her works displays the power and consciousness behind the creation of spaces in her narratives. By also adopting the three dimensional space structure of Clandinin and Connelly we were able to categorised and code the various occurrences of spatiality in Adichie's AM and TAYN. Through her representational spaces and the various spatiality in her works, she has adequately portrayed the different stories of women, how they develop in their different spaces they inhabit and how they react differently.

Previous research has shown that Adichie's novels are good instances of current narratives in which the spatial aspect of her stories is rendered through the outstanding narrating of events and the varied motions of her characters. Additionally, the author uses prolepsis and analepsis, where past and future events are told by the narrator as the present occurrence, to allow the characters to reveal themselves and their complexities to the author and readers. These techniques help the author establish the narrator's space with the physical location and the perceived dimension of spatiality.

Finally, The results help analyse the fundamental components of developing and examining the literary space of the narrative universe, as well as how it generates some of its meanings and acts as the focus of the individual historical research. Analysing space in non-fictional narratives can also be done by using narrative space as a narrative strategy, as well as insights about how individual physical interactions and activities, are models of spatial occurrences.

Conclusion

The characteristics of narrative space are now acknowledged by literary critics and theorists as important to the literary genre in recent years. The appropriation of space as a narrative strategy and its interpretations has gradually come to light, mainly because the popularity of the spatial description of a narrative work itself is fast becoming more relevant in modern times as a great number of critical terms have been introduced like foregrounding, gapping, Isotopy, liminality, migration, transgression,

transmission, and margin. And these are represented as spatial metaphors easily illustrated in the text by referring to them as spatial existences.

This study shows Adichie's unprecedented creativity and how it provides new insight into female experiences and the developmental goals that could be appropriated. The complex and elaborate nature of her creative theories and the environment in which they are articulated, as well as the artistic viewpoints conveyed in her works, contribute to her success as a novelist.

By examining the various spaces depicted in *The Thing Around Your Neck* (2009), and *Americanah* (2013) it becomes clear that the author skilfully presents the various experiences of women, how they develop in the spaces they inhabit, how these spaces affect their lives and existences, and ultimately how these spaces reshape them as people. In addition to examining difficulties related to Nigeria's transcultural identity in the modern world, Adichie's novels can be said to echo and reflect contemporary transcultural tales.

Recommendations for Further Research

Although exhaustive research has been carried out on the thematic analysis, stylistics focus, and narrative techniques of Adichie and other contemporary Nigerian female writers, there is a noticeable lack of significant attention to the use of narrative space by Adichie to render meaning to the issues faced by women in her various novels. To this end, future researchers might be interested in conducting studies to explore the following areas:

- i. The use of Space by the numerous contemporary Nigerian female writers and their works individually.
- ii. Apart from the diasporic space which is very prominent in Adichie's works, the diverse forms of narrative space that have been identified in the present study should be explored.
- iii. Narrative space as a narrative strategy should be widely covered in institutions of learning and fields of education.
- iv. A comparative study on the use of space by Adichie with other female writers both in Nigeria and internationally should be looked into.

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Appendices

Appendix A

Turnitin Report

MARDI

ORIGINALITY REPORT

2 %	2 %	1 %	1 %
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

1	Submitted to Yakın Doğu Üniversitesi Student Paper	1 %
2	hdl.handle.net Internet Source	< 1 %
3	www.cerep.ulg.ac.be Internet Source	< 1 %
4	ir.library.ui.edu.ng:8080 Internet Source	< 1 %
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7	mafiadoc.com Internet Source	< 1 %
8	"The Epistolary Renaissance", Walter de Gruyter GmbH, 2018 Publication	< 1 %
9	es.scribd.com Internet Source	< 1 %

Appendix B

CV

Mardi Francis N.

Bannu Apartment Four

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CAREER OBJECTIVE

- To be part of a dynamic organisation that offer challenges and career advancement in terms of individual growth and development.

PROFESSIONAL QUALIFICATION

- Teaching Strategic Reading in the Content Areas (AISA) Kenya
- English as Second Language (AISA) South Africa
- Hands Across Africa
- New Direction for Education in Nigeria.

INSTITUTIONS ATTENDED AND QUALIFICATIONS WITH DATES

2020-AR	Near East University, Nicosia	M. A. (Honors) English language and Literature
2007-2008	Nigerian Teachers' Institute	P. G. D. E.
1998-2002	University of Abuja	B. A. English and literary studies
1996-1998	University of Abuja	Diploma in Law
1989-1993	Federal Government College	SSSC

WORK EXPERIENCE

The Regent School 2008-Date

Class teacher/ Subject Coordinator

- Teaching
- Assessing of students performance
- Writing and reviewing students' reports
- Organising extracurricular activities.

Cornerstone Insurance Plc 2005-2006

Marketing Executive

- Financial planner for clients
- Provision of Insurance services to clients
- Review application for insurers

- Filling and preparation of activity reports

NYSC Service year 2004-2005

Government Secondary School Bukkuyum, zamfara state.

Subject coordinator/Administrative officer

- Organised extra moral classes for WAEC and JAMB.
- Organised seminar and debate for students
- Compilation of student's results.

PROJECT EXECUTED

- The Employment of Space as a Narrative Strategy: Chimamanda Ngozi Adichie's *Americanah* and *The Thing Around Your Neck* (Master's Thesis)
- Radical Literature using Femi Osofisan as a case study.
- Summative of English Language and its effects 'A term paper, University of Abuja.
- The Role of Examination/Test as an Instrument of Assessing Students.

PERSONAL DATA

Details are available on request.

INTERESTS/HOBBIES

Volleyball, Reading, Swimming and Dancing.