

Volume 2, Issue 1

June 2024

e-ISSN: 2959-9407 (online)
p-ISSN: 3006-4392 (printed)



SINZANG

SCIENTIFIC JOURNAL OF LITERATURE, LANGUAGE,
COMMUNICATION AND EDUCATIONAL SCIENCES

Peleforo GON COULIBALY University

Côte d'Ivoire

www.revue-sinzang.net



SINZANG

**SCIENTIFIC JOURNAL OF LITERATURE, LANGUAGE,
COMMUNICATION AND EDUCATIONAL SCIENCES**

Volume 2, Issue 1

JUNE 2024

e-ISSN: 2959-9407 (online)

p-ISSN: 3006-4392 (printed)

Logotype Copyright© Affi Yacinthe N'GORAN

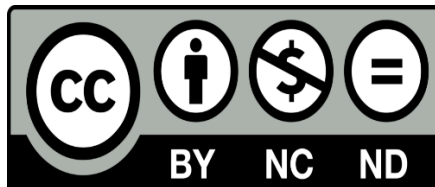
INDEXING AND REFERENCING

IMPACT FACTOR



TOGETHER WE REACH THE GOAL

SJIF 2024: 3.696



e-ISSN: 2959-9407 (online version)

P-ISSN: 3006-4392 (printed version)

EDITORIAL

Among the Senufos from the north of Côte d'Ivoire, the sacred grove is called "Sinzang". The first of these would date from the time of the patriarch and leader of Korhogo SORO Zouakagnon (1840-1894). It is the tutelary space of the initiatory institute of the secret society: the Poro. These sacred forests exist in all the villages of the region and are highly protected and managed. The proof is that in their midst, adolescents perform the rite of passage leading them to the age of maturity. The "Sinzang" is also the centre of intergenerational knowledge transmission. Thus, the teaching of ancestral knowledge, ontology and cosmogony-contributing to the future spiritual, moral and social formation of the Senufo elite-is associated with this pantheon.

In line with this pedagogical and academic logic, the SINZANG Journal aims to promote African and Western humanities in Literature, Language, Communication and Education Sciences. To do this, it is part of a process of promoting the reflections and studies conducted by Teachers-Researchers and Researchers for the sustainable development of society.

As distinctive signs of "Sinzang", Jacqueline DELANGE, in *Arts et peuple Sénoufo de l'Afrique noire*, identifies among others the huts, earth cones and statues (masks). The visual identity of this magazine presents two masks, one symbolizing ancestral knowledge and the other Western science. The two facing the entrance of a sacred hut express the encounter of diverse knowledge put at the service of humanity. *In fine*, they export to other horizons, hence the idea of huts in perspective.

SINZANG is a pluridisciplinary and biannual peer-reviewed scientific journal. It is published in English and French but also accepts work written in German and Spanish. Moreover, depending on the requests made at the discretion of its review committee, it may issue special thematic publications and conference proceedings.

CONTACTS

Postal Address: BP 1328 Korhogo, Côte d'Ivoire

Email: revuesinzang@gmail.com

Telephone: +225 07 47 32 80 55 / +225 0709540314

Website: www.revue-sinzang.net

EDITORIAL BOARD

Director of Publication: Daouda COULIBALY, Full Professor, Alassane Ouattara University, Côte d'Ivoire

Editor-in-Chief: Casimir KOMENAN, Associate Professor, Félix Houphouët-Boigny University, Côte d'Ivoire

Computer Graphics and Dissemination: Dr KOUAKOU Kouadio Sanguen,

Alassane OUATTARA University

Subeditors

Dr. Souleymane TUO, Peleforo GON COULIBALY University, Côte d'Ivoire
Dr. Kouakou Antony ANDE, Peleforo GON COULIBALY University, Côte d'Ivoire
Dr. Alama OUATTARA, Peleforo GON COULIBALY University, Côte d'Ivoire
Dr. Youssouf FOFANA, Peleforo GON COULIBALY University, Côte d'Ivoire

Drafting Board

Dr. Daouda COULIBALY, Peleforo GON COULIBALY University, Côte d'Ivoire
Dr. Moussa OUATTARA, Peleforo GON COULIBALY University, Côte d'Ivoire
Dr. Evrard AMOI, Peleforo GON COULIBALY University, Côte d'Ivoire
Dr. Adama SORO, Alassane Ouattara University, Côte d'Ivoire
Dr. Dolourou SORO, Alassane Ouattara University, Côte d'Ivoire
Dr. Yehan Landry PENAN, Peleforo GON COULIBALY University, Côte d'Ivoire
Dr. Yao Katamatou KOUMA, University of Lomé, Togo
Dr. Oko Richard AJAH, University of Uyo, Nigeria
Dr. Boua Paulin AKREGBOU, Peleforo GON COULIBALY University, Côte d'Ivoire
Dr. Jean-Paul ABENA, Teacher Training School of Bertoua, Cameroon
Dr. Resnais Ulrich KACOU, Jean Lorougnon GUEDE University, Côte d'Ivoire
Dr. Gervais-Xavier KOUADIO, Peleforo GON COULIBALY University, Côte d'Ivoire
Dr. Le Patrice LE BI, Peleforo GON COULIBALY University, Côte d'Ivoire
Dr. Issiaka DOUMBIA, Peleforo GON COULIBALY University, Côte d'Ivoire
Dr. Siaka FOFANA, Felix Houphouët-Boigny University, Côte d'Ivoire

REVIEW COMMITTEE

Philippe Toh ZOROB, Professor, Alassane Ouattara University, Côte d'Ivoire
Honorine SARE-MARE, Professor, Joseph Ki-Zerbo University, Burkina Faso
Anthony AIZEBIOJE-COCKER, Associate Professor, Ambrose Alli University, Nigeria
André KABORE, Associate Professor, Joseph Ki-Zerbo University, Burkina Faso
Aboubacar Sidiki COULIBALY, Associate Professor, University of Humanities of Bamako, Mali
Mariame Hady WANE, Associate Professor, Cheikh Anta Diop University, Senegal
Kandayinga Landry YAMEOGO, Associate Professor, Norbert Zongo University, Burkina Faso
Zouakouan Stéphane BEUGRE, Associate Professor, Peleforo GON COULIBALY University, Côte d'Ivoire
Eckra Lath TOPPE, Associate Professor, Alassane Ouattara University, Côte d'Ivoire
Sati Dorcas DIOMANDE, Associate Professor, Peleforo GON COULIBALY University, Côte d'Ivoire
Martin Armand SADIA, Associate Professor, Alassane Ouattara University, Côte d'Ivoire

SCIENTIFIC COMMITTEE

Daouda COULIBALY, Professor, Alassane Ouattara University, Côte d'Ivoire
Kasimi DJIMAN, Professor, Félix Houphouët-Boigny University, Côte d'Ivoire
Anne Claire GNIGNOUX, Professor, Jean Moulin University, Lyon 3, France
Désiré ANTANGANA KOUNA, Professor, University of Yaoundé I, Cameroon
Fallou MBOW, Professor, Cheikh Anta Diop University, Senegal
Mamadou DRAME, Professor, Cheikh Anta Diop University, Senegal
Georis Bertin MADEBE, Professor, Omar Bongo University, Gabon
Alain SISSAO, Professor, Joseph Ki-Zerbo University, Burkina Faso
Kodjo Ruben AFAGLA, Professor, University of Lomé, Togo
Honorine SARE-MARE, Professor, Joseph Ki-Zerbo University, Burkina Faso
Vamara KONE, Professor, Alassane Ouattara University, Côte d'Ivoire
Kouamé ADOU, Professor, Alassane Ouattara University, Côte d'Ivoire
Obou LOUIS, Professor, Felix Houphouët-Boigny University, Côte d'Ivoire
Kouadio Antoine ADOU, Associate Professor, Peleforo GON COULIBALY University, Côte d'Ivoire
Koffi Syntor KONAN, Associate Professor, Alassane Ouattara University, Côte d'Ivoire

ÉDITORIAL

Chez les Sénoufos du nord de la Côte d'Ivoire, le bosquet sacré est communément appelé « Sinzang ». Les premiers du genre dateraient de l'époque du patriarche et chef de Korhogo SORO Zouakagnon (1840-1894). C'est l'espace tutélaire de l'institut initiatique de la société secrète : le Poro. Lieux fortement protégés et aménagés à l'envi, ces forêts sacrées existent dans tous les villages de la région. La preuve en est qu'en leur sein, les adolescents effectuent le rite de passage les amenant à l'âge de la maturité. Le « Sinzang » est aussi le haut lieu de la transmission de la connaissance intergénérationnelle. Ainsi, l'enseignement du savoir ancestral, de l'ontologie et la cosmogonie- contribuant à la formation spirituelle, morale et sociale de l'élite Sénoufo de demain-est associé à ce panthéon.

S'inscrivant dans cette logique pédagogique et académique, la Revue SINZANG ambitionne de faire la promotion des humanités tant africaine qu'occidentale dans le domaine de la Littérature, des Sciences du Langage, de la Communication et de l'Éducation. Pour ce faire, elle s'inscrit dans une démarche de vulgarisation des réflexions et des études menées par les Enseignants-Chercheurs et des Chercheurs pour le développement durable de la société.

Comme signes distinctifs du « Sinzang », Jacqueline DELANGE, dans *Arts et peuple Sénoufo de l'Afrique noire*, identifie entre autres les cases, les cônes en terre et les statues (masques). L'identité visuelle de cette revue présentant deux masques, l'un symbolisant le savoir ancestral et l'autre la science occidentale. Les deux se faisant face à l'entrée d'une case sacrée expriment la rencontre de connaissances diverses mis au service de l'humanité. In fine, elles s'exportent vers d'autres horizons ; d'où l'idée des cases en perspective.

SINZANG est une revue pluridisciplinaire à comité de lecture et scientifique. Elle est bilingue : éditée en anglais et en français. Mais elle accepte également les travaux écrits en allemand et en espagnol. C'est une revue semestrielle, tenant deux parutions l'an. Au demeurant, elle peut

procéder, selon les demandes ou les sollicitations formulées à l'appréciation de son comité de lecture, à des parutions spéciales thématiques et à la diffusion d'actes de colloque.

CONTACTS

Adresse Postale : BP 1328 Korhogo, Côte d'Ivoire

Email : revuesinzang@gmail.com et sinzangarticles@revue-sinzang.net

Téléphone : +225 07 47 32 80 55 / +225 0709540314

Site internet : www.revue-sinzang.net

COMITE ÉDITORIAL

Directeur de publication : Daouda COULIBALY, Professeur Titulaire, Université Alassane Ouattara, Côte d'Ivoire

Rédacteur en chef : Casimir KOMENAN, Maître de Conférences, Université Félix Houphouët-Boigny, Côte d'Ivoire

Infographie et Diffusion : Dr KOUAKOU Kouadio Sanguen, Université Alassane OUATTARA, Côte d'Ivoire

Secrétariat de rédaction

Dr. Souleymane TUO, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Kouakou Antony ANDE, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Alama OUATTARA, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Youssouf FOFANA, Université Peleforo GON COULIBALY, Côte d'Ivoire

Comité de Rédaction

Dr. Daouda COULIBALY, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Moussa OUATTARA, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Evrard AMOI, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Adama SORO, Université Alassane Ouattara, Côte d'Ivoire

Dr. Dolourou SORO, Université Alassane Ouattara, Côte d'Ivoire

Dr. Yehan Landry PENAN, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Yao Katamatou KOUMA, Université de Lomé, Togo

Dr. Oko Richard AJAH, Université d'Uyo, Nigéria

Dr. Boua Paulin AKREGBOU, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Jean-Paul ABENA, École Normale Supérieure de Bertoua, Cameroun

Dr. Resnais Ulrich KACOU, Université Jean Lorougnon GUEDE, Côte d'Ivoire

Dr. Gervais-Xavier KOUADIO, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Le Patrice LE BI, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Issiaka DOUMBIA, Université Peleforo GON COULIBALY, Côte d'Ivoire

Dr. Siaka FOFANA, Université Felix Houphouët-Boigny, Côte d'Ivoire

Comité de Lecture

Philippe Toh ZOROB, Professeur Titulaire, Université Alassane Ouattara, Côte d'Ivoire

Honorine SARE-MARE, Professeur Titulaire, Université Joseph Ki-Zerbo, Burkina Faso
Anthony AIZEBIOJE-COCKER, Maître de Conférences, Ambrose Alli University, Nigeria
André KABORE, Maître de Conférences, Université Joseph Ki-Zerbo, Burkina Faso
Aboubacar Sidiki COULIBALY, Maître de Conférences, Université des Lettres et des Sciences Humaines de Bamako, Mali
Mariame Hady WANE, Maître de Conférences, Université Cheikh Anta Diop, Sénégal
Kandayinga Landry YAMEOGO, Maître de Conférences, Université Norbert Zongo University, Burkina Faso
Zouakouan Stéphane BEUGRE, Maître de Conférences, Université Peleforo GON COULIBALY, Côte d'Ivoire
Eckra Lath TOPPE, Maître de Conférences, Université Alassane Ouattara, Côte d'Ivoire
Sati Dorcas DIOMANDE, Maître de Conférences, Université Peleforo GON COULIBALY, Côte d'Ivoire
Martin Armand SADIA, Maître de Conférences, Université Alassane Ouattara, Côte d'Ivoire

Comité Scientifique

Daouda COULIBALY, Professeur Titulaire, Université Alassane Ouattara, Côte d'Ivoire
Kasimi DJIMAN, Professeur Titulaire, Université Félix Houphouët-Boigny, Côte d'Ivoire
Anne Claire GNIGNOUX, Professeur Titulaire, Université Jean Moulin, Lyon 3, France
Désiré ANTANGANA KOUNA, Professeur Titulaire, Université de Yaoundé I, Cameroun
Fallou MBOW, Professeur Titulaire, Université Cheikh Anta Diop, Sénégal
Mamadou DRAME, Professeur Titulaire, Université Cheikh Anta Diop, Sénégal
Georis Bertin MADEBE, Professeur Titulaire, Université Omar Bongo, Gabon
Alain SISSAO, Professeur Titulaire, Université Joseph Ki-Zerbo, Burkina-Faso
Kodjo Ruben AFAGLA, Professeur Titulaire, Université de Lomé, Togo
Honorine SARE-MARE, Professeur Titulaire, Université Joseph Ki-Zerbo, Burkina Faso
Vamara KONE, Professeur Titulaire, Université Alassane Ouattara, Côte d'Ivoire
Kouamé ADOU, Professeur Titulaire, Université Alassane Ouattara, Côte d'Ivoire
Obou LOUIS, Professeur Titulaire, Université Felix Houphouët-Boigny, Côte d'Ivoire
Kouadio Antoine ADOU, Maître de Conférences, Université Peleforo GON COULIBALY, Côte d'Ivoire
Koffi Syntor KONAN, Maître de Conférences, Université Alassane Ouattara, Côte d'Ivoire

TABLE OF CONTENTS
TABLE DES MATIERES

- 1. AN EXPLORATION OF STYLE AND PROSODY IN WẸRÍÌ MI O (WASH MY HEAD O) BY ADEBAYỌ FALETÌ**
.....Oluwọle Tẹwọgboye OKEWANDE (Nigeria) _ P.1-18
- 2. POSTMODERNITE ET AMBIGUITE IDENTITAIRE CHEZ TONI MORRISON**
.....Bi Zoh Elisée GOLE (Côte d'Ivoire) _P.19-35
- 3. HYBRIDITY: THE COLLAPSE OF BOUNDARIES IN BEN OKRI'S TRILOGY**
.....Ulrich Resnais KACOU (Côte d'Ivoire) _P.36-51
- 4. MAN AND NATURE: THE ECOCRITICAL READING OF A CONTINUUM IN ANDRÉ BRINK'S FICTION**
.....Souleymane TUO (Côte d'Ivoire) _P. 52-67
- 5. LITERARY REBELLION AND MODERN CREATIVITY: A FEMINIST COMMITMENT IN GLORIA NAYLOR'S WRITING**
.....Jean Aimé Kouadio ABO (Côte d'Ivoire) _P.68-78
- 6. THE LANGUAGE OF CONFLICT: A SEMIOTIC ANALYSIS OF YORÙBÁ SONGS**
.....Taofiq SA'ADU (Nigeria) _P.79-98
- 7. LE DISCOURS A LA NATION D'ALASSANE OUATTARA DU 06 AOUT 2020 : DES EFFETS LOCUTOIRES ENCODÉS AUX EFFETS ILLOCUTOIRES NON DESIRÉS**
.....Innocent DJOKOURI and Nestor Kouakou KOUAME (Côte d'Ivoire) _P.99-118



HYBRIDITY: THE COLLAPSE OF BOUNDARIES IN BEN OKRI'S TRILOGY

Ulrich Resnais KACOU

Université Jean Lorougnon Guédé, Daloa (Côte d'Ivoire)

Email: kacouresnaisulrich@yahoo.fr

ABSTRACT

This paper focusing on hybridity in Ben Okri's trilogy aims to debunk the true basis of the Western cultural hegemony and by the same token seeks to participate in the cultural and political decolonization of African nations. First, for the Nigerian writer, an element which serves to attain this objective is magical realism. This postcolonial tool contests the existence of boundaries between mundane and spiritual abodes as it is conceived in the West. For the author of *The Famished Road* trilogy, there is no frontier between both realms since space is magical realist. Second, Okri admits that the cultural liberation of Africa can be recovered only with the mixing of European and African literary modes; that is to say, when storytelling is melted to fiction. That is the reason why Okri's novels are replete with ghosts, demons, sorcerers as it occurs in most African tales. Third, the emancipation of ex-colonized countries is possible through the subverted medium, that is to say the colonial language which is tinged with the spirit of Nigerian idiomatic expressions.

Keywords: *emancipation, hybridity, magical, narration, realism.*

RÉSUMÉ

Cet article portant sur l'hybridité dans la trilogie de Ben Okri vise à démystifier les véritables fondements de l'hégémonie culturelle occidentale et cherche par la même occasion à participer à la décolonisation culturelle et politique des nations africaines. Tout d'abord, pour l'écrivain nigérian, un élément qui sert à atteindre cet objectif est le réalisme magique. Cet outil postcolonial conteste l'existence de frontières entre les demeures mondaines et spirituelles telles qu'elles sont conçues en Occident. Pour l'auteur de la trilogie *The Famished Road*, il n'y a pas de frontière entre les deux royaumes puisque l'espace est un réalisme magique. Deuxièmement, Okri admet que la libération culturelle de l'Afrique ne peut être récupérée qu'avec le mélange des modes littéraires européens et africains ; c'est-à-dire lorsque la narration se fond dans la fiction. C'est la raison pour laquelle les romans d'Okri regorgent de fantômes, de démons, de sorciers comme c'est le cas dans la plupart des contes africains. Troisièmement, l'émancipation des pays ex-colonisés est possible par le biais du médium

subverti, c'est-à-dire la langue coloniale qui est teintée de l'esprit des expressions idiomatiques nigérianes.

Mots-clés : *émancipation, hybridité, magique, narration, réalisme.*

INTRODUCTION

The advent of the British colonizer in African colonies was backed up by a discourse which held him as superior, and his culture as the 'centre', to the colonized (the indigene) who was assumed to belong to the lower race, and his culture being the 'periphery'. H. K. Bhabha evidences this insisting that the aim of colonial discourse «is to construe the colonized as a population of degenerate types on the basis of racial origin» (1994, p. 70). But, in their attempt to decentralize Western epistemologies, postcolonial theorists put to the fore hybridity, a liberating tool. V. Guignéry et al. believe that «at the instigation of Homi Bhabha», postcolonial theory adopt this instrument «to designate the transcultural forms that resulted from linguistic, political or ethnic intermixing» (2001, p. 3). According to H. K. Bhabha (1994, p. 37), hybridity holds that cultural differences are not simply synthesized into a new third term, but continue to exist in a dynamic «Third Space of enunciation» where two or more cultures merge together, and thus give rise to a hybrid code.

Similarly to Bhabha, the Nigerian writer Ben Okri, who views hybridity in its cultural aspect, focuses on the language issue, religious syncretism and multicultural education in his trilogy *The Famished Road*, *Songs of Enchantment* and *Infinite Riches*. Yet, there is a boundary line that emerges between the Okrian and Bhabhaian conceptions of the third space. Okri goes beyond the cultural aspect as maintained by his predecessor. For, in the narration of *The Famished Road* trilogy, hybridity also encompasses temporal and spatial transgressions, narrative polyphony, coupled with the mixing of modes of narrations.

In the present paper, I undertake to explore hybridity or the third space in Okri's fiction with a special emphasis on his trilogy. The main issue raised by this article focuses on its belonging in the postcolonial discourse. In other terms, the participation of this paper in the decolonizing project which is inscribed on the agenda of postcolonial writers. But for sake of terseness, not all aspects of hybridity will be analyzed as it is stated above. In return, first focus will be laid on its narrative aspect through magical realism. Second, the mixing of modes of narration will be one of my

concerns in this work. And third, the acclimatization of the colonial medium will be my last preoccupation.

1-Magical Realism: The Postcolonial Politics of Space

In Ben Okri's fiction, hybridity is analyzed through the lens of magical realism. According to this postcolonial element, space is a dual entity since it is hybrid. That is to say that it is a place «in which the spatial effects of canonical realism and those of axiomatic fantasy are interwoven» (M. Drouart, online). This definition holds that the two worlds interact and interpenetrate. Through this, M. Drouart concurs with Okri who believes that both the real and the magical interfere with each other in a magical realism fashion. Azaro, as an abiku or spirit-child, frequently breaks the hymeneal membrane separating both worlds. He realizes that there is no boundary between both realms. He confirms that abiku children «knew no boundaries» (B. Okri, 1991, p. 3).

Due to his hybrid characteristic, half human and half spirit, Azaro is often projected in the otherworld while keeping feet in the mundane realm. In an episode when Dad is sick and Mum utters some mystic spells for his quick recovery, Azaro confesses that «I took off into the air, leaving my body behind» (B. Okri, 1993, p. 175). The boy frequently transgresses boundaries and gets into the spirit of both things and people. Once «trapped in the Masquerade's kingdom» (B. Okri, 1993, p. 116), Azaro wandered in «its consciousness and found a labyrinthine kingdom» where he saw «its pyramids, its great places, its seas and rivers» (B. Okri, 1993, p. 114). In *Songs of Enchantment* he recognizes that some elements are able to penetrate human beings. He thinks that the way he «could unintentionally enter the spirit of things» the same way “they too could enter into [him] » (Okri, 1993, p. 123), because «there were no longer any boundaries between the world of outside and our private» (B. Okri, 1993, p. 109), Azaro confesses. In the novel, he inadvertently enters into the dream of the dead carpenter, and surprisingly wakes up in Madame Koto's dream (B. Okri, 1993, p. 256-260).

I. Kamalu (2008, p. 41) believes thanks to «the conflation of boundaries», Azaro is able to «float easily across regions». One time he finds himself in a world and another time he is immersed into unknown worlds, which not only surprises him but also confuses him a lot. In *Infinite Riches*, the boy is confused by being projected in different realms against his own will. He expresses his dismay through the following complaint: «On which sphere was I? It seemed I dwelt in several of them at once. All this confused

me» (B. Okri, 2009, p. 294). Through the use of magical realism in his fiction, M. T. Drewal (1992, p. 26) senses, Okri translates the Yoruba cosmology in which

[T]he otherworldly domain (orun) coexists with the phenomenal world of people, animals, and things (aye). Orun includes a pantheon of uncountable deities (orisa), the ancestors (osi, egun), and spirits [...]. The world and otherworld are always in close proximity, and both human and other spirits travel back and forth between the two.

M.T. Drewal suggests that, due to his dual personality, Azaro is the confluence of both 'orun' and the material world. As such he stands out as the true representation and embodiment of the Yoruba cosmology. Through him, the interpenetration of worlds, that the Yoruba cosmogony maintains, is confirmed. The abiku child seems to be a literary device Okri has framed to perpetuate the worldview that prevails among Yoruba people. Through the construction of the abiku in his fiction, the Nigerian writer purports to tell the Western world that the Yoruba believe in a dual world, that of humans and the spirits.

Magical realism is of paramount importance in B. Okri's fiction because it aids in suppressing, collapsing boundaries between Western ontological conception of space and that of Africa, and rather to promote the conjunction of both realms. Amalgamation of this rational and irrational worldviews implies a blending of opposing cultures, a third space which is made from «neither one nor the other of the opposing world views, but from the creation of a third which gives equal credence to the influence of the two» (2004, p. 79) according to M. A. Bowers. The consequence of this space blending is that the dominant European worldview is therefore debunked and destabilized by the dominated African periphery. Consequently, the hegemony of the West ceases to prevail. This paves the way for postcolonial writers in their effort to decentralize the hegemonic Western view of space as rational.

Through magical realism, anti-imperialist writers contest the control that Western 'centre' exerts over space in postcolonial environment. With his political, cultural and historical hegemonies, the colonizer maintains his supremacy over postcolonial space. Okri's assumption of spatiality as magical realist serves to right century-long wrongs and lies nurtured against the historicity of Africa. That is the reason why I. Kamalu (2008, p. 29) thinks that

The issue of space is crucial in magical realism and postcolonial discourse. The struggle between the “centre” and the “periphery” is the struggle for space. The imposed socio-political systems of Western culture systematically denied the colonized the space to express themselves.

Through this quotation, Kamalu demonstrates that in Okri’s text, space is the central paradigm to the struggle between the ‘centre’ and the ‘periphery’. For him, the West considers spatiality as a totally realist paradigm, which is to say that all experiences linked to it obey physical laws. In opposition to this assumption, the West African worldview holds that space should be viewed as magical realist, which amounts to interfering with realism a metaphysical dimension. The effect of this is to contest the imposed clichés of Western culture which tends to deny the colonized a space to express themselves, the possibility to tell their own truth over the lies that had been fuelled against them. In this struggle, the ‘periphery’ has the upper hand over the “centre”. The reason for the victory of this marginal culture is that magical realist space is a perfect weapon that debunks and counterattacks the alleged dominant and rationalist epistemologies of the West. Through the agency of magical realism, the recovery and restoration of the once-damaged cultural identity of Africa by the colonial experience is factual. This idea is underpinned by P. Naidu Parekh and S. Fatima who admit that, through dual spatiality, B. Okri tries to right colonial wrongs imposed upon both his people and his culture. He tries to recover the lost identity of his people, the one they once had before the advent and the contact with colonization. In a collective book, they state that «by extending the scope of his novels to include mythical dimensions, Okri participates in another redirection that is characteristic of contemporary postcolonial literature» (P. Parekh and S. Fatima, 1998, p. 357).

A scrutinized analysis of the term ‘*redirection*’ highlights Okri’s success in minimizing the influence of colonial experience while maximizing postcolonial realities. For Okri, minimizing the colonial presence and maximizing experiences of the postcolonial subject amounts to questioning Western rationalist view of life. He thinks that life is not solely governed and explained by rationality as it is in season in the West. For the author of *The Famished Road* trilogy, in the African context, it is totally absurd to view space through the prism of Western ontology which only has a rationalist outlook. That is the reason why Okri thinks fit to impose on the ex-colonizer, the indigenous West African ontology which grants spatiality a spiritual dimension. In so doing, the novelist debunks Western Cartesian laws. But in return, he succeeds in reversing century-long alleged Western truths about space, and re-establishes the

ignored and discarded reality which does not hold space as an exclusively material paradigm. Through this liberating effort, Okri echoes the idea underpinned by C. Taylor (1993, p. 319) whereby the interconnection between the spiritual and the human as constituting a counter attack to the «dominant rationalist view» of Western ontology which pretends to be the absolute reference. In support of the Nigerian novelist, I. Okpewho (1983, p. 179) suggests that magical realism lays finger on the particularity of African worldview which considers human beings not as exclusively material beings, but as having an extra material side:

[T]raditional African society has long grasped the fact that man lives in a more than human context and so must exploit those extrahuman elements if he is to sustain his existence and justify his place in the universal order.

By using magical realism in his fiction, Okri shows that hybridity goes beyond the simplistic melting of disparate fragments, but seeks to re-write the cultural history of Africa by retrieving from it the false verities that used to be circulated by Western absolutist epistemologies. The same decolonizing preoccupation is a reality through the melting of modes of narration.

2-The Mixing of European and African Narrative Modes

Hybridity is evident in Ben Okri's fiction through the mixing of European and African narrative modes. The idea is that the Okrian fiction is a kind of vortex around which other discourses orbit in a closer proximity. Storytelling, as an African folkloric literary mode, is one of these discourses which anchor the Nigerian writer's text. In *Songs of Enchantment*, one does not tell a story to exclusively fulfill its traditional task of entertaining an audience. But the role of a tale, in this novel, is to address existential problems of Nigerian people. Here is an example that matches the situation. Since Dad fails to work out the misunderstanding opposing his wife to him, he makes use of a story in which he frames his predicament. His tale sketches out a hunter who succeeds in seducing a beautiful fairy in the bush. «Once upon a time», Dad begins, «there was a hunter. He was a great hunter ...» (B. Okri, 1993, p. 266). After mentioning the courtship abilities of this hunter Dad finally concludes that «with his sweet voice he begged her to accept him as a husband, swearing that if she refused he would kill himself at the very door of the anthill» (B. Okri, 1993, p. 269). But because she still resists his charm, the hunter

[W]ent on singing, he sang with all his soul, all his love, and he went on down his knees. The woman was moved by his singing and gesture. Then, relenting a bit, she asked him how long he had been watching her. Still singing, the hunter told her the truth. Maybe it was because he told her the truth that she smiled. Then she said that she would marry him (B. Okri, 1993, p. 269).

Basing on this story, Dad aims to get Mum to understand that she must accept to reconcile with him just like the fairy who has consented to the courtship of the hunter. This story fits the context of its telling because it is used by the hunter as a pretext to gain back the loving of his wife. It occurs in the framework of a domestic squabble, and is perfectly suited to the context. In an article on Ben Okri's writing, Y. Halevi-Wise (2003, p. 2) puts the Dad's tale is not an embedded storytelling scene which just features some characters who «are introduced into the narrative for the sole purpose of telling a story». But for the same author (Y. Halevi-Wise, 2003, p. 2), the story told by Azaro's father is rather an interactive storytelling situation which exists only where «a character is fully developed, and only when the storytelling experience is relevant to its surrounding context». This story is interactive because the character of the hunter is fully developed throughout it. It shows the first encounter of the hunter with the fairy. It develops from his courtship up to her acceptance to marry him. In a second instance, Dad's story is also interactive since it is not misfit to the context of its telling. But, it is very accurate to that context. This is a pretext for Dad to tell his wife that she should consent to forgive his cheating on her, and that she must forget about past misdeeds and focus on the future which is pregnant with good things. Emphasizing this point Y. Halevi-Wise (2003, p. 6) suggests that interactive storytelling scenes in the novel present characters «whose social and generic expectations color their attitudes» which is true of Dad in his tale.

Another kind of storytelling is the one which can be labeled metaphoric and implied stories. Such stories are not introduced by the formulaic sentence «Once upon a time». They are not clearly stated in the narrative, but are dissimulated and incorporated into it so that the reader, if he does not pay much attention, may fail to recognize a storytelling scene. Such an episode is illustrated in the following encounter between Azaro and a blue-headed woman. The boy confesses that as he walked behind that woman for a long time he concomitantly walked to the tunes of alto voices beneath the cypress trees.

'Where are you going, Azaro?
It was Mum

‘That woman told me to follow her’.
‘What woman?’
[...] There is no one there’, Mum said.
‘Yes there is’.
‘I’m taking you home’ (B. Okri, 1991, p. 307).

In most African stories, it is said that young women or children should be cautious about following unknown men even though they seem to be kind because they are very inclined to do them harm. O. Ogunsanwo (195, p. 44) believes that

In this passage Okri has skillfully re-worked a well-known African tale meant to caution young marriageable women, against heedlessly following strangers because they appear attractive.

Interactive storytellings together with metaphoric or implied stories have a particular interest in this paper. When a story is interactive it implies the perfect interplay between storytelling scenes and fiction. It shows how oral literature melts with prose in the framework of hybridity. The same is true of metaphoric stories which lose the profile of a true storytelling and gets incorporated into a narrative, making one with it. This presence of stories in fiction is viewed with an optimistic eye by Ben Okri. The Nigerian novelist distinguishes himself as the defender of generic hybridity, which mixes stories and prose. In the implementation of this blending of narration modes, Okri attacks the ‘orality versus writing’ dichotomy. For him, the authenticity of African literature rests on its capacity of mixing oral literature with fiction as it is perceived in works by Biyi Bandele-Thomas, Syl Cheney-Coker and Kojo Laing and the francophone Were Were Liking, Veronique Tadjo and Calixte Beyala (S. Newell, 2006, p. 82-3).

As an innovative novelist, Okri distinguishes himself by his refusal of the conventional mode of narration. He is also a particular writer through his refusal to recognize the alleged domination of Western narrative fashion which is framed only according to their biased and Universalist literary canons. Insertion of stories into his fiction is a way of resisting literary established norms. This is what he underpins when he pens in *Birds of Heaven* that «[s]tories are always a form of resistance» (B. Okri, 1996, p. 34). For the author of *Infinite Riches*, the mixing of stories and fiction constitutes a subversive way of showing the West that their canon no more has the upper hand over the African ontological experiences. For B. Okri, this literary transgression is used as a liberating tool against the domination of Western literary canons. As a consequence, blended narrative modes only aid in destabilizing the true basis of the foreign literature and its culture. This observation urges G. Griffiths (2000,

p. 326) to say that the rebellion against deterministic literary conventions is assumed as «African modes of knowledge» which «reinstate an African ontology and epistemology in place of the dominant Euro-American conceptual frame». The preoccupation that is conveyed through Griffiths' insight is not only Ben Okri's concern but it is also an issue that interests all postcolonial writers. For these literary people, generic hybridity is a means for ex-colonized peoples to assert their cultural and political emancipations from the hegemony of the colonizer. The third space of enunciation, which is ever present in their pieces of writing, is used to resist the domination of Western literature and debunk the true basis of their cultural supremacy.

Another postcolonial tool, in keeping with hybridity, used by B. Okri to fight the Universalist assumptions of the West is intertextuality. In his fiction, intertextuality is observed in the mixing of storytelling scenes with fiction, making his text a dual-mode narrative: the African and Western narrative modes. According to To A. Kehinde (2003, p. 375), «[i]ntertextuality is [...] an effective postcolonial weapon used to reject the claim of Universalism made on behalf of canonical Western literature». An analysis of this quotation implies that the postcolonial writer tries and makes the novel «feel at home in an alien land» (A. Kehinde, 2003, p. 375). For postcolonial and contemporary African novelists such as B. Okri, this effort implies to «rely on both the European model of fiction writing and the autochthonous model of oral narratives» (A. Kehinde, 2003, p. 375).

In the implementation of his emancipation action, the Nigerian novelist opts for an amalgam of traditional African forms of literature in the African contemporary fiction. To Kehinde's mind, if the African writer is able to achieve this, his action can be doubly rewarding. Firstly, he can make European mode of narration keep a low profile by mixing it with forms of oral literature. This Nigerian critic thinks that while the African writer

[R]eveals' his indigenous culture by foregrounding African oral traditions, he advertently 'silences' the European methods of prose writing by allowing the traditional methods of oral literature subsume Western technique (A. Kehinde, 2003, p. 375).

Second, Okri is able to take part in the emancipation of his nation. The idea is underpinned by A. Kehinde (2003, p. 375) who admits that «with textuality, most especially the intertextual links between oral and written texts, the postcolonial writer always participates in his nation's decolonization project (literary and political) ». A country which has grasped the importance of cultural decolonization and where novelists are on the verge of successfully achieving the liberation of their ontological values is Nigeria. Following the words of J. O. J. Nwachukwu-Agbala (2000, p. 68), the reason for this prowess lies in that «the Nigerian novel is a synthesis of foreign and local elements of [...] structure [...] and ideology». This synthesis of local and foreign paradigms is evidenced in B. Okri's approach to language.

3. The Postcolonial Hybrid Medium

In the Okrian fiction, the means of communication is neither pure English nor a local medium. It is just a blending of the two. This is why Okri's language is assumed to be a hybrid medium which is known to be simple, and at the same time which is viewed to assert his belonging to Africa in his choice and use of local idiomatic expressions. In *The Famished Road* trilogy, these innovations are classified in two categories.

First, they have a negative meaning. In *Songs of Enchantment*, Azaro's spirit-child friend Ade attempts to murder Madame Koto whom he suspects for destroying his family house with mystical powers. By missing her stomach with his knife, the boy also fails to plant the weapon into her massive arm. To wipe up the affront, Koto gets her henchmen hot on his heels, warning that « [h]e has bad blood! » (B. Okri, 1993, p. 194). This idiomatic expression is telling of Ade's mental health, his insanity. The negativity of this expression lies in the adjective 'bad'. When this adjective qualifies 'blood', which stands for health, it consequently suggests a bad health condition.

In English, this idiom has no meaning, no signification. For, it is impossible to grasp its meaning relying on the colonial medium. But it is only in the African linguistic context that this expression is meaningful. As a consequence, one can argue without fuss that Okri's language is a useful tool to convey his cultural background since an idiom is «the characteristic vocabulary or usage of a specific human group or subject» (Collins, 2005, p. 783). Okri, as a postcolonial writer, uses this discursive technique consisting in using esoteric expressions conveying values of his specific cultural

background. In so doing, the Nigerian writer expresses an idea thought out in his local background with words of the colonial linguistic code.

The effect of this technique is for Okri to generate the acclimatization of the colonial means of expression. It is in fact an attempt to try and appropriate this foreign language and to grant it, in return, the flavour of African indigenous values. Defining this notion, E. Boehmer (2005, p. 201) says that «by adopting local idioms and cultural referents ‘an English’ is acclimatised, made national». When tropicalized, this linguistic code is far from being the medium that is initially used by the colonizer. It is neither mimetic nor fetishist. When Okri acclimatizes the foreign code, he makes it his own since it now serves to convey cultural realities of Nigerian people. The idea behind this remark is that the indigenized means of communication, though written with English words, is «taken and made to ‘bear the burden’» of Ben Okri’s «own cultural experience» (B. Ashcroft et al., 1994, p. 38). Through this, the Nigerian novelist does not want to keep using the English medium the way English people do. Yet, he rather intends to show the white people that he is able to generate another version of their language, namely, a code that militates in favour of African interests. It is to say that the idiomatic expression ‘he has bad blood’, though written in English words, is there to convey solely the linguistic reality that is thought out in the West African writer’s cultural background.

E. Yeibo (2011, p. 204) compares this technique to «transliteration»: This concept «impli[es] that the term involves the replacement of each source language word or other units with the units of the target language». This quotation highlights Okri’s writing in English some words, units or ideas primarily thought out in his mother tongue. That is why Yeibo thinks that the novelist replaces words of source language with those of the target means of communication. An expression such as “bad blood”, though written using English words, is still thought out in B. Okri’s mother tongue. So it can be argued that the West African writer has replaced words of his linguistic reality with those of the coloniser’s. So to speak, the better way for the novelist to make English tinged with the flavour of his cultural legacy is to use these idioms that render realities particular to his West African linguistic environment. In *Songs of Enchantment*, when Madame Koto states that «a witch has entered his brain» (Okri, 1993, p. 194) as she despises Ade, the language she uses is not pure English. It is rather an acclimatized linguistic code.

Second, Okri uses idiomatic expressions to generate positive meanings. In *The Famished Road* trilogy Dad, in addition to his job as a load carrier, is particularly known for being a notorious street fighter nicknamed 'Black Tyger'. Always on the alert and ready to hit back when he is vexed, Tyger is frequently involved in physical confronting with spirits and thugs. In the following episode, he is attacked by some of Madame Koto's henchmen who even fail to defeat him. As he succeeds in beating them up, Azaro's father takes delight of his own prowess. In his desire to invite his son to his victory, he asks the boy: «We showed them pepper, didn't we?» (B. Okri, 1991, p. 304). To show someone pepper does not mean to simply take the fruit and show it to him. On the contrary, it describes a situation in which people learn a lesson at their own disfavour. In the novel, this idiomatic expression indicates the collective hard time these political thugs go through when they dare to come to grips with the unbeatable Tyger. The meaning of this expression is reinforced by the fact that people 'pepper is shown to' always regret having ventured to compete with a stronger opponent. It is through their defeat that they learn their own lesson.

When using idiomatic expressions in his fiction, Ben Okri aims to attain two objectives. In a first instance, the Nigerian writer clearly states that as he intends to display the West African ontology in his works he primarily had to couch his ideas in his native medium, and then write them in English. This is what generates the effect of a means of verbal exchange tinged with the African flavour. In so doing, the writer tries to keep as close as possible to his vernacular expressions which are not easy to decode for a reader who is foreign to his cultural background. What lurks behind this literary device is Okri's attempt to fight against the Universalist epistemologies nurtured by the colonial power. It is no news that during colonization, the desire of the white man was to suppress local dialects so as to impose his cultural codes upon indigenous African populations. It is particularly of relevance that through the agency of the third space or the hybrid medium, Okri attempts to recover his lost cultural legacy.

The Nigerian novelist's combat is echoed by Meave Mc Cusker who admits that hybridity goes beyond a mere dialectical sublation, that is, it views the subversive language as a synthesis of thesis and antithesis. For Okri, this postcolonial poetics is rather a means that takes part in the cultural decolonization of ex-colonized peoples. In corroboration of this stance, M. Mc Cusker (2003, p. 113) says that hybridity «calls into question traditional analyses of colonialism, which tend to reverse the terms of

colonial struggle». For this critic, Okri's ambition is to contest the century-long colonial stereotypes about African values. In so doing, he can change the meaning of the term 'colonial struggle'. For this writer, this phrase should no more be understood as the pressure of the colonizer upon indigenous populations, but must be perceived as Okri's effort to write back to centre by making a simulacrum of that centre's weapon; that is to say the one once served to undermine and despise his own culture. And the last step of this process is for B. Okri to return against the white oppressor his own weapon. It is only through this action that the struggle for the linguistic and even political liberations of African people can turn out successful. So to speak, B. Okri's local idioms expressed in English are a real menace to the stability of colonial identity.

In a second instance, B. Okri's use of local idioms is not a fortuitous and aimless undertaking. It is inscribed on the agenda of postcolonial writers which consists in debunking and resisting colonial stereotypes. N. Papastergiadis (2000, p. 182) backs up the Nigerian novelist in his emancipation quest since he posits the medium of hybridity becomes a means for critique «and resistance to the monological language authority». N. Papastergiadis believes that Okri refuses to submit to the so-called authority of the colonial code which wants to continue to be the ambassador of the ex-colonies though colonization is over now. The Nigerian novelist no more wants English to be used by African people to convey their messages because making use of it means to recognize its hegemony over African local mediums. By abandoning this foreign communication code and opting for a hybrid form amounts to resisting the language of the colonizer. For Okri, the cultural liberation of Africa is possible only if African people do not feel the need to always get attached to English; but when they proudly use a linguistic reality that reflects and bears the burden of their culture. In this condition, an idiomatic expression such as «the sun and the moon are quarrelling» (B. Okri, 1993, p. 134) or that of the margin, which used to be cast aside, now challenges and defeat the centre or the English language. This victory of the periphery proclaims the true cultural decolonization of Nigerian people.

CONCLUSION

In this paper, I have shown how hybridity, in Okri's trilogy, partakes in the cultural and political decolonization of ex-colonized African peoples, particularly those of Nigeria. The focus of this emancipation act rests on magical realism, the mixing of European and African narrative modes, and the celebration of the hybrid medium.

Through spatial duality, Okri propounds that humans have equal access to the world of spirits, and that they can travel back and forth between mundane abode and the otherworld. To be specific, in the West African worldview, the use of esoteric powers is commonplace among Nigerians in search of business breakthrough, professional ascension or political success. Since their potencies in the mundane world are very often limited, they therefore resort to mystical powers with the view to overcome their shortcomings. This shows that wonderland carries many assets for people's fulfilment. The idea is that whenever they think that they have difficulties in dealing with a task assigned to them, they can always find solutions from the world of wonders.

Through the third space, Okri intends to praise and encourage oral literature. He demonstrates his commitment to the safeguard and the maintaining of this cultural legacy because it is fading away with the advent of modern media. L. Gunner (2004, p. 1) admits that the role the novelist plays is in fact the very one that falls on his shoulders as «Africa has been called 'the oral continent par excellence'». She believes that through melting storytelling to prose, B. Okri has accepted this label and this is perceived through his effort to «recuperate oral traditions» and feed them into works in «response to the long tradition in Europe that values written stories over stories that are merely told» (N. Kortenaar, 2011, p. 2). As a consequence, the Nigerian writer seems to have kept vivid, safeguarded and celebrated the cultural identity of unschooled African people who still keep on entertaining themselves with storytelling sessions on village squares in remote lands of Africa. By the same token, Okri has also contributed to the reinstatement of Africanness and cultural authenticity.

Works Cited

ASHCROFT, Bill; Gareth GRIFFITHS; Helen TIFFIN, 2002, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* (2nd Ed). London and New York: Routledge.

BHABHA Homi K, 1994, *The Location of Culture*. London and New York: Routledge.

BOEHMER Elleke, 2005, *Colonial and Postcolonial Literature: Migrant Metaphors* (2nd Ed) Oxford: Oxford University Press.

BOWERS Maggie Ann, 2004, *Magic (al) Realism*. London and New York: Routledge.

CHANADY Amaryll Beatrice, 1985, *Magical Realism and the Fantastic: Resolved Versus Unresolved Antinomy*. New York: Garland.

Collins English Dictionary: Desktop Edition. 2005, Glasgow: HarperCollins Publishers.

DELEUZE Gilles and Félix GUATTARI, 2004, "A Thousand Plateaus". *Literary Theory: An Anthology* (2nd ed) (eds) Julie Rivkin and Michael Ryan. Malden/Oxford/Victoria: Blackwell Publishing.378-386.

DREWAL Margaret Thompson, 1992, *Yoruba Ritual: Performers, Play, Agency*. Bloomington: Indiana University Press.

DROUART Michele, 2004, (Ed). "Binarisms and Duality: Magical Realism and Post-Colonialism" *SPAN: Journal of the South Pacific Association for Commonwealth Literature and Language* 36 Web. 15 July 2014 <<http://www.cc.murdoch.edu.au>>.

GRIFFITHS Gareth, 2000, *African Literature in English: East and West*. Harlow: Longman.

GUIGNÉRY Vanessa; Catherine PESSO-MIQUEL; and Francis SPECQ, 2001, (Ed) "Hybridity, Why it Still Matters". *Hybridity: Forms and Figures in Literature and Visual Arts*. Cambridge: Cambridge Scholars Publishing. 1-8.

GUNNER Liz, 2004, "Africa and Orality". *The Cambridge History of African and Caribbean Literature* (Eds). F. Abiola Irele and Simon Gikandi. Cambridge: Cambridge University Press. 1-18.

HALEVI-WISE Yael, 2003, *Interactive Fictions: Scenes of Storytelling in the Novel*. Westport, Connecticut and London: Greenwood publishing Group, 2003.

HANCOCK Geoff, 1980, (Ed). "Introduction". *Magical Realism*. Toronto: Aya Press. 7-15.

IRELE Abiola, 2001, *The African Imagination: Literature in African and the Black Diaspora*. Oxford: Oxford University Press.

EILEEN Julien, 1992, *African Novels and the Question of Orality*. Bloomington and Indianapolis: Indiana University Press.

KAMALU Ikenna, 2008, "Metaphor and the Rhetoric of Postcolonial Politics in Ben Okri's Fiction". *Journal of Social and Cultural Studies* 11.1 (2008):26-46.

KEHINDE Ayo, 2003, "Intertextuality and the Contemporary African Novel". *Nordic Journal of African Studies* 12.3 (2003):372-386.

KORTENAAR Neil Ten, 2011, *Postcolonial Literature and the Impact of Literacy: Reading and Writing in African and Caribbean Fiction*. Cambridge: Cambridge University Press.

MC CUSKER Maeve, 2003, "This Creole Culture Miraculously Forged: 'The Contradictions of 'Creaolité''" (Eds) Charles Forsdick and David Murphy. *Francophone Postcolonial Studies: A Critical Introduction*. London: Arnold, 112-121.

NEWELL Stephanie, 2006, *West African Literatures: Ways of Reading*. New York: Oxford University Press.

NWACHUKWU-AGBALA, J.O.J, 2000, "Nigerian Literature and Oral tradition" *Goatskin Bags and Wisdom-New Critical Perspectives on African Literature* (Ed) Ernest Emenyonu. Trenton: Africa World Press, 67-89.

OKRI Ben, 1991, *The Famished Road*. London: Vintage.

-----, 1993, *Songs of Enchantment*. London: Vintage Books.

-----, 2009, *Infinite Riches*. London: Vintage Books.

-----, 1996, *Birds of Heaven*. London: Phoenix.

OGUNSANWO Olatubosun, 1995, "Intertextuality and Post-Colonial Literature in Ben Okri's *Famished Road*". *Research in African Literatures* 26 1, 40-52.

OKPEWHO Isidore, 1983, *Myth in Africa*. London: Cambridge University Press.

PLATT John; Heidi WEBER, and Mian LO, 1984, *The New Englishes*. London: Routledge and Keagan Paul.

PAPASTERGIADIS Nikos, 2000, *The Turbulence of Migration: Globalization, Deterritorialization and Hybridity*. Cambridge, Oxford and Malden: Polity Press.

PAREKH Pushpa Naidu and Fatima SIGA, 1998, *Postcolonial African Writers: A Bio-Bibliographical Critical Sourcebook*. Westpoint: Greenwood Press.

QUIRK, Randolph, 1962, *The Use of English*. London: Longman.

TALIB Ismael S, 2002, *The Language of Postcolonial Literatures: An Introduction*. London and New York: Routledge.

TAYLOR Charles, 1993, "Engaged Agency and Background in Heidegger". *The Cambridge Companion to Heidegger*. London: Cambridge University Press. 317-336.

WALI Obiajunwa, 1963, "The Dead End of African Literature?" *Transition* 10. 13-15

YAZDIHA Haj, 2010. "Conceptualizing Hybridity: Deconstructing Boundaries through the Hybrid". *Formations* 1, 1, 31-38.

YEIBO Ebi, 2011,. "Nativization of English in African Literary Texts: A Lexico-Semantic Study of Transliteration in Gabriel Okara's *The Voice*". *International Journal of Humanities and Social Science* 1.13, 202-208.