

ISTANBUL AYDIN UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE



POSTCOLONIAL IDENTITY IN BUCHI EMECHETA'S
IN THE DITCH* AND IN *SECOND CLASS CITIZEN
IN THE LIGHT OF EDWARD SAID'S POSTCOLONIAL DISCOURSE

PhD Dissertation

By

Berna KÖSEOĞLU

Thesis Supervisor

Prof.Dr. Azize ÖZGÜVEN

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22/10/2014

T.C.
İSTANBUL AYDIN ÜNİVERSİTESİ
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	Unvan- Ad-Soyad	İmza
Danışman	Prof. Dr. Azize ÖZGÜVEN	<i>[Signature]</i>
Üye (TİK)	Doç. Dr. Türkay BULUT	<i>[Signature]</i>
Üye (TİK)	Yrd. Doç. Dr. Gordon John Ross MARSHALL	<i>[Signature]</i>
Üye	Yrd. Doç. Dr. Ferma LEKESİZALIN	<i>[Signature]</i>
Üye	Yrd. Doç. Dr. Gillian Mary Elizabeth ALBAN	<i>[Signature]</i>

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Berna KÖSEOĞLU

To my dear mother, Berrin Köseoğlu,
the light of my life, the source of my inspiration,
the greatest mother in the world...

and

In loving memory of my dear grandmother, Necla Saydam,
my angel in heaven...

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ÖZET

KÖSEOĞLU, Berna. Postcolonial Identity in Buchi Emecheta's *In the Ditch* and in *Second Class Citizen* in the light of Edward Said's Postcolonial Discourse, Doktora Tezi, İstanbul, 2014.

Bu çalışmanın amacı, Buchi Emecheta'nın, *In the Ditch* (1972) ve *Second Class Citizen* (1974) adlı otobiyografik göçmen romanlarında, Afrikalı göçmenlerin savaş dönemi sonrası İngiltere toplumunda, yaşadıkları kültürel sorunları, koloni dönemi sonrası önde gelen yazar ve teoristlerinden Edward Said'in, 'Oryantalist' felsefesi ışığında, tartışmaktır. Koloni dönemi sonrası edebiyat çalışmaları alanında, öne çıkan yazarlardan biri olan Buchi Emecheta, bu iki romanda, koloni dönemi sonrası Afrikalı ve Batılı toplumların durumunu, sorgulamaktadır. Emecheta, Afrika toplumunun ve Batı'nın kültürel değerler bakımından yaşadıkları çatışmaları incelerken, Afrikalı bireylerin savaş sonrası İngiltere toplumunda, kültürel entegrasyon açısından, başlarından geçen sorunları da yansıtmaktadır. Kolonyal dönem sonrası İngiltere'deki, kültürel ve sosyal değerlere uyum sağlamaya çalışırken, Afrikalıların zorluk yaşadığı hipotezinden yola çıkarak, bu tezde Afrikalıların İngiltere'deki kimliksel sorunları ve yaşadıkları ırksal ve kültürel şok sorgulanacaktır. Emecheta, sözü edilen eserlerde, koloni dönemi sonrası İngiltere toplumunda, Afrikalıların yaşadığı kültürel bunalımı vurgulamaktadır. Giriş bölümünde, göçmenlerin durumunu irdelemek amacıyla, koloni dönemi Afrika toplumu ve koloni dönemi sonrası İngiltere toplumuna egemen olan tarihi ve sosyal olaylar incelenecektir. Böylece, giriş bölümünde, Batılı toplumlar ve Batılı olmayan milletler arasındaki, kolonyal ve postkolonyal dönemlerdeki, sosyal ve kültürel değerler açısından oluşan uçurumu sergileyen, Said'in 'Oryantalizm' adlı teorisi de incelenecektir. Birinci ve ikinci bölümlerde, Emecheta'nın *In the Ditch* adlı romanı, İngiltere'de yaşayan Afrikalıların sosyal, ırksal, kültürel ve kimliksel sorunları açısından irdelenecektir. İkinci ve üçüncü bölümler, kendi vatanlarında Afrikalı kadınların maruz kaldıkları zorluklar ve savaş dönemi sonrası İngiliz kültürüne uyum konusunda yaşadıkları sorunların ele alınacağı, yazarın *Second Class Citizen* adlı romanını içermektedir. Bu romanlardaki karakterlerin koloni dönemi sonrasındaki kimliksel durumları incelenirken, aynı zamanda Emecheta'nın Afrika kökenli oluşu ve Said'in Filistin geçmişi, Batı'daki deneyimleri ile beraber, vurgulanacaktır. Sonuç bölümünde, Emecheta'nın *In the Ditch* ve *Second Class Citizen* adlı eserlerindeki Afrikalı karakterlerin, kolonyal dönem sonrası İngiltere toplumunda, kimlik ikilemelerinden dolayı, kimlik bunalımı ve kültürel uyum sorunları yaşayan

Afrikalı insanları temsil ettikleri kanıtlanacaktır. Said'in 'Oryantalizm' anlayışı ışığında, Batılı olan ve Batılı olmayan toplumların birbirlerine karşı bakış açıları, bu iki taraf arasındaki kültürel anlaşmazlıkları sergileyen Emecheta'nın adı geçen romanlarına uyarlanıp, kültürel değerlerin kimlik oluşumu üzerindeki inkar edilemez etkisi ispatlanacaktır.

Anahtar Sözcükler

1. Buchi Emecheta
2. *In the Ditch*
3. *Second Class Citizen*
4. Edward Said
5. Postkolonyal Kimlik

ABSTRACT

KÖSEOĞLU, Berna. Postcolonial Identity in Buchi Emecheta's *In the Ditch* and in *Second Class Citizen* in the light of Edward Said's Postcolonial Discourse, PhD Thesis, İstanbul, 2014.

The aim of this study is to discuss the cultural problems of the African immigrants in the post-war Britain in the autobiographical immigrant novels written by Buchi Emecheta: *In the Ditch* (1972) and *Second Class Citizen* (1974) in the light of the 'Orientalist' philosophy introduced by Edward Said, one of the most leading authors and philosophers in the postcolonial era. Buchi Emecheta, one of the most significant African novelists in the field of postcolonial literature, questions the panorama of the African and the Western postcolonial societies in these two novels. Discussing the conflict between the African and the Western nations in terms of cultural values, she also reflects the problems of the African in the post-war Britain in terms of cultural integration. Consistent with the hypothesis that the African experienced difficulties in the postcolonial Britain while trying to adapt to the cultural and social norms in English society; the identity problems, the racial and the cultural shock of the African in England will be questioned in this thesis. The novelist, in the works mentioned, highlights the cultural depression experienced by the African in the postcolonial England. In the introduction part, the historical and the social issues dominating the colonial African society and the post-war Britain will be studied in order to problematize the status of the immigrants. Thus, in the introduction part, Said's postcolonial theory, 'Orientalism,' will also be examined revealing the huge gap between the Westerners and the non-Western countries in terms of the social and cultural notions in the colonial and postcolonial periods. In the first and second chapters, Emecheta's *In the Ditch* will be analyzed in terms of the social, racial, cultural and identity problems of the African in England. The second and the third chapters contain the author's novel *Second Class Citizen* in which the difficulties experienced by the African women in their homeland and their problems of adaptation into the culture of the English in the post-war era will be explored. Within the analysis of the postcolonial identity of the characters in these novels, the African origin of Emecheta and Said's Palestinian background together with their experiences in the West, will also be underlined. In the conclusion part, it will be proved that the African characters in Emecheta's *In the Ditch* and *Second Class Citizen* represent the African people in the postcolonial Britain, who experienced

identity crisis and difficulties of cultural integration due to the duality of their identities. In the light of Said's 'Orientalism,' the reflections of the Western and the non-Western societies towards one another will be adapted to the mentioned novels of Emecheta, which demonstrate the cultural conflicts between these two sides, so the undeniable impact of cultural values upon the construction of identity will be confirmed.

Key Words

1. Buchi Emecheta
2. *In the Ditch*
3. *Second Class Citizen*
4. Edward Said
5. Postcolonial Identity

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INTRODUCTION

After the period of decolonization, the social, political, economic and cultural structure of the world dramatically changed. Many people in the former colonies immigrated to the Western countries, made attempts to integrate with the culture of the host countries and “began to face different problems as they were indifferent to the culture of other countries which led them to search for their identity” (Upare 1). The social interaction between the former colonized and the colonizer in the postcolonial Western societies shows that the cultural fusion brought about new forms of expressions, discourses and approaches. In this thesis, the social and cultural structure of the postcolonial African and English communities will be analyzed and the impact of multiculturalism upon the reconstruction of identity will be explored in the postcolonial novelist, Buchi Emecheta’s (1944-) autobiographical novels, titled *In the Ditch* (1972) and *Second Class Citizen* (1974). The hypothesis that will be proposed suggests that though the postcolonial African could not bear the life in their own country due to the social and economic insufficiencies and decided to move to the West, they suffered from cultural shock, psychological trauma, racial and cultural otherness within the new cultures. While dealing with the identity and orientation problems of these postcolonial subjects in these novels, the postcolonial theorist Edward Wadie Said’s (1935-2003) discourse will be highlighted in the light of postcolonialism and cultural studies. Said’s discussions about the huge gap between the Westerners and the ‘Others,’ the non-Westerners, and the reasons behind this distinction can be adapted into the struggles between Africa and England as well. In this respect, beginning with the colonial period, the relationship between the non-European and the European nations, particularly between the African and the English nation in Emecheta’s works, will be examined before and after decolonization in this thesis.

Analyzing the spread of colonialism, beginning in the 16th century and ending in the mid 20th century, colonialism was an exercise of political, economic, and social practices of control employed by the Western countries over the non-Western countries particularly including Asia, Africa, and some parts of Australia (Lomba 2-4). Especially Britain, Spain, Portugal, Netherlands, France, Belgium and Germany came to the fore as powerful Western countries influencing the politics and economics of the non-Western nations. Starting with the Age of Discovery, between the 15th and the 16th centuries, many new lands were discovered by the Spanish and the Portuguese. Between the 17th and the 19th centuries, the British nation came into view as the most powerful state in terms of trade, overseas territories, and economics. In the 17th century, some parts of North America and the Caribbean Islands were controlled by Britain, in the 18th, 19th and the early 20th centuries, the West African territories were ruled by the British nation, (Kozlowski 1-2) as a result particularly Britain played a very important role not only in the social, economic and political structure of the colonized states, but also in the cultural norms of these nations.

Regarding the history of colonialism in Africa, with the onset of the Industrial Revolution in the 18th century, the demand for sources of raw materials, markets and investment outlets led the European to discover new lands so as to meet the needs of industrialization, thus the conquest of the African countries by the European states began. From the beginning of the 18th century to the mid 20th century, Britain, France, Belgium, Spain, Portugal and Italy conquered the territories of Africa and changed the social and economic structure there. The administration of the institutions in Africa was based on the control of the European nations. Remarkably Britain became dominant in the politics, economics and the social affairs in Africa. In the fields of law, education, health, agriculture, and trade, the African was under the British administration (Iweriebor, screen 1). In this sense, the African was under the impact of the British policies and the British culture, which led the

former to be affected by the latter not only governmentally but also culturally as a consequence of the social interaction.

Considering the decolonization of Africa, in the mid and in the second half of the 20th century, especially after World War II (1939-45), the colonial powers withdrew their administrators from their colonies in Africa, so most of the African colonies attained their independence, established their own governments and gained autonomy in politics, economics and social issues (Birmingham 1-2). Nonetheless, after separating from the governance of the colonial powers, in most of the former colonies, there occurred poverty, violence, chaos and corruption, therefore the colonies achieving freedom found it difficult to adapt to the new way of life. In terms of administration, there was turmoil and it caused disorder. Thus, the process of immigration to the West began (Memmi 3-7).

Immigration is the process in which people leave their own countries for better education, professions, living conditions, or political peace and permanently settle in another area (Bhugra 129). Analyzing the immigration process of the African, it should be stressed that after the decolonization stage, most of the African wanted to escape from the tumult, destruction and lack of educational and social facilities in their countries and to take advantage of the educational and economic opportunities in the postcolonial West. In the postcolonial epoch, beginning with the mid 20th century and continuing in the second half of the epoch, many African families came to England for education or for job opportunities. In Africa, because of the insufficiency of conditions, most of the people decided to move to the European countries, particularly to England, in order to have a better social position and economic condition (Gropas and Triandafyllidou, eds. 368). Although they found it difficult to become familiar with the Western way of life, they tried to adapt to the modern way of life making maximum use of the opportunities offered to them in the West, so it cannot be denied that the

African regarded the Western society as the centre of illusions, freedom and wealth (Black 11).

As mentioned before, with the immigration of the former colonies to the Western nations in the mid 20th century and in the second half of the era, there appeared cultural problems between these immigrants and the Westerners when they began to lead their lives together. These former colonies constituted the Commonwealth literature, “the English-language literature of the dependencies and former colonies that, with Great Britain at its centre, formed the [...] Commonwealth of Nations, or British Commonwealth” (Bertens 156). In this respect, the Commonwealth or postcolonial literature dominated the literary field after the decolonization period, because the postcolonial authors explored the problems and the results of decolonization, the change in terms of the social, economic and political life in the East and in the West, the relationship between the former colonies and the European countries. Together with Buchi Emecheta, whose works will be explored in this thesis, the other popular novelists dwelling on the postcolonial discourse are Chinua Achebe (1930-2013), Hanif Kureishi (1954-), V.S. Naipaul (1932-), Salman Rushdie (1947-), Zadie Smith (1975-) (Mendes 5,7). Achebe, in his novels titled, *Things Fall Apart* (1958), *No Longer at Ease* (1960), *Arrow of God* (1964) explores the condition of the Nigerian in their homeland illustrating the impact of colonialism upon their social, cultural, and political positions. In addition, the traditions dominating the lives of the African are also reflected in Achebe’s novels (Wroe, screen 1-2). Moreover, in the most popular novels of Rushdie, *Midnight’s Children* (1980), *The Satanic Versus* (1988), *East, West* (1994), one can identify the widespread of the customs exercised in the East and the distinction between the Western and the Eastern norms (“Sir Salman Rushdie”, screen 1). Furthermore, Hanif Kureishi’s *The Buddha of Suburbia* (1990), *The Black Album* (1995), *Something to Tell You* (2008) shed light on the outcomes of multiculturalism, hybridity, mimicry and otherness (“Writers: Hanif Kureishi,” screen 1). Besides, Naipaul’s *Miguel Street* (1959), *The Mimic Men* (1967),

A Bend in the River (1979), *The Enigma of Arrival* (1987) illustrate the colonial and postcolonial periods and portray the attempts of the characters to lead their lives in culturally homogeneous societies (“Writers: V.S. Naipaul,” screen 1). Also, Smith’s *White Teeth* (2000) depicts the integration problems of the immigrants into the host culture by showing their identity problems (“The Transformation of Zadie Smith” 65). In this respect, decolonization and immigration that took place after WWII affected not only the social life but also the literary works that emerged in the era. Within this canon, Buchi Emecheta also comes to the fore as one of the most significant postcolonial novelists.

Analyzing the biography of Buchi Emecheta, one can see that she was torn between her African and English identity. She is an African novelist, born in Lagos, Nigeria, attained her BSc (1972) and PhD degrees (1991) in the field of Sociology at the University of London, in England and proved her talent in the field of authorship (Janik et al 114). As she had the opportunity to dwell on the cultural values of both the African and the English nations, in her novels she portrayed the distinctive manners, beliefs and perspectives of the African and the Western people. In this respect, she underlines the contradictions between the African and the English in the postcolonial period by focusing on the issues of colonialism and postcolonialism, therefore it would be worth analyzing her fiction in the light of postcolonial theory in order to identify the relationship between the former colonized and the colonizer in the postcolonial age.

With the emergence of postcolonial literature, postcolonial theory also became dominant. Throughout this thesis, the theorist Edward Said’s discourse about the colonial and postcolonial identity of the non-Western people will be explored in the two autobiographical novels of Emecheta. His focus on the Eastern and the Western conflicts will be transformed into the contradictions between the African and the English nation. Generally the

Eastern world is associated with Asia, Far East and the Middle East and Said refers to the cultural and racial deviations between these regions and the Western world. Similar discrepancies can also be observed between the African nation and the English and in this thesis the African people will be titled as the non-Westerners and the non-Europeans while adapting Said's postcolonial analysis into Emecheta's works.

When one considers Emecheta's position in postcolonial literature, it is apparent that she also deals with the racial struggles and the cultural problems between the non-Western and the Western nations. Regarding the most popular novels of Emecheta, her works can be listed as follows: *In the Ditch* (1972), *Second Class Citizen* (1974), *The Bride Price* (1976), *The Slave Girl* (1977), *The Joys of Motherhood* (1979), *The Moonlight Bride* (1980), *The Rape of Shavi* (1983), *The Family (Gwendolen)* (1990), *Kehinde* (1994) ("Writers: Buchi Emecheta," screen 1). In these works, one can observe the collision between the African and the English culture, the reasons of immigration to the West, the spread of superstitions in African culture, the struggles of the African women with the cultural values exercised in the male-dominated African society, their problems due to the practice of arranged marriage, bride price and polygamy. In this respect, displaying the repression of women by the African cultural norms, the novelist underlines the importance of culture upon the creation of one's identity.

Emecheta, like many non-Europeans in the postcolonial age, felt confusion and worries about her future. There was no possibility for her to prove her identity in Africa because of the cultural notions practised by the patriarchal African society, so she wanted to lead the rest of her life in England. However, though she thought that there would be quotas for the non-Western in the West, she also feared that she might be regarded as the other, so in her autobiography, *Head Above Water* (1986), she utters that: "My own worry was intense; although I told myself that I might be accepted because I was black, and that my blackness for once would be a blessing,

yet sometimes I admitted that this very blackness might fail me” (131). Emecheta’s own observations about the discrepancies between the African and the Western culture led her to assume that she might be seen as the other in the West. In this respect, Said’s emphasis on the differences between the non-Western and the Occidental perspective, the power relations between the former colonized and the colonizer can also be analyzed in the life and in the works of Emecheta.

Buchi Emecheta, as a postcolonial novelist, can be categorized within the canon of the postcolonial literature, in terms of the issues she dealt with in her fiction. In her works, she demonstrates her own position as an African in English society in which multiculturalism and hybridity could be recognized, so in her autobiography *Head Above Water*, she points out that “[t]his is because most of my early novels, articles, poems and short stories are, like my children, too close to my heart. They are too real. They are too me” (1), as a result it is apparent that her fictional characters and their experiences reflect her feelings. In addition to her own struggles, she illustrates the dilemma of those torn between two different cultures, feeling as if they were seen as the ‘other,’ and trying to adopt the norms of another culture without losing their own personal identities. Moreover, she also points out the hardships experienced by the African due to lack of educational opportunities in Africa and she also puts forward the repressive customs exercised in the country.

Similarly, considering the depiction of the non-Western people in Western society in Said’s works, one can clearly observe that he exposes the different cultural characteristics belonging to these societies. Also, in Emecheta’s novels, it is obvious that the author reflects an interaction between the individuals belonging to one of the non-European cultures, Africa, and to the West, furthermore she depicts the cultural integration problems, racial struggles, and the cultural conflicts of the African in England. Particularly, in Emecheta’s novels, *In the Ditch* and *Second Class Citizen*,

highlight the position of Emecheta and also the African in the 1960s, thus it can be realized that the African characters have their own customs, beliefs, norms, most of which cause disharmony in the West. Thus, colonialism, racial and cultural otherness, the hybrid identities and multiculturalism are discussed in these two autobiographical novels.

Emecheta, being a part of both the non-Western and the Western cultures, also points out the importance of having social consciousness about the relationship between the former colonized and the colonizer in the postcolonial period, as a consequence in most of her novels, she reflects the constant struggle between the ethnic group, in the South Eastern Nigeria, titled the Igbo society, and Westerners. Since “[t]raditional African communities [...] changed irrevocably under colonialism” (Griswold 710), she reveals the change undergone by the African during the colonial period. As she belongs both to the Igbo community and to the English society, most of her novels include the discrepancies between the African, particularly the Igbo nation and the Westerners either in the non-Western or in the Western settings. As Ezeigbo also suggests, “[...] Igbo culture, values and philosophy are constantly referred to and analysed in these works” (155). Accordingly, Emecheta, in *In the Ditch* and in *Second Class Citizen*, puts emphasis on the condition of the Igbo people, coming from Africa to London and illustrates the difficulty for the African to integrate with the Western way of life and to become a part of the Western culture. The African characters who do their best to keep ‘their head above water’ in London portray the experiences of Emecheta as she also acknowledges in her autobiography *Head Above Water* as observed in her own words below:

As for my survival for the past twenty years in England, from when I was a little over twenty, dragging four cold and dripping babies with me and pregnant with a fifth one – that is a miracle. And if for any reason you do not believe in miracles, please

start believing, because my keeping my head above water in this indifferent society, which is probably succeeding in making me indifferent and private too, is a miracle. (5)

The author herself admits that it is a miracle for her to keep 'her head above water' in London as a divorced woman, with her four children, a pregnant woman for the fifth one. Thus, in her works, the position of those coming from Africa to the West is depicted and the differences between the African and the Westerns are foregrounded. Therefore, the common point in these two novels is the emphasis on the clash between the African and the West, together with the characteristics of the African culture and their traditions, which are incompatible with those belonging to the Western culture, so in these two works the contradiction between African and Western perspective is clearly underlined.

Examining the position of Emecheta in postcolonial literature, it would be worth discussing the effect of her own background upon her novels in which non-Western and Western cultures are competing with one another. As an African, Emecheta experienced the difficulties of being a female in a male-dominated non-Western society. Because of her sex, in the beginning she was not allowed to go to school while her brother was sent to school as he was a male. Even if she was little, she had the determination and confidence to challenge her parents and to persuade them to send her to school (Janik et al 114). In this sense, it is clear that as an African, she underwent the hardships most of the women faced in Africa due to the gender problem. At a very young age she was engaged and married in accordance with the traditions of the African community. When her husband had to go to London for his university education, Emecheta also joined him. Although she had attempts in the field of authorship, it was hardly possible for her to succeed because of her husband's rejection of her writing. After he burnt her first manuscript, she decided to leave him. Her challenging attitude and her efforts to improve herself enabled her to receive BSc and PhD

degrees in the field of Sociology at the University of London. Furthermore, as an author, she achieved supporting her five children (Fishburn 51). Also, as a black from Africa in London in the postcolonial period, it was hard for her to get accustomed to the culture, people and traditions in the West as seen in the quote:

Outside, in the London streets, I was surrounded by a sea of white faces, but here after so many years of leaving Nigeria I was surrounded by a sea of young black faces, and all in such a small space. I asked myself whether I too walked like that, moved like that, for after all do I not belong to the same race?
(*Head Above Water* 135)

In spite of her racial conflicts, by means of the educational opportunities in London, she received university education there and was accepted as a professional author in the West, so she made use of the opportunities in England and achieved her goals. With her success and considerable rise in London, when she visited her people in her homeland, she had the opportunity to notice the great differences in terms of living conditions and the quality of life between Africa and England. In London, her experiences made her perceive that there was a huge distinction between her homeland and England in terms of living standards. If she had not decided to immigrate to the West, she could not have attained her accomplishments and proved herself in the field of authorship. Emecheta, after her period in the West, recognized the good living standards in the West and declared the insufficient condition in her own nation due to the indifference of the Westerners to the non-Western states. Most of these experiences could also be observed in her novels, as a consequence of which her characters are in a dilemma due to the clash between the African and the Western values. Thus, it is apparent that:

Torn between loyalties of race, culture, and sex, Emecheta writes about a world lost and a world becoming, a world destroyed and a world indestructible. The Africa of Emecheta's novels is a continent reeling in two times: Western diachronicity and traditional African synchronicity. And in these novels, Emecheta chronicles the personal dilemma of the African confronted and lured by Western time and Western culture. The author herself and her female characters struggle to find their place in this world in these times. (Barthelemy 559)

In the light of the quotation, it is seen that Emecheta discusses the reconstruction of the social notions in postcolonial society by shedding light both on the African and on the Western norms. The characters, especially the female ones in her novels, try to find a place in the Western world and to get used to leading their lives in the Western society. As Ezeigbo also asserts, “[h]er novels, taken as a whole, recreate the pre-colonial, colonial and post-independence periods of Igbo history in particular and Nigerian history in general” (160). In other words, her novels reflect the condition of the African since the colonial period revealing their suffocated way of life in Africa and demonstrating their cultural confusion in the West.

On the one side, the African and the other non-European people wanted to prove themselves in education and business life as they were eager to broaden their minds about the facilities in Western society; on the other side, as they thought that they would be defined as the ‘other’ due to their racial and cultural differences, therefore most of them felt as if they were in ‘exile.’ This shows that the African, with their own traditions, made an effort to become familiar with the Western customs (Roemer et al 135). However, they did not want to stay in their homeland due to their isolation from the modern way of life; so what is common in Emecheta’s works is the position of the African since the colonial period, particularly the struggles of African

women with their own customs and their efforts to integrate with the Western society, therefore as;

her critics unanimously affirm, her novels represent the experience of the African woman struggling to assert her self against historically determined insignificance, a self constituted through the suffering of nearly every form of oppression-racial, sexual, colonial-that human society has created, a self that must find its true voice in order to speak not only for itself but for all others similarly oppressed. (Ward 83)

In this respect, Emecheta, particularly in *In the Ditch* and in *Second Class Citizen*, focusing on the problems of the African and portraying the struggles of the African character, Adah, reflects not only the vulnerable condition of the African with their limited chances to improve themselves but also the powerless position of the African women under the control of the male-dominated African society. In Saidian terms, one can also suggest that Westerners, despite their encounter with these people in the colonial period, did not try to improve the condition of these people, who were in need of education and progress and in Emecheta's works, most of the women, in their isolated environment without any support, try to put up with the dominance of African male characters and struggle to stand on their own feet. Reflecting the distress of African females under the hegemony of their male relatives, Emecheta questions not only the practices exercised in African culture for centuries, but also the reasons behind the yearnings of these individuals to immigrate to the West. In this respect, especially Emecheta's having the opportunity to receive university education and becoming an author in London made her realize the importance of education, enlightenment and progress and became aware of the advantages of her immigration to the West.

Emecheta, in her works, discussing the destructiveness of the taboos in Africa, underlines the restricted way of life and lack of opportunities in the country, which cause the isolation of these people from the modernity of the West and restrict their freedom, as a result since they have limited chance to broaden themselves and expand their horizons through education in an isolated environment, it is hardly possible for them to eliminate their repressive traditions. Thus, there appears a gap between the non-Western countries and the Western ones in terms of their perspective to life. Similarly, Said's Orientalism questions the position of the Orient and the other non-Western countries in the Western world and demonstrates the struggles between the non-Western and the Western societies, in addition he also states that the cultural gap between the two parts made the non-Western people feel as if they were the 'other' because of the cultural clash between themselves and the West. As studied in the light of Saidian discourse in this thesis, the postcolonial identity of the non-Westerners was established in the colonial period. Since the colonial age, there occurred a close contact between the two parts, but because of the Western discourse, claiming the superior position of the West, the non-Westerners felt as if they were inferior even after the decolonization. Thus, when they came together with the Westerners after the immigration process in the multicultural Western societies, they were still under the influence of the Western discourse and colonial ideology, which caused them to feel as the 'other.'

Emecheta, representing the African nation in her novels, depicts the difficulty for the Africans to survive with the restricted and isolated way of life in their country and to integrate with the Western culture after their immigration to the West. Together with the emphasis on the divergences between the African and the Western cultural notions, she emphasizes that the African nation suffers from inadequacies in terms of education, social facilities and economic state, consequently the only way to achieve success, freedom and self-improvement is to immigrate to the West, because the West comes to the fore as a prosperous and enlightened nation with so many

educational, social and economic opportunities. Likewise, Said also highlights the social, political and cultural differences between the non-Westerners and the Western people shedding light on the reasons behind these distinctions.

In the novels of the author, most of the African characters have a tendency to discover the opportunities of Western culture in order to improve themselves and to broaden their minds. Particularly those making an effort to achieve freedom, a better social and economic life, prefer to move from Africa to England rather than being isolated from the opportunities of the West. Moreover, the European way of life is defined as the symbol of advancement by most of the non-European characters, whereas by some of them it is seen as the representation of degeneration, but in general, characters have a yearning to be a part of Western life in Emecheta's novels. For example, in *In the Ditch* and *Second Class Citizen*, especially the female protagonist regards London, England, in other words the West, as the source of power, development and hope, so she is willing to move from Africa to England. However, she realizes that because of her racial and cultural differences, it will be hard for her to adapt to the culture of the English. Similarly, the author herself feels in the same manner and utters these lines:

Since I came to England I have never seen so many blacks, and all young blacks, in such close confines. They were like a group of giant bees all shut together in such a small place, many buzzing lazily from one corner of the room to the other, one or two making loud angry noises as if to attract attention, others simply slouching on chairs or tables, their attitude withdrawn and completely negative to the noisy atmosphere.
(*Head Above Water* 134)

Emecheta thinks that the African, who just arrived in England, were like 'giant bees,' feeling in disorder, being confused and hesitant about their future. Since they did not have enough education to improve themselves and to find jobs, they did not know what to do and they felt helpless. Thus, Said's emphasis on 'Orientalism,' his reflections about the clash between the non-Westerners and the Westerners can be adapted not only into Emecheta's own life but also into her autobiographical novels, *In the Ditch* and *Second Class Citizen*. Therefore, these two novels of the author will be under analysis in this thesis.

Emecheta, belonging not only to Africa but also to England can be thought to have experienced a cultural disintegration in London. Her decision to move to England was related to repressive customs, lack of social, educational and economic opportunities in Africa, which isolated people from progress and innovations; therefore in *Second Class Citizen*, the Eastern traditions in Africa are also reflected and the restrictions African women experience are portrayed by Emecheta, who belongs both to the African and Western culture; so Emecheta discusses the problems of the African people, who are also suffocated by their own traditions and by the indifference of the Westerns towards their problems. Considering the oppressive aspects of the African culture in Emecheta's novel, it is clear that the destructive habits exercised in Africa were also criticized by the author herself, therefore she was aware of the possibility to expand her horizon in London and to improve herself in the field of authorship. Due to the differences between Africa and England in terms of educational level of people and the capacity of authors to write effectively, Emecheta refers to the discrepancy between the English and the African authors' capabilities to express themselves as can be recognized along her own words:

Writing coming from Nigeria, from Africa (I know this because my son does the criticism) sounds quite stilted. After reading the first page, you tell yourself you are plodding. But when you are

reading the same thing written by an English person or somebody who lives here you find you are enjoying yourself because the language is so academic, so perfect. Even if you remove the cover you can always say who is an African writer. But with some of my books you can't tell that easily anymore because, I think, using the language everyday and staying in the culture my Africanness is, in a way, being diluted. (qtd. in Ojo-Ade 16)

Emecheta points out that it is hard for the African to prove themselves in literature due to their background and educational problems. The writers of the West are mostly appreciated because of their education, which enables them to produce academic, scientific and comprehensive writings, so Emecheta felt uncertain about her efficiency in English language due to her African heritage, but when she had the opportunity to receive university education in England, she felt that her works could be appreciated owing to the educational opportunities she took advantage of in London. In other words, she felt herself not totally African owing to the period she spent in England, so in the quote she indicates that she achieved adapting to the English culture, thus she claims that some of her novels can be read as if they were originally English. In her novels it is seen that "Western thought and culture assumed prominence and authenticity [...]" (Kalu 79), because she knows the power and the opportunities of the Western world. It is undeniable that in the postcolonial writings, including the works of Said and Emecheta, the focus is on the divergences between the West and the non-Westerners in terms of their identity reflecting the inconsistency between the traditions of the West and the customs of the other nations. In this perspective, the goal of Said and Emecheta is to assert the reasons behind the binary oppositions determining the position of the Westerners and the non-Westerners.

In this respect, Said, as a Palestinian-American author, comes to the fore as one of the most significant postcolonial theorists, because he reflected, in most of his works, the conflict between the East and the West in the light of his own experiences as a postcolonial writer, who witnessed both the Eastern and the Western culture. In this sense, his discourse will be correlated with the discussions of Emecheta, who was also torn between two different cultures.

Since Said was born in Jerusalem, Palestine, as a Palestinian Arab, he had the Eastern identity, moreover he had the chance to get education both in Jerusalem and in Cairo, Egypt, whereas as his father had the US citizenship, Said had a communication with the Western people and had the opportunity to receive his education not only in Egypt and in Jerusalem but also in the United States (Said *The Politics of Dispossession* 1). He received his BA degree (1957) from Princeton University and obtained MA (1960) and his PhD degrees (1964) in English Literature from Harvard University, and then became a Professor of English at Columbia University in the field of Comparative Literature (1963-2003) (Chapman 486). Thus, he had the chance to observe the discrepancies between the East and the West in terms of their manners, habits, perspective to life, living conditions, beliefs, cultural, social and educational values. Therefore, as Malpas and Wake suggest, in his works, he underlines the issues related to colonialism, the position of postcolonial people in the postcolonial world, the struggles between the non-Western and the Western cultures since colonialism and imperialism, the attitude of the colonizer to the colonized and the approach of the colonized to the colonizer, together with the superior position of the West and the inferior status of the East (249). In his depictions, he effectively illustrates the portrayal of the non-European culture by the European culture and the representation of the Westerners by the non-Westerners.

Said's depictions about the cultural conflicts between the East and the West can also be observed in the postcolonial novels dealing with the

constant struggle between the non-Westerners and the Westerners. As regards the status of the Western nations and the non-Western countries in the postcolonial era, Said's *Orientalism* (1978) and *Culture and Imperialism* (1993) should be studied so as to see his approach to the problems of Western and non-Western individuals in the postcolonial world and to perceive the impact of cultural values on the position of people in society, as a consequence the influence of Said's background in his studies about postcolonialism would be worth taking into account. Since "Said feels invested in the place of his birth [Palestine], stressing his commitment and responsibility to it [...]" (Fjellestad 208), he cannot leave his Eastern background behind. However, the dilemma of Said because of his Arabic origin and his experiences in the US can be considered to be effective in his focus on the problematic position of those belonging to two different cultures. Said's comment on his own personal identity in his *Out of Place: A Memoir* (1999), proves that he himself suffered from the contradiction between his Eastern origin and his Western experience:

[...] it took me about fifty years to become accustomed to, or more exactly to feel less uncomfortable with, 'Edward', a foolishly English name yoked to the unmistakably Arabic family name 'Said'. True, 'Edward' was for the Prince of Wales who cut so fine a figure in 1935, the year of my birth, and 'Said' was the name of various uncles and cousins. But the rationale of my name broke down when I discovered no grandparents called 'Said', and when I tried to connect my fancy English name with its Arabic partner. For years, and depending on the exact circumstances, I would rush past 'Edward' and emphasise 'Said'; or do the reverse, or connect the two to each other so quickly that neither would be clear. The one thing I could not tolerate, but very often would have to endure, was the disbelieving, and hence undermining, reaction: Edward? Said? (3-4)

It is obvious that Said was torn between his original personal identity and his Western characteristics, as a consequence of which he was not sure whether he should introduce himself as an Eastern or Western man, so underlining his efforts not to reveal his name and surname together or to express both so quickly that nobody could perceive the inconsistency about his identity, he stressed the impossibility to combine his Eastern surname 'Said' with his Western name 'Edward.' Since he had hesitations about the reaction of people to the incompatibility between his name and surname, it took him fifty years to become accustomed not to feel ashamed of himself. Analyzing the reasons of Said's worries about his identity, it can be asserted that he was aware of the differences between the East and the West in terms of social and cultural values and he knew that it would not be easy for the non-Western people to be in harmony with the Western notions, therefore in his works, especially in *Orientalism*, he highlighted the difficulty to belong to two different cultures, to struggle with the Western discourse and to adapt to new cultural norms, so indirectly voiced the hardships he encountered due to his origins. As Lary also indicates, "Said wanted to show, by using negative examples of biased and culture-bound work on the Orient, how to deepen and enrich peoples' understandings of each other" (14). In other words, Said aimed at stressing the importance of respect, mutual understanding and empathy between different cultures. Hence, he dealt with the representation of the colonial and the postcolonial identity in social life and in literature by analyzing the attitudes of contradicting groups to each other. In this respect, Said, observing the multiplicity of cultures and traditions in the postcolonial age, commented on the inconsistencies among different cultures in his *Culture and Imperialism*:

As the twentieth century moves to a close, there has been a gathering awareness nearly everywhere of the lines between cultures, the divisions and differences that not only allow us to discriminate one culture from another, but also enable us to see

the extent to which cultures are humanly made structures of both authority and participation, benevolent in what they include, incorporate, and validate, less benevolent in what they exclude and demote. (15)

As can be seen, indicating that the divisions and differences emerging as a result of multiculturalism result both in harmony and disharmony, Said highlights the possible outcomes that may come to the fore when different cultures come together. Those isolated from the modern way of life, excluded from the social opportunities of life due to their restricted environment, have been accustomed to feeling as the 'other' in terms of their cultural and social positions since colonialism. Thus, the power struggles between people in the colonial era could also be noticed within the cultural values between the East or non-Westerners and the West in the postcolonial age. Having this point in mind, Said's *Orientalism* should be studied to perceive the roots of the divisions between the Non-Western countries and the Occident. Analyzing the depiction of 'Orientalism' in Said's work *Orientalism*, it is observed that the term:

[...] is rather a *distribution* of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts; it is an *elaboration* not only of a basic geographical distinction (the world is made up of two unequal halves, Orient and Occident) but also of a whole series of "interests" *which*, by such means as scholarly discovery, philological reconstruction, psychological analysis, landscape and sociological description, it not only creates but also maintains; it is, rather than express, a certain *will* or *intention* to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world; it is, above all, a discourse that is by no means in direct, corresponding relationship with political power in the raw,

but rather is produced and exists in an uneven exchange with various kinds of power. (13)

Said stresses that the awareness about the term 'Orientalism' could be realized in many fields of life such as aesthetics, academics, economics, sociology, history, philology; thus the differences between the 'non-Westerners' and the 'Occident' come into view in these various fields as a consequence of the power relations in society. With the appearance of Orientalism, the stereotyped definitions about different cultures have been, in some cases, taken under control; as a result, this understanding enabled people to adopt and to be familiar with new or alternative forms of cultures. In this respect, he is against the Western cliché, which asserts that the West is superior to the non-Western nations, so he supports the equality between these groups in a multicultural society. Accordingly, Said's study about Orientalism can be related to his own background; as a man torn between Arabic origin and Western way of life, he himself expresses his own distress about his multiple identity in his memoir:

The travails of bearing such a name were compounded by an equally unsettling quandary when it came to language. I have never known what language I spoke first, Arabic or English, or which one was mine beyond any doubt. What I do know, however, is that the two have always been together in my life, one resonating in the other, sometimes ironically, sometimes nostalgically, or, more often, one correcting and commenting on the other. Each can seem like my absolutely first language, but neither is. (*Out of Place: A Memoir* 4)

It is explicit that Said himself experienced a crisis of personal identity, since originally he was Arabic, but due to his father's US citizenship and their interaction with the Western life, he was familiar not only with the Arabic language but also the English. Nevertheless, he was in a dilemma about his

position in society, because he was not sure whether he belonged to the Non-Western continent or to the Occident. For this reason, he points out that both Arabic and English language can be considered to be his first language or neither of them belongs to him, consequently his problem was not only associated with his name but also his language. In this manner, his effective illustration of those suffering from an 'inner exile' experience can be associated with his own anguish due to his struggle between the two cultures, which had a considerable impact upon his approach to life and to people like himself. In "An Interview with Edward Said," he states that:

They [Oriental societies] can provide a critical perspective on the metropolitan culture, from the standpoint of another _/ perhaps embattled or distant _/ culture. Also, there's a job of political engagement, in the contest involving relationships between the centre and the peripheries. In that, one has to be part of the society in which one lives, although as an exile or an expatriate or even just a visitor. (Howe 62)

Said pays special attention to the discrepancies between the culture of the West and the Others, illustrates the gap between the 'metropolitan culture' and the culture of the 'other.' In other words, he asserts that the differences between the 'centre' and the 'peripheries' can effectively be explored by a 'hybrid,' who can combine his own non-Western culture with the Western norms, so Said defines 'Orientalism' as:

a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience. The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. (2)

While the Orient or the other non-Western nations considered themselves to be the other due to their different social and cultural aspects within their structure, they were also under the influence of the Western traditions in the colonial period through their interaction with the Western people. According to Said, the West should not ignore the capabilities and the skills of the non-Westerners, thus the non-Westerners should not be defined as the 'other,' because the existence of the non-Europeans gives the Europeans to define their superior position. Moreover, evaluating Said's 'Orientalism,' it is noticeable that the Orient, as the former colony of the Occident, served for the well being of the West and submitted to the commands of the Western society; as a consequence of this encounter, not only the multiplicity of cultures emerged, but also the image of the 'other' appeared for the non-Western people. Thus, the close interaction between the Orient and the Occident also led to a separation between these groups. Both of the sides had a social, political and cultural struggle with one another as Said states:

In addition, the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet none of this Orient is merely imaginative. The Orient is an integral part of European *material* civilization and culture. Orientalism expresses and represents that part culturally and even ideologically as a mode of discourse with supporting institutions, vocabulary, scholarship, imagery, doctrines [...].
(*Orientalism 2*)

It is clearly observed that the close link between the East and the West gives the latter the opportunity to prove its power, identity and distinctive characteristics, so even though the Orient seems not to be a part of Europe, in fact without the cultural, colonial, political and social identity of the East, the Occident could not define its exclusivity and establish its distinctive values, since the relationship between the European civilization and the

Orient has characterized the colonial and ideological position of the West in the world. In Said's words, the West has been dealing with the Eastern way of life for a long time so as to analyze the differences between their own culture and the notions of the Others, to determine the discrepancies in terms of cultural and social aspects. Thus Said indicates that the close link between the East and the West could only be recognized by examining both of the cultures deeply, so what he says in *Power, Politics and Culture* (2001), should be stressed : "I began to study the 'Orient' or what I call the Orientalizations of the Orient" (25), in other words he means that it was the cultural clash between the two parts that 'orientalized' the East or the non-Westerners and established a classification between the two cultures. In the same work he also adds that "[t]his led me to a study not only of Orientalist philology, but also of history, geography, religion, indeed all those branches of Western knowledge whose principal concern is the Orient" (25). This proves that without studying the Western history and culture, one cannot have an objective and a critical perspective about the Orient, as a consequence even if the focus of Said was on the Orient, he analyzed the Western philosophy as well in order to see the typical characteristics of the West and to understand the reasons behind the cultural conflicts between these cultures.

When the concern of the Occident about the Orient is taken into account, it is worth emphasizing the impact of the colonial and imperial practices upon the former colonies of the West, since the products and the lands belonging to the non-Westerners, were regarded by the West as appropriate sources of wealth and progress, as Said also suggests:

Imperialism was the theory, colonialism the practice of changing the uselessly unoccupied territories of the world into useful new versions of the European metropolitan society. Everything in those territories that suggested waste, disorder, uncultured

resources, was to be converted into productivity, order, taxable, potentially developed wealth. (*The Edward Said Reader* 135)

It is clear that the West made use of the territories and resources of the East together with its inhabitants, accordingly Said also analyzed the link between the East and the West during the colonial and the postcolonial period, so the relationship between the colonized and the colonizer, observed between the East and the West from the beginning of the colonial age, can also be recognized in the postcolonial era in a different dimension when they once more came together after the immigration of the non-Westerners to the West. Taking postcolonial ideology into consideration, one should deal with Said's understanding of 'Orientalism,' which is defined by the author himself, in his *Orientalism*, as follows:

Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the Orient" and (most of the time) "the Occident." Thus a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrators, have accepted the basic distinction between East and West as the starting point for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, "mind," destiny, and so on. (3)

Said describes Orientalism as a distinction between the non-Western nations and the Occident, which has been studied by those in the field of literature, philosophy, and administration. Moreover, in literary works and political documents, one can observe the discussions about the struggle between the East and the West. In these accounts, particularly the emphasis is on the non-Western individuals, their traditions, and their perspective to life. It is clear that the Orient has been, for a long time, one of the most

interesting topics for the authors, who dealt with postcolonial theory and literature; therefore Said, as an author and theorist in the postcolonial field, also centred on the customs, beliefs of the Eastern or on-European societies and on their struggles to become a part of the Western culture. Furthermore, as he experienced both non-Western and Occidental culture due to his Palestinian and American background, he was primarily interested in the position of the hybrid people trying to adopt the habits of different cultures, so he voices his concern about this topic in *Power, Politics and Culture* as well: “In the case of Orientalism I was speaking of an economy whereby the manipulation and control of colonies could be sustained [...]” (41), therefore Said highlights that ‘Orientalism’ begins with the colonizers’ control over the colonized in the colonial period, which caused the non-Westerners to become submissive and to feel inferior. In this respect, the Westerners were regarded as superior and the non-Westerners were defined as inferior. Showing the distinction between these two parts, Said tries to eliminate the gap between the non-Europeans and the Europeans. Nevertheless, even if they came together in the postcolonial period after the immigration process, there was still distinction between them; as the Western power was taken for granted since colonialism, the non-Westerners felt themselves insufficient as the ‘other in the postcolonial era as well. Through their interaction, a cultural struggle appeared and it continued in the postcolonial societies. In this respect, Said’s emphasis on postcolonialism and ‘Orientalism’ can be associated with Buchi Emecheta’s focus on the identity problems of the immigrants in the postcolonial period.

When Emecheta and Said come together in the light of postcolonial discourse, it is obvious that both of them experienced cultural and racial problems because of the duality of their identities. Similarly, in Emecheta’s two novels mentioned before, one can also see characters suffering from their hybrid identities and orientation problems. In this sense, in Chapter I and II, the social condition of the African immigrants, their racial and cultural adaptation problems in the postcolonial English society will be explored by

means of Emecheta's *In the Ditch*. Within the analysis of the African experience in London, the clash between the African and the English culture will be revealed. The identity problems of the African will be demonstrated in the light of postcolonial discourse. The focus will be on Emecheta's and Said's comments on the cultural conflicts between the Westerners and the non-Westerners.

In Chapter III and IV, *Second Class Citizen* will be analyzed by portraying the panorama of Africa, the traditions of the African and by revealing the reasons behind the immigration of the African to England. Dealing with the oppression African women undergo due to their cultural principles, the willingness of these females to immigrate to the West will also be questioned. Furthermore, the life of the African in the West after immigration, together with their efforts to become a part of the Western culture, their feelings of otherness, as well as their cultural and psychological problems as a result of their intermixed personalities, will be problematized in the light of Said's exploration of the cultural differences between the Western and the Non-Western people.

In the Conclusion part, it will be highlighted that both Emecheta and Said illustrate the cultural relations between the Western, European people and the Others, those not belonging to the Occident, in the postcolonial era, in order to focus on the differences between these two parts in terms of their cultural values, living conditions, educational background, and their social position in society. As a result, what will be concluded is that culture plays a very important role in the construction of identity, including the discrepancies between the Non-Westerners and the Westerners, in terms of their traditions, perspective to life and social habits. In the novels of Emecheta, mentioned before, it will be explained that the African in the postcolonial English society encountered identity problems as a result of cultural integration problems, multiculturalism and otherness.

To conclude, in this thesis, Edward Said's postcolonial understanding, his theory of 'Orientalism' and his portrayal of the cultural contradictions between the West and the non-Western nations will be adapted into Buchi Emecheta's novels, *In the Ditch* and *Second Class Citizen*. Thus, the novels mentioned will be explored in the light of Said's postcolonial perspective together with an emphasis on the conflicts between the people from the English culture and those from the African nation through the process of immigration in the postcolonial era.

CHAPTER I

EXPLORATION OF THE AFRICAN IMMIGRANTS' RACIAL PROBLEMS IN EMECHETA'S *IN THE DITCH* IN THE LIGHT OF SAID'S POSTCOLONIAL APPROACH

This chapter explores the racial problems and the social position of the African in the postcolonial England. While discussing the reconstruction of the African identity in the postcolonial epoch, the impact of the cultural encounter between the African and the Western society in the colonial and postcolonial periods upon the reestablishment of social roles and racial identity will be analyzed. The process of adaptation and rebuilding a new life in a new environment will be questioned in the light of the racial questions in Buchi Emecheta's work *In the Ditch*. Examining the position of the African immigrants in the novel, Edward Said's postcolonial discourse will also be highlighted.

Analyzing Emecheta's hybrid identity and her consciousness about racial problems, it is clear that her own background also influenced her adaptation into the social change she went through in London. The racial problems of Adah and her friends in *In the Ditch* were also encountered by Emecheta herself. For example, her racial distress in England while trying to find a proper house in London and her doubts and confusion about the approach of the English can be seen along these lines:

I watched helplessly as the little confidence he had in himself slipped away as we faced rejection after rejection. No respectable landlord wanted a black family. We realized that however well educated we were, our colour which we had hitherto regarded as natural was repulsive to others and posed a great problem. (*Head Above Water* 32)

It is obvious that the novelist believed that the respectable landlords in England rejected her due to her race and defined her as the 'other.' In fact, the Western discourse about the superior position of the white, which was exercised in the colonial period by the Westerners, causes her to feel in that manner. Moreover, her isolating herself from the new social environment due to her racial difference also leads her to feel as the 'other.' Thus, some problems, which can be experienced by anyone while searching for a proper house, were emotionally interpreted by the author because of her colonial past, so she claims that despite her capabilities, she was defined as the 'other' because of the colour of her skin. Therefore, Emecheta thinks that her identity as an African immigrant hindered her in her quest for finding accommodation. In this sense, it is obvious that Emecheta's racial disorientation, her inability to adapt to the new social structure because of her ethnic origin, also made her suspicious in her early years in London.

Observing such similar problems of the immigrants in the West in Emecheta's *In the Ditch*, it is seen that the novelist depicts her own condition as an immigrant in England through the experiences of the African characters. For example, one of the neighbours of Adah says to her, 'Look, I don't mind your colour!'(28) when he understands that she has some hesitations about her hybrid identity and her ethnic background in England. However, Adah misinterprets her neighbour as can be seen in the quote from the novel:

Adah jumped. Colour, what colour was he talking about; she had never seen Mr Small before: what colour was he referring to? Well, human nature being what it is. Adah looked at the colour of the back of her hand, well yes. Mr Small did not mind the colour brown, now what next? [...]. He had put Adah in her place. (28)

It is apparent that Adah gets a wrong impression about the remarks of the man and criticizes her neighbour's referring to her colour; even her neighbour's saying that he does not mind her colour, is enough to make her angry and disturbed. Her misapprehending such an expression shows that she cannot overcome the cultural integration problem, together with her former colonial identity. Consequently what is striking is that Emecheta puts emphasis on the condition of those suffering from 'diasporic' experience, particularly "[f]rom *Second Class Citizen* and *In the Ditch* to the diaspora informational area texts [...], active fighting-back strategy is in place" (Nwankwo 202). Adah, in *In the Ditch*, is in a 'fighting-back strategy' as a result of the diversity of different cultural identities; as depicted in the novel, the immigrants and the English are united in the postcolonial era and it results in plurality of cultural notions. Therefore, the situation in the novel is an effective example of Said's postcolonial philosophy and can be identified as a reflection of the conflict between the non-Europeans and the Europeans, as Said utters in *Orientalism*:

I use the notion of strategy simply to identify the problem every writer on the Orient has faced: how to get hold of it, how to approach it, how not to be defeated or overwhelmed by its sublimity, its scope, its awful dimensions. (20)

Said, as an Eastern man who had a Western experience, indicated the difficulty for the hybrid people, for the non-Westerners to struggle with the cultural wound, to deal with the ways to eliminate the racial inequality, the cultural disintegration and to dwell on each detail about cultural differentiation. Thus, it can be asserted that authors like Emecheta, questioning the cultural clash between European and non-European individuals, aim at solving the orientation problems of the immigrants in the West. Emecheta creates her character Adah with the purpose of revealing the postcolonial identity of the African, who felt racially distressed as a

consequence of the 'duality of their identities.' Like Adah, her creator Emecheta, having come to England, also went through a similar confusion while trying to find a job and felt as an 'alien,' as a 'racially othered' person as seen in the quote below:

Whatever happened, I told myself, this was a job that was going to be based on race. It was all very well being told that the greatest agent of mobility is education. What then occurs in a society which is multi-racial, and you happen to belong to the minority, the hated and scapegoatable group? (*Head Above Water* 131)

She got the wrong idea that no matter how educated or successful she was, it would not be easy for her to be accepted by the Westerners in London; she thought that her race would play a very important part in her position in the West. The immigrants like Emecheta, due to their identity crisis because of their race, felt as the 'minority' and the 'scapegoat' when they first arrived in the country. This shows that migration influenced the personality of the immigrants and reshaped their identities, so it is evident that "[...] migration policy [...] serves to define nationality, citizenship and acceptable cultural characteristics of society, that is, who belongs to the community" (Klotz 833). In this sense, in *In the Ditch*, although the Londoners do not directly indicate that they are more noble or intelligent than the immigrants, due to the outcomes of colonialism and imperialism and as a result of the immigration process and the reacquisition of new cultural concepts, the non-European characters feel out of place and become suspicious about the Westerners. As a consequence those like Adah in the postcolonial West, though trying to adjust to the culture of the host nation, faced adaptation problems, which led them to have a wrong impression and a suspicious approach about their status in the West. Emecheta's protagonist's undergoing such a kind of cultural trauma can be correlated

with Said's remarks about the relationship between the European and the non-European countries. In this aspect, Mazrui states the contribution of Said to postcolonial studies as follows:

Edward W. Said has been described as one of the founders of postcolonial studies. But the claim that Said is a postcolonial innovator should not be interpreted to mean that his work does not examine European *colonialism* in Asia, Africa, and elsewhere. On the contrary, much of the focus in both *Orientalism* (1979) and *Culture and Imperialism* (1993) is on the classical era of European imperialism, and about literary interpretations of the colonized peoples [...]. (68)

Said's concept of 'Orientalism' includes not only the analysis of the position of the Middle East and its encounter with the West, but also a study about the cultural clash between the West and the Asian, African and any other non-European state since the colonial age. As expressed in the extract, in *Orientalism* and *Culture and Imperialism*, Said explores the relationship between the colonizer and the colonized in the colonial period, discusses the roles of both in the postcolonial epoch and criticizes the inequality between these sides by mentioning the necessity to eliminate the superior position of the Western states since the colonial period. Said underlines the importance of observation, experience and a deep study about the Orient or the non-Western cultures to grasp the cultural differences between the non-European and the European societies and the outcomes of these discrepancies upon their interaction after the decolonization age. He points out that writers can illustrate the gap between the two sides in an effective manner provided that they devote their time and energy to identifying the distinctive characteristics of both, which harshly separate them as he says as follows:

[A writer] who writes about the Orient must locate himself vis-à-vis the Orient; translated into his text, this location includes the kind of narrative voice he adopts, the type of structure he builds, the kinds of images, themes, motifs that circulate in his text—all of which add up to deliberate ways of addressing the reader, containing the Orient, and finally, representing it or speaking in its behalf. (*Orientalism* 20)

Through the words of Said, one can infer that authors determined to write about the non-Western nations should devote their time to identifying the distinctive aspects of these societies, the people living there, their tendencies and problems, therefore only those who locate themselves 'face-to-face' to the non-Western countries can achieve representing it clearly by uttering the atmosphere dominating the environment. In this outlook, Emecheta also dedicates herself to reflecting the confusion the African experienced due to their identity. Emecheta, in *Head Above Water*, gives an example to show the fears of the black hybrids about the risk of unfamiliarity with another culture by referring to one of her immigrant colleagues in London whom she met when she first began to work in the West:

Bulie was to be the Senior Worker. He had arrived four weeks before I. You see, in his country, the blacks were still second-class citizens, and the only first-class citizens he had known all his life were whites. This made it impossible for him to rely on his own judgement. He had to consult a white person before he made any move at all. (142)

Why her friend decided to immigrate to London and work there was related to his wish to expand his horizon and receive education, which was impossible in his own country due to the insufficient social and economic

conditions. As a result of the dissatisfying educational system in Africa, he felt that the black were doomed to be 'second class citizens' in their own countries. His defining the white or the Western people as 'first class citizens' was about the importance they paid to education, production, progress and also about the Western discourse established in the colonial age. Thus, he was in the West to be involved in the progressive process of education and to improve his skills in the light of Western culture. His asking the English at work to go over the mistakes in his tasks or to guide him to complete a good work can be correlated with his eagerness to benefit from the knowledge and capabilities of the English to undergo a process of self-improvement. Nevertheless, it also shows that he regards himself as inferior as well. Likewise, Newberg also puts emphasis on Said's stress about the social and racial opposition between the non-Westerners and the Westerners:

Said uses the term *dualism* to refer to the polar distinctions ("us" vs. "them") made between the West and the East [...]. This image contrasts the "static" qualities of the East (strange, uncivilized, cruel, and exotic) with the "progressive" qualities of the West (dynamic, progressive, enlightened, and humanitarian). (196)

The polarization between the Orient (the non-Europeans) and the Occident (the Europeans) due to racial differences Said refers to, can only be achieved through social intercourse; the gap between the two parts can be eliminated when they share their lives with each other and become familiar with one another's cultural values. Thus, the colonial Western ideology, which asserted that the West was more 'dynamic,' 'progressive,' 'enlightened,' and 'humanitarian' than the non-Western nations, can be eliminated. After the decolonization of many non-Western colonies, it is observed that they moved to the countries of the former colonizers, the Western people to become a part of the Western culture, the symbol of

enlightenment and progress. On the other hand, the isolation of the non-Western people from the modern life in their confined environment in their own countries, explains that these people in the postcolonial Western nations felt 'alienation, estrangement, and otherness,' like Adah and the other African in Emecheta's novel, In this aspect, postcolonial studies also centre on 'shapes and misshapes' of postcolonial identity as argued as follows:

Postcolonial studies turns the power problematics of decolonisation, rationality and development topsy. It suggests that the colonies and postcolonies have influenced and penetrated the West, that rationality appears in many forms and misshape. (Sylvester 712)

The issue discussed above is also reinforced by Said, who questions the impact of decolonization upon the new identity of the former colonies and problematizes the identity problems of these former colonies in the postcolonial period in the countries of the former colonizers. The racial distance between the former colonies and the Western states since the colonial age, brought about the inevitability of communicational problems between the two opposing groups also in the postcolonial time. Especially the emotional reactions of these non-Western citizens to their new environment in the West led to these immigrants' doubtful reaction about the Western individuals as stated in the novel as well: "People in Adah's position are usually on the defensive all the time. Even when shown kindness or politeness, they usually don't know what to do with it. Instead they grow suspicious and remote" (36). It is clear that those immigrating to the West in the novel are not accustomed to the new place, which is unfamiliar for them. They begin to feel depressed and psychologically unhealthy because of their disorientation in the new living style and because of their former status as the 'colonized.' Thus, even if they are treated in a kind manner and experience

friendly approach, they become 'suspicious' and 'remote;' when they meet a Westerner who is friendly, they have hesitations to believe in the sincerity of those people. Likewise, having a doubtful approach towards the Western people, 'the former colonizer', when faced a cultural inconsistency, she voices her feelings along these lines: "Blast these illustrators! Who told them the Devil was black? Who told them that angels are always white? Has it never occurred to them that there might be a black angel and a white devil?" (In the Ditch 15). Adah believes that she is exposed to a cultural confrontation because of her African heritage, due to the colour of her skin and thinks that she is considered to be the 'other' as she is a 'black' individual. As a consequence of her racial and cultural integration trauma, she begins to become suspicious about the English and questions her African identity.

It is doubtless that Emecheta mirrors the social problems that arise as a result of the discrepancies between the non-Western and the Western cultural values. Thus, Said's emphasis on the gap between these societies due to their differences in terms of their race and social position, is also closely linked with the differences in terms of social and economic position of these groups. In other words, as Said, in *Orientalism*, states: "The other feature of Oriental-European relations was that Europe was always in a position of strength" (40) as a consequence of its powerful and progressive state as the 'colonizer' in the colonial period. Similarly, in Emecheta's *In the Ditch*, Adah, having an inferiority complex due to her race and hybridity, feeling alienated and isolated in England, turns out to be a hopeless and frustrated woman and is fed up with pretending to be a Western woman. Therefore Adah, feeling exhausted due to her feeling as a 'second-class,' person, expresses the confusion and the distress she undergoes as seen in the quote:

What was God's purpose in creating people like her, she thought. To be born just to keep tasting bitterness and sorrow and simply watch other humans getting all the goodies. All she had ever known in all her life was sorrow, anxiety and endless bitterness. (35)

What is emphasized in the extract is that those like Adah coming from Africa and from other non-Western countries feel that they have no chance to feel happiness, peace or joy due to their racial origin, so it is stated that while there are innumerable social and political opportunities in the West, the immigrants hesitate to take advantage of these facilities because of their anxiety problems and due to the fear of racism. In the same manner, Adah in the novel is also depicted to doom herself to undergo nothing but sorrow, anxiety and bitterness. Seeing the difficulty to come to terms with the Western culture in London, Adah questions the meaning of her own existence in life and concludes that her existence as a black does not make any sense because of her African ethnicity, so in the postcolonial era the racial problems caused the ones having moved from the non-Western states to the West to face problems of identity. Not only in her novels, but also in her autobiography, Emecheta also refers to her daughter's problem with her race and hybrid identity, which leads her to experience cultural otherness:

My daughter came home from school one afternoon and started to cry. "We will have to go home soon," she sobbed, "and I will miss my friends Belinda, Michelle and Sacha and the rest of them ..."

"Which home are you crying about? You're home, silly," Ik returned.

"No, home to Africa." [...]

(*Head Above Water* 115)

Emecheta's daughter, being torn between her African origin and English customs, suffers from an identity problem and feels homeless in the West as a black individual. She does not know whether she should introduce herself as an African or as an English in England and she cannot decide whether her home is Africa or England. As a result, like Emecheta herself, her character Adah, also tries to overcome her own prejudice about her position in the West as Eko also indicates: "Despite adverse circumstances, Emecheta's protagonists grow and mature, straining against excessive restrictions, trying to express their inner selves and repeatedly meeting with intransigent regulations" (216). In the works of the author, most of the protagonists have been transformed into matured and experienced people, who have learnt how to cope with their identity problems. In this angle, Emecheta sheds light on the inner conflict of the African, who lost the idea of belonging to somewhere. As they left their homelands, they expected to become a part of the Western culture, nevertheless once realized the remarkable differences between themselves and the Westerners in terms of their traditions, they understood that no matter how warm the welcome was in the West, they could not forget their colonial past and avoid the feeling of 'otherness.'

Adah represents all of the African who escaped from their homelands to the West for the sake of better opportunities. The contradiction here is that on the one side the West was the symbol of enlightenment and development in the eyes of the non-Westerners, on the other side, in the postcolonial epoch, it was not easy for the non-Westerners to be a part of the Western culture because of their racial problems. For this reason, Emecheta reveals that the problems of the immigrants in the West, in the postcolonial age, increased due to the identity problems of these individuals. The focus, in the novels of the Black in Britain, is on the socio-political problems, consequently "Black British novels are frequently characterized by the search for realistic

representations of black experience, leaving little to explore for scholars interested in formal innovation” (Sommer 243). These novelists like Emecheta, while illustrating their problems with their own condition in their homelands, also dwell on their problems in the West in terms of their identities, as a result the content of these novels is rich in terms of the portrayals about the racial and cultural distress of the black immigrants.

Likewise, according to Said’s theory of ‘Orientalism,’ the problems of these immigrants in the Occident occurred due to the social, economic and political clash between the former colonized and the colonizer. As Said indicates in *Orientalism*, “[...] the essential relationship, on political, cultural [...] grounds, was seen—in the West, which is what concerns us here—to be one between a strong and a weak partner” (40). In this respect, the Westerners, due to their education, technological, scientific and academic developments, are considered to be the ‘strong partner’ while the Others are the ‘weak’ one due to lack of education, social opportunities and improvements. It is for this reason Adah suffers so much; her feeling as the ‘other’ in London shows that no matter how much the non-Westerners yearn for becoming a part of the West, they cannot escape from their colonial and racial experiences. It is apparent that Adah, as an African in England, alone with her children without a proper job in the beginning, feels exhausted. Her inner conflict that arises because of being torn between her African identity, her being a ‘coloured woman,’ and her existence in the West, is voiced along these lines:

She a coloured woman with five kids and no husband, no job, and no future, just like most of her neighbours – shiftless, rootless, with no rightful claim to anything. Just cut off ... none of them knew the beginning of their existence, the reason for their hand-to-mouth existence, or the result or future of that

existence. All would stay in the ditch until somebody pulled them out or they sank under. (42)

As indicated above, Adah, a black immigrant with her five children, with no husband, no proper job, feels 'shiftless', 'rootless', 'cut off'; since she has left her homeland, she does not feel at home. Since her cultural habits in Africa turn out to be weird in the Western society, she does not feel belonging to the Western way of life, either. She thinks that the existence of the black in London does not have any importance in the eyes of the English as she feels inferior. Nevertheless, as Ogunyemi states, "Adah, Emecheta's alter ego in these novels, [*In the Ditch, Second Class Citizen*] is rebellious" (66). In other words, like Emecheta, Adah is also rebellious in order to eliminate the restrictions in Africa, to be accepted and respected in the West and to integrate with the Western culture. Not only Adah but also her neighbours from Africa face similar problems, which reflects the two sides of the same coin; while the immigrants have the opportunity to enlarge their vision and to broaden their minds with the opportunities in England, they cannot avoid hybridity and racial otherness, and this fact portrays the panorama of the two dimensions about the immigrants' problems. In this aspect, the formation of knowledge about the non-Western and the Western identities was determined in accordance with the former identities of the colonized and the colonizer in the colonial period. Similarly, as Rizvi and Lingard point out, "[i]ssues of representation [...], the colonial formations of knowledge, and the institutions of imperialism were, for example, central in the vast collection of his [Said's] literary and popular writings" (294). It reveals that Said sheds light on the creation of the Western and the non-Western identities, which was based on the colonial and the imperial experiences, underlining that the efficiency and power of the European countries and their expansion during the colonial period should be taken into consideration as he indicates:

Yet Orientalism reinforced, and was reinforced by, the certain knowledge that Europe or the West literally commanded the vastly greater part of the earth's surface. The period of immense advance in the institutions and content of Orientalism coincides exactly with the period of unparalleled European expansion [...]. (*Orientalism* 41)

The appearance of 'Orientalism,' the spread of the Western power can be correlated with the rise of the European or Western progress and efficiency in the colonial era, which contributed to the powerful position of the West. In other words, the roots of the social interaction between the Western and the non-Western societies, were established in the colonial period. Thus, Said points out that the control over the lands and the materials of the non-Western nations during the colonial age made the non-Westerners have the possibility to have a close relationship with the Westerners and to see the authority of the West. As a result they began to appreciate the Western people and their culture and they were under the impact of the superior position of the West, so they immigrated to the Western countries willingly in the post-war period. In terms living style, cultural norms, behaviours, they were influenced by the Westerners and tried to adopt their way of life, nevertheless through their efforts one can recognize the inevitability of identity crisis due to their race.

A similar situation can also be seen in Emecheta's *In the Ditch*, which reflects the racial struggles of the African in the West. In the novel, it is clear that most of the immigrants move to the West for the sake of job opportunities, however they expect that they will immediately be promoted to middle and upper class jobs, which results in their disappointment (*In the Ditch* 42), so Adah is faced with so many failures during the process of job seeking, since she thinks that the centre of enlightenment, the English society, offers respectable positions to all of the immigrants in the West, therefore as pointed out in the novel, "[...] her attempts [...] had resulted in

nothing but the constant appearance of rejection slips” (44). Said’s remarks about the racial and social clash between the non-Western and the Western values, together with his emphasis on the factors determining the position of these people in society, can also be correlated with the condition of the African like Adah in Emecheta’s *In the Ditch*.

It is clear that “[t]orn between loyalties of race, culture, and sex, Emecheta writes about a world lost [...], a world destroyed and a world indestructible” (Barthelemy 559). Therefore, Emecheta’s character Adah, like Emecheta herself, becomes the symbol of African identity and represents a ‘world lost, destroyed and also indestructible’, because the inner world of the non-Westerners, after decolonization, was confused, shattered and in chaos as a result of their incompatibility with the new cultural norms in the postcolonial Western communities. In this respect, Adah in the novel appears as an in-between person, who tries to cope with her identity crisis during her period in a multicultural Western society. Within this process, the difficulty to handle the conditions of the new living style results in her becoming doubtful about the white Western people as seen in the excerpt below:

Why was it that everybody would always judge one black person by the way another black person behaved? It never occurred to people like Mrs O’Brien that the other black woman might have come from the Cape of Africa and Adah from the Horn. Or, for that matter, from Trinidad, Boston or even Liverpool or Cardiff. (58)

It must be noted that through the words of Adah, Emecheta effectively exemplifies the situation of the African immigrants, who felt ‘racially othered’ in the postcolonial English society where the former colonies struggled to come to terms with the new cultural system requiring new skills and behaviours. What should be clarified here is that as a result of their

hesitations about the new environment and new people around themselves, these immigrants began to have some doubts about the attitudes of the Westerners and started to put a distance between themselves and the Western individuals. In this manner, the reconstruction of identity is a problematic process, so it is clear that:

[...] [q]uite apart from the pervasive concern with "identity" in work on gender, sexuality, race, religion, ethnicity, nationalism, immigration, new social movements, culture, and "identity politics," even those whose work has not been concerned primarily with these topics have felt obliged to address the question of identity. (Brubaker and Cooper 4)

The question of identity is also one of the dominant topics of postcolonial literature in which those leading their lives in two different worlds are examined. Thus, the identity problems of the postcolonial immigrants show that some of them, like the character Adah in Emecheta's novel, felt as if they were in exile and began to question anything related to the native people in the host country. As they were suspicious about the actions and manners exercised by the native people in the West, they remained guarded against any action that they regarded as a threat, because they were under the effect of the Western discourse, which stated the superiority of the West. Accordingly, in the novel Adah portrays a mistrustful attitude to the English and argues that she should be defined as equal to the other immigrants coming from Trinidad, Boston, Liverpool or Cardiff to London, In other words, she has prejudice against the English and thinks that she is considered to be 'ignorant' and as the 'other' due to her race. At this point, what is straightforward is the inner conflict of those having immigrated from the non-European countries to the European ones. The reason was their struggle not

to lose their personal identity and cultural values in the postcolonial epoch, therefore it is obvious that “[Emecheta’s] her novels, taken as a whole, recreate the pre-colonial, colonial and post-independence periods of Igbo history in particular and Nigerian history in general” (Ezeigbo 160). Emecheta, revealing the colonial background of the African, in her novels focuses on the identity problems of the postcolonial African people and depicts the efforts of the African immigrants in the postcolonial West to achieve racial and cultural unity and also communicational harmony with the Western citizens.

Similarly, Said also puts emphasis on the influence of the socio-political norms in everyday life upon the construction of culture; as Treacher also reveals, “his [Said’s] concerns focused on elaborating the social and political conditions that are shot through culture and cultural texts – for Said nothing and no one is immune from the effects of social conditions” (375). Said, stressing the impossibility to escape from the effects of the social notions and the political structure in society, pays special attention to the racial and social confusion experienced by the non-European nations. At this point, he states that “Orientalist notions influenced the people who were called Orientals as well as those called Occidental, European, or Western” (*Orientalism* 42). As mentioned in the extract, Said draws attention to the destructiveness of separating the non-Europeans from the Europeans. According to Said, the solution to eliminate the gap between the two parts is to make these different cultures come closer and create occasions to bring them together. However, when they came together after the decolonization era in the postcolonial West, some racial problems were undergone by the immigrants in terms of their personal identity.

Emecheta's character Adah in *In the Ditch* also faces such racial problems of immigration because of the inconsistency between her own race and the English one, so it is evident that the newcomers to the postcolonial Western nations from the non-Western states could not escape from such feelings as estrangement, discomfort and unfamiliarity. In spite of the fact that Adah is in London to enlarge her horizon, her racial problems cause her to resist the new culture in some cases and to feel threatened by the new set of customs established by the white as noted in the novel:

She [Adah] always felt insecure, uncertain and afraid. It is [...] a double curse to be a black one in a white country, an unforgivable calamity to be a woman with five kids but without a husband. Her whole life had been like that of a perpetually unlucky gambler. (85-86)

What is of primary importance in the excerpt above that Adah's African identity in the West makes her liken herself to an 'unlucky gambler', who tries to imitate the Western habits, but in some cases she fails. Particularly her identity problem, her efforts to be accepted with her five children in the country of the white, cause her to feel 'insecure, 'uncertain', and 'afraid.' Emecheta's constant description of Adah's vulnerable condition as a result of her race, reflects the general identity problems of the black immigrants in the West. As Ryan suggests:

The female protagonists [...] of [various novels as well as] *In the Ditch* by Buchi Emecheta are caught in a contradiction: raised in a rural environment that is emotionally supportive, they suffer increasingly from intellectual deprivation and from the silencing of their intellectual aspirations. These women then move to a different cultural space, usually an urban, Westernized

environment that allows freedom and education, but in which they experience themselves as exiles. (99)

It is obvious that Emecheta's female protagonists like Adah suffer from lack of education in their homeland and feel the necessity to improve their intellectual capabilities. Since they do not have the chance to broaden themselves intellectually in their countries, they move from their homelands to the West, nonetheless the racial and cultural barriers that appear as a result of the transition from the native culture to the new one, come to the fore and make the immigrants distressed and dissatisfied, so they feel themselves in exile. In *Head Above Water*, Emecheta mentions how she also encountered similar problems and regarded herself as the 'other' due to her identity crisis when she first began to work among the English in London as follows: "They could understand a white person coming to work among them and even having a degree, but a black person, a woman, and an African – it was too much" (143). In this outlook, when the novelist was suddenly exposed to an unfamiliar culture in the country of the white Westerners, felt anxiety and confusion, as a result of which she doubted about the opinions and the approach of the Westerners in London. She thought that it would be difficult for her to be accepted as a black immigrant from Africa in the country of the English. What is significant here is that she was under the effect of the former position of the black colonized in the eyes of the white colonizer and assumed that her race would be a negative factor upon her integration with the Western people.

Similarly, in *In the Ditch*, Adah also cannot immediately integrate with the Western people and the new environment she is involved in. For example, even the dogs in the street around her flat make her angry and dissatisfied in the West as seen along these lines: "[T]he dogs continued to leave their droppings outside her door, sometimes bringing their friends from the Prince of Wales Road [...]" so she says, "[v]ery difficult to change anything" (87-88). Since she is not a native in the West and does not feel

secure in the unfamiliar place, she feels isolated and frustrated, therefore begins to express her discomfort with the dogs, which belong to the Western society. Criticizing the dogs in London, in fact she implies her uneasiness in the new culture. What is apparent here is that the black immigrants in the postcolonial Western societies experienced racial problems and cultural shock, which resulted in their labelling the new system as negative. Therefore, it is undeniable that “[t]he hardships and adjustment difficulties of immigrants in their receiving society have been a major subject of investigation for many decades” (Kuo and Tsai 133). Considering the same problem in Emecheta’s work, it becomes visible that the cultural heritage played a very important role in the postcolonial non-European individuals’ struggles with their orientation problems in the new culture of the host countries.

Like her character, Emecheta herself also went through a similar situation as she indicates in her autobiography: “Then we reached the stage where my doors were sprayed and rude things written on them. If one dared complain to the parents, one would be told that they were only kids” (*Head Above Water* 47). When Emecheta first went to England, her doors were sprayed by some children. She thinks that as she was a black immigrant from Africa, she was not appreciated by the Western people. Even children’s improper behaviours due to their inability to think logically were enough for her to stress her disapproval of the new culture and the people of that culture. This shows that in her early years, Emecheta struggled with identity problems.

In this manner, Said’s concentration on the gap between the non-Western and the Western countries in terms of racial and cultural norms appears. As he is against separating the Orient or the non-Westerners from the Occident or from the Westerners, he means that the more they are regarded as distinct from one another, the more they suffer because of the widening break as seen in the passage from *Orientalism*:

[F]rom its earliest modern history to the present, Orientalism as a form of thought for dealing with the foreign has typically shown the altogether regrettable tendency of any knowledge based on such hard-and-fast distinctions as "East" and "West": to channel thought into a West or an East compartment. (46)

It is apparent that 'Orientalism,' which is titled by Said as a strict separation of the Orient, in other words, the non-Western nations, from the Occident, the Western states, is regarded by him as destructive, because it may cause a harsh distinction between the former and the latter societies. Since such a kind of severe division makes it difficult to achieve harmony between the Western and the non-Western values. In Said's words, rather than asserting the impossibility to unite different cultures with one another and to bring about multiculturalism, one should believe that despite the racial and cultural complexities between the European and the non-European countries, they can come together and share their cultures with each other. Similarly, in Emecheta's *In the Ditch*, the novelist brings the African and the English culture together and portrays the outcomes of racial and cultural diversity.

Reflecting the inner problems of the immigrants through the pre-migration and post-migration process, she touches upon the psychological trauma experienced by the African in the West. In the depiction of Adah, it is doubtless that Emecheta creates a challenging character who struggles with her hybridity as a black in England and with homesickness in the West. This psychological pressure is based on her emotional reaction to her new environment, which causes her to think that she will be titled as the 'other.' As Hitchcock emphasizes, "[t]here has already been much debate that many novels interpellated to represent postcolonial identity [...] to reproduce that detrimental logic of othering [...]" (324-25). In this manner, the postcolonial

identity of Adah comes to the fore as a reflection of the immigrants' feeling as the 'other' in the West due to their identity problems. In the novel, Adah's inner conflict is related to her hesitation whether she should reject her African identity, the colour of her skin so as to become a part of the Western culture in England or not. On the one side, Adah wants to be in harmony with the Western society, on the other side she does not want to reject her African origin, so she says that:

Could she be black and proud of it when she had so black?
Could she be black and proud of it when she had so little of
which to be proud except her race and her children? (90)

It should be noted that Adah represents the postcolonial identity of the black immigrants in the West and symbolizes the heterogeneous group, which struggles to become a part of the homogeneous Western one. It is, therefore, important to state that postcolonialism discusses the social, ethnic, cultural divergence between the Westerners and the non-Westerners and voices the ethnic problems of the immigrants demonstrating the background and the origins of the problems between the two groups as As Mishra and Hodge stress,

Postcolonialism has taken the idea of multiplicity of archives from the diverse struggles that make up subaltern histories, themselves a collective challenge to the homogeneity of the dominant narrative. From this it has constructed a discourse and site from which to construct the sublime object of the postcolonial subject. This is an achievement to celebrate, not to minimize or deny. (398)

What postcolonialism has changed in the archives is that it enabled the 'subaltern' groups to have a position in the Western narratives and to have a link with the homogenous Western discourse. This led to the appearance of the postcolonial subject by giving voice to the identity crisis of the non-Europeans. In this sense, Adah is also a postcolonial subject, who tries to get accustomed to the homogeneous Western society. What makes her different from the others is that she neither rejects her own African identity nor leaves the Western country. Her standing on her own feet for the sake of her children and for her own self-improvement, her struggling with her identity crisis, show that as an African woman she wants to benefit from the opportunities in the West, in other words she is ready to imitate the manners or habits of the English in order to find a position for herself in the West.

The reason behind the identity crisis of these immigrants was their suspicious mood towards the new culture and the new people around themselves, who were racially different. As a result, it makes separation inevitable in society. As Ochoa argues, [t]his oppositional thinking leads to discourse that in-corporates and perpetuates the binary oppositions of "self" versus "other," "us" versus "them," "colonizer" versus "colonized," and even "definers" versus "defined" (221); accordingly when the immigrants regarded themselves as the 'other' and the 'defined' one, they themselves created distinction, which made it difficult for them to cope with the integrity problems in the West, consequently the feelings of racial otherness and hybridity caused them to suffer as stated in the novel through the vulnerable state of Adah when she gets sick:

Adah crawled into bed, not to rest but to worry. Call that doctor into a flat in this condition! The floor had not been swept for two days. Kids' litter cluttered every corner. She was not sure the windows were all opened. Then she remembered that it was still winter. But she was sure there must be a wet bed upstairs. She

wished she had been white and middle-class for then there would have been no need to worry – the doctor would have ‘quite understood’. (102)

In the light of the extract above, it could easily be deduced that Adah is not worried about her illness, but about the reaction of the Western doctor about her flat. She thinks that if the doctor is a native English, s/he may show a negative approach towards her because of her race and due to the dirty state of her flat in disorder; and she does not know what to do about the floor that has not been swept for two days, the rubbish that the children have thrown away, lack of air and hygiene. What is ironic here is that the character has nothing to do with her health, all she is concerned about is whether she will be able to establish a good communication with the Western people or not and whether she will be able to leave a good impression as an immigrant on the English or not. As she does not want to be defined as a problematic immigrant, who has difficulties to adapt to the new culture and people in the West, she is so worried about the social relationships she will construct. Her suspicious attitude is associated with her racial problem, which leads her to approach the Western people with hesitation, therefore it is no doubt that the process of immigration in the postcolonial period brought about the immigrants’ “spiritual confusion, psychic wounding [...]” (Houston et al 1047) resulting from their attempts to reconstruct a new social and cultural identity. In this respect, Adah in *the* extract expresses that she would like to be in the shoes of a middle class white woman, which shows her admiration for the Western people. Thus Emecheta’s emphasis on Adah’s yearning to overcome her disorientation problem and to look like a native English person can be related with Said’s portrayal of the identity problems of the hybrid people.

With reference to Said's viewpoints about the conflict between the Western and the non-Western nations, it can be recognized that Said is against the labels in society which splits one culture from the other one. Besides showing the racial differences between the two sides, he draws attention to the importance of multiculturalism to solve the conflicts between the two sides. In this angle, Emecheta's Adah becomes the social voice of the African immigrants in the postcolonial England, who wanted to belong to the new culture but encountered identity crisis through this process, as can be seen in the quotation:

'Yes,' thought Adah, 'these things do happen. Why do certain people feel it right to put labels on others? A brown person is labelled 'black'. A poor family is labelled 'problem'. [...]. (115)

It would not be wrong to claim that Adah feels as if she is othered in the West due to her race. In fact, rather than the Westerners, she herself puts labels about her own personal identity, because she is under the impact of the colonial past, which affirms the superior position of the West. When she regards the Westerners as socially and racially so different from the non-Westerners, she cannot overcome her orientation problem in the West. Although her colour is not an obstacle for her to immigrate to London, to work there and to provide her children with educational facilities, she cannot escape from the 'Orientalist' understanding established in the colonial era by the Westerners. She thinks that the immigrants are considered to be problematic due to their racial difference, so she is under the influence of a dilemma about her new home. Thus, it is obvious that "migrants and their hosts face daily dilemmas regarding appropriate allegiances and the gradual erosion of what they have known as socially constructed 'homes'" (Modarres 1). As she carries her knowledge, experiences and cultural principles from Africa to England, from her 'socially constructed home' to the West, she is confused and begins to get suspicious about the thoughts of the Western

people in London. This example proves the unavoidability of identity crisis because of race for the non-Europeans in the postcolonial Western nations. In this regard, Said's *Orientalism* can be linked with Emecheta's depiction of the immigrants' life among the Westerners. Analyzing the struggles between the Occident and the Others, Said makes it clear that:

Those experiences were part of a much wider European or Western relationship with the Orient, but what seems to have influenced Orientalism most was a fairly constant sense of confrontation felt by Westerners dealing with the East. (*Orientalism* 201)

It is obvious that the Westerners dealing with the Orient or the non-Western countries' culture faced some hardships through their analysis. Some critics argued that people dwelling on the Orient or the non-European culture claim the impossibility to bring the Western norms and the non-Western ones together. Yet, despite the confrontation between the West and those from the non-Western nations in terms of race and social identity, the critics studying the Orient, in other words, the culture of the non-European states, identify the differences between the Western and the non-Western notions in order to find the means to unite them and enable multiculturalism. In this sense, the impact of ethnic differences upon the relationship between the two opposing groups can also be observed in Emecheta's *In the Ditch*. Emecheta, paying special attention to the inconsistency between the African values and the Western norms, introduces the adaptation problems undergone by those coming from Africa to the West and goes one step further by creating Adah in her novel, *In the Ditch*. That is why postcolonial immigrants defined themselves as 'problem families' as clarified by Adah in *In the Ditch*:

Adah made another attempt to define what a problem family was. 'We are not all problem families, you know. A family is a problem one if, firstly, you're a coloured family sandwiched between two white ones; secondly, if you have more than four children [...]. (117)

In relation to the excerpt above, it cannot be ignored that according to those immigrating from Africa in the novel, a 'problem family' refers to the African, the black, among the English, the white. The phrases such as a "coloured family sandwiched" between two white families, show that the African immigrants feel that they are racially othered among the white. In other words, while making a great deal of effort to be in harmony with the values of the Western society, these immigrants find it difficult to handle the process of racial orientation. The differences in terms of African and Western traditions make the African have identity crisis in social life. Furthermore, since it is a common tradition to have more than one child in non-Western nations, the immigrants face difficulties to make the Westerners accept these children, to provide the needs of their children in a metropolis without shattering the harmony in their environment. Subsequently, regarding the remarks of Adah; Emecheta, bringing a broader sense of interpretation to the position of the African living and working in the West, plays a significant role in expressing these immigrants' regarding themselves as the 'aliens' in another culture among white people. It proves the necessity to concentrate on the impact of immigration upon the identity of people as Segura also states:

[...] [the] Africans seeking to migrate to Europe, the movement of culturally, racially [...] distinct peoples across international boundaries, and the implications of these to the national character and identity of the receiving society, continues to be the subject of ongoing political contestation. (277)

Thus, Emecheta also deals with the position of the African, 'culturally, racially' dislocated and displays the change in terms of the personal identity of these people, so she becomes the voice of the African who found it hard to deal with the stress of harmonizing with a new set of cultural norms in the postcolonial Western nations, in the countries of the white. Therefore, it can be stated that the immigrants could eliminate these problems in the postcolonial societies only by accepting to be harmonized with the culture of the host country without losing their ethnic origin and personal identities. As suggested in the quotation:

Said's humanism offers a foundation for revitalizing and engaging the humanities in the public sphere, and that his notion of "global comparativism," "resistance," and "contrapuntality" are useful tools for understanding cultures as plural and interdependent. (Walsh 69-70)

Said's multiculturalism, leading to the plurality and interdependency of different cultures, offers a humanitarian perspective, which will enable to achieve a global understanding in cultural relationships and to end disharmony among different races. Considering the racial distress of the immigrants in Emecheta's *In the Ditch*, it is undeniable that racial integration problems of the African in England draw the framework of the novel and foregrounds the social relationship between the English and those immigrating from Africa to the postcolonial England. At the same time, the disagreements between Adah, representing the African race, and the Westerners in London, effectually shed light on the outcomes of racial diversity. In this outlook, in social life, when these two races come together in the same platform, the racial discrepancies between them are obvious, however it does not prevent them from living together and establishing social interaction as explained in the novel:

The other clerks had now stopped work and simply stared at the two white women with a black one sandwiched in between like a good sponge cake. Differences in culture, colour, backgrounds and God knows what else had all been submerged [...]. (86)

Emecheta putting forward her ideas about the multiplicity of races and cultures in the postcolonial England asserts the possibility for the black immigrants to adapt to the tissue of the new culture despite the racial and cultural differences, so it is inevitable to state that the existence of Adah with her children in London with the other immigrants constitutes the outline of Emecheta's emphasis on the racial and cultural plurality in the postcolonial West and on the factors bringing about multiculturalism and racial orientation problems. Especially what is striking about the extract above is that the two white women and the black one symbolizing the amalgamation of the English and the African are likened to a 'good sponge cake'; in other words in spite of the racial division between the two sides, still they can share the same environment and the same atmosphere and go on having communication. In this manner, the postcolonial discourse of Said is worth highlighting so as to determine the origin of the racial departures between the Western and the non-Western countries, together with their encounter in the postcolonial era. Said, in *Orientalism*, reveals that:

The boundary notion of East and West, the varying degrees of projected inferiority and strength, the range of work done, the kinds of characteristic features ascribed to the Orient: all these testify to a [...] geographic division made between East and West, and lived through during many centuries. (201)

In the light of the passage, it is clearly observed that the characteristics ascribed to the East or the non-Western states can be named as the outcome of a geographic division' leading to variations, which can be recognized for many centuries, as a result the dichotomy between the Orient or the non-European cultures and the Occident influenced the identity of those coming from the non-Western nations to the West. The stereotyped definition, the 'strength' of the West and the 'inferiority' of the non-Western nations, which was taken for granted during the period of colonialism and imperialism, also affected the outlook of the African about their own position and the status of the English in the postcolonial English society. Because of the identity problems in Emecheta's work, Adah and the other immigrants show resistance to social change and are worried about losing their identities. The difficulty for these characters to overcome the problems of race comes in to view as the outcome of the colonial past and as the adverse effects of immigration. In the novel, while it is the Western people who have a considerable effect on the change in terms of the habits of the immigrants, it is the non-Europeans who undergo a noticeable transformation in terms of their identity despite their hesitations. The more they spend their time with Westerners, the more they become confused in terms of their social status and identity but begin to acquire the Western notions in spite of their worries. For example, the children of Adah, under the impact of the radical change in their lives after immigration, begin to dwell on the significance of the racial inconsistencies between the Western and the non-Western people as follows:

Then Titi asked, 'What's your girlfriend's name?'

'Alison.'

'That's a nice name. Is she white or black?'

'Oh, I am not sure. She's both, I fink.' The boy looked puzzled.

'You see, she has curly hair, and she is a girl.'

'You're a strinker. You don't even know if your girlfriend is white or black. You're daft, you are.' Titi was really annoyed at her brother.

Adak looked at her son. It was funny how kids could be so colour blind. [...]. Before you even kiss, chase her, you'll think of her colour first. (132)

Through the dialogue between Adah's children, it can easily be claimed that Titi is so curious about the race of her brother's girlfriend that she asks him whether his girlfriend is black or not. Her wondering about the race of the girl is closely related to her trauma about personal identity and racial diversity. What is also important here is that instead of learning about the characteristics or personality of the girl, Titi merely concentrates on the colour of the girl's skin, which proves that the African in England unconsciously focus on racial divergences under the influence of the rapid and unexpected racial collapse in the West. As a matter of fact, Adah's worries about her children's dealing so much with the racial separation between the African and the English or between the non-Western and the Western people, can directly be observed through her remarks in the extract. Adah admitting her children's being 'colour blind' turns out to be disappointed, nevertheless the irony here is that not only the children but also their mother can be defined as struggling with an unconscious emphasis on racial departures in the West, so it shows that "[n]ew immigrants are prone to adjustment problems such as cultural conflicts, social integration and assimilation, role changes and identity crises" (Noh and Avison 195). Regarding the behaviours of Adah's children, one can also observe similar problems. The more these immigrants put a distance between themselves and the Westerners because of the difference in terms of race, the more the gap between these sides widens. In the same way, Said also portrays the necessity to eliminate the gap between the Occident and the Other states in terms of racial and cultural differences as observed in his words:

After all, Orientalism is a study based on the re-thinking of what had for centuries been believed to be an unbridgeable chasm separating East from West. My aim, as I said earlier, was not so much to dissipate difference itself — for who can deny the constitutive role of national as well as cultural differences in the relations between human beings — but to challenge the notion that difference implies hostility, a frozen reified set of opposed essences, and a whole adversarial knowledge built out of those things. (*Orientalism* 352)

As argued by Said, 'Orientalism,' in other words the strict separation between the Orient (the non-Westerners) and the Occident (the Westerners), should be reinterpreted. Rather than introducing discussions about the impossibility to unite the European and the non-European cultures, one should elaborate the idea that the cultural multiplicity will lead to a depth and richness in the postcolonial societies. Thus, instead of aggressions and harsh partitions between these groups, the possibility of the concurrence between them in a multicultural society should be suggested. Regarding these cultural issues in Emecheta's *In the Ditch*, what is clarified as a part of racial and cultural mixture, is the immigrants' trying to come to terms with the Western people and their culture without losing their origin. Yet, the immigrants' crisis of personal identity in the postcolonial West constitutes the basis of the novel. Moreover, the problems that arise as a consequence of the social interaction between these immigrants and the Western characters are effectively questioned. In this sense, the post-immigration process is portrayed through the quest of the African people in England and one can find a similar analysis related to the social interaction between the two sides in Said's works as well. As Scott notes:

Said is chiefly concerned with establishing the textual nature of the space of 'the East' in Western thought and is determined to suggest that it has a qualitatively different imaginative currency to other half-imagined foreign places [...]. (65-66)

Examining the position of the East or the non-European nations in 'Western thought,' Said acknowledges that the racial and the cultural disparities between the West and the non-Western societies lead the European people, who are unfamiliar with the non-European customs, to begin to have an interest in the race and culture of these communities, which enables them to learn about different living styles, traditions and social interactions in the Oriental or non-Western regions. In the same way, Said also refers, in *Orientalism*, to Westerners' continuous quest to analyze the distinctive aspects of the non-Western cultures and reveals that "Orientalism is a school of interpretation whose material happens to be the Orient, its civilizations, peoples, and localities [...]" (203), so the West deals with the Orient (the non-Westerners), their background and environment in order to identify the importance of the cultural differences upon the creation of identity. The more Western societies analyze the origin and the culture of the other nations, the more they learn about their distinctive characteristics. In this respect, what Said argues is that the Westerners should not reflect the non-Westerners as racially, culturally and socially insufficient and inferior.

The black immigrants portrayed in Emecheta's work, considering themselves to be the 'other' in the West because of the Western discourse Said highlights, have a close contact with each other and share their identity crisis with one another as well. In this manner, in the novel, *In the Ditch*, Adah feels safer, more confident and protected among the other immigrants and is fond of the existence of the other non-Westerners in London, so she welcomes even the black road sweepers in the streets she does not know, because she regards them as her brothers from Africa as recognized in the quotation below:

'Hello, sister,' said one of the black men to Adah. She laughingly helloed back. She had learnt from experience never to rebuff men of her own race; they were more sensitive than others. Even the road sweepers would invariably greet her and she would answer back with a nice 'Hello, brother'. She was not sure why she had this attitude in England; at home she would have ignored them but here she felt that a black man working by the side of the road or in the company of white friends needed to have his morale boosted. (157)

What is interesting here is that even though Adah and the road sweepers do not know one another, they do not hesitate to talk and to say hello to each other. While the road sweeper sees Adah as his sister, she titles him as her brother. In spite of the fact that she pays no attention to the black road sweepers in Nigeria, she pays special attention to them in London, since she thinks that they can overcome their identity crisis related to their race if they come together in order to get motivation while adapting to the Western race. In this sense, Adah's being greeted by a black road sweeper and her answering back him despite their being strangers to one another, show that in spite of the educational, economic and social opportunities they benefit from in the West, they still feel lonely and alienated because of their racial difference, so they welcome any black person on the road to boost their morale, to feel at home and to compete with their resistance against the Western culture. In this outlook, because of the effects of immigration, they fear the possibility of undergoing a racial and cultural transformation in the host country, therefore it is undeniable that:

When individuals migrate from one nation state or culture to another, be it for temporary or permanent residence or for economic, political or educational purposes, there is every likelihood that aspects of that individual's cultural and ethnic identity will change. (Bhugra133)

In the novel, the change experienced by the postcolonial immigrants in terms of 'cultural and ethnic identity' displays itself through the worries, depression and identity crisis of the African immigrants in England. As a result they feel isolated and lonely. In this perspective, Said also lays emphasis on the non-Westerners' feelings of racial otherness and isolation as follows:

What these widely diffused notions of the Orient depended on was the almost total absence in contemporary Western culture of the Orient as a genuinely felt and experienced force. For a number of evident reasons the Orient was always in the position both of outsider and of incorporated weak partner for the West. (*Orientalism* 208)

Considering the lines above, it is obvious that it was the educated, enlightened and privileged position of the Westerners, their competitiveness and efficiency in social and political issues, due to the Western discourse, which led the non-Western nations to become the 'weak partner' for the West and to be regarded as 'absent' in the Western world. The non-Westerners' feeling as the 'outsider' in the postcolonial Western society was completely based on the powerful position of the Westerners as the former colonizers and also based on the hesitations of the immigrants about losing their own identities among the white. Thus, although multiculturalism brought the Westerners and the non-Westerners together, the racial inconsistency between the two sides in the post-war West led the non-Europeans to undergo identity crisis.

To conclude, Said's *Orientalism* and his reflections about the racial separation between the Westerners and the non-Westerners have been adapted into Emecheta's *In the Ditch*, which questions not only the cultural clash between the two groups in the West but also the racial one. Emecheta's own racial problems in London as an African and her own attempts to become a part of the West in spite of her identity crisis, also appear in her novel through the inner struggles of Adah to prove her identity as a black woman in English society. Thus, Said's remarks about the harsh division between the Westerners and the non-Westerners since the colonial period have been observed in *In the Ditch* through the racial problems of the African.

CHAPTER II

A STUDY ABOUT THE CULTURAL OTHERNESS OF THE AFRICAN IN ENGLAND IN EMECHETA'S *IN THE DITCH*: A SAIDIAN PERSPECTIVE

Analyzing the contradictions between the Westerners and the non-Westerners in the postcolonial period and adapting Said's 'Orientalism' into postcolonial literature, it would be worth exploring Emecheta's *In the Ditch* in terms of the cultural clash between the English and the African after the immigration process. Therefore in this chapter, the cultural integration problems of the African in England, together with the reasons of immigration to the West and the typical characteristics of English culture, will be analyzed in Emecheta's *In the Ditch*.

In the novel, Adah's struggles with her children in London, England, and her struggles with her cultural shock, can be correlated with Said's remarks about the postcolonial identity of the formerly colonized people. As Strobel underlines, "in the post-colonial period, women have for the most part remained second-class citizens [...]" (511), because they were controlled by the males in their own countries as Emecheta was also dominated with the male-dominated African society. Moreover, they could not receive education because of the patriarchal values and they could not participate in social life in Africa, therefore they were not educationally and socially ready to prove their identity in the postcolonial West. The non-European women, like Emecheta and her character Adah, felt 'inadequate' in the postcolonial West and defined themselves as the 'other.' When they immigrated to the European countries, they realized their incapability to adapt into the new culture due to their insufficiencies and because of their colonial past. Therefore though the task of Emecheta, as an African woman, was too difficult in the field of authorship in Africa, she achieved not only proving herself in literature, but also shedding light on the social and cultural

problems of the formerly colonized people in the West. Emecheta's inner conflict and cultural otherness, while producing her first novel *In the Ditch*, can be observed along her own words, in her autobiography *Head Above Water*.

Who will be interested in reading the life of an unfortunate black woman who seemed to be making a mess of her life?' I asked myself many, many times. [...]. I decided to start writing again about my social reality. [...] Reading my first novel *In the Ditch* years later, I saw that using the fictitious name Adah instead of Buchi gave the book a kind of distance, and the distance gave the book the impression of being written by an observer. I was writing about myself as if I was outside me, looking at my friends and fellow sufferers as if I was not one of them. (62-63)

Even though she had a great interest and ability in writing fiction and in illustrating the realities of her own period, it was difficult for her to decide whether to write or not; since being brought up with the norms of African culture, she felt that it would hardly be possible for an African to prove herself as an author in the Western society. Nonetheless, her determination to demonstrate the social position of African women and their aspirations, to prove that an African woman could also compete with the male domination in Africa and cultural otherness in the West, led her to begin to write *In the Ditch*; the character Adah in the novel is a representative of Emecheta herself and her own struggles in the postcolonial West. While introducing the problems of the African immigrants in the West, she describes not only her own experiences but also the ones shared by her friends, as a consequence it makes the work more realistic.

Like Emecheta and her friends, Adah, the protagonist of *In the Ditch*, coming from Nigeria to England, as a lonely woman, separated from her husband and struggling for the sake of her children's education and for finding a proper job, from the very beginning of the novel, encounters hardships about the cultural adaptation into the Western society, so she represents the position of the non-Western people in the West; the status of these immigrants in London and their encounter with the European people are depicted by Emecheta in the novel along these words:

Then she thought of the Picture they, the Nigerians, must present to their neighbours. The plaits on the landlady's head would definitely remind any foreign person of the pictures of black devils they knew from their childhood, for her plaits stood out straight, just like four horns. The landlord with the feather looked like the Devil's servant. Adah too was part of the Picture. Her lappa with yellow and red splashes provided a good background. (15)

What draws attention in the extract is that Adah thinks that not only herself but also the other Nigerians in London, due to their different cultural values inconsistent with those of the Westerners, are considered to be strange. The landlady and the landlord of the dwelling where Adah stays are also from another non-Western country like Adah; their physical appearance, the eccentric costumes they wear, in fact, present a picture of the non-European culture. As discussed in the previous chapter, considering Said's perspective about the multiplicity of cultures and the problems between these cultures, one can suggest that he refers to the dominance of the Western ideology, which claims the superior position of the Western culture in the colonial period. Thus, it can be asserted that the African in Emecheta's work encounter cultural clash and identity crisis and suffer through this process in the postcolonial West, since they cannot forget their former position as the 'colonized.' Furthermore, although their bringing their own traditions and

identities to the West empowers diversity of cultures, which enriches globalization and multiculturalism, their existence among the Westerners still causes cultural struggles between the African and the English. For example, in the extract, the plaits on the landlady's head, the landlord with the feather and Adah's lappa with yellow and red splashes show that their clothing is incompatible with the garments of Londoners. This shows the multiplicity of cultures in the postcolonial West, together with the outcomes of multiculturalism. In this respect, as Hochberg points out, "what Said emphasizes is that the very condition of differentiation, separation, and antagonism [...] results in a paradoxical dynamic of codependency and mutual identification" (59); as a result the immigrants, due to their cultural differences, felt in-between and separated in the postcolonial West, which gave them a new identification. Regarding the basic differentiation, which led the immigrants to believe that they were 'the other', it should be noted that the discrepancies in terms of their outlook to life and heritage were influential as seen in Emecheta's *In the Ditch* as well. Emecheta's concentration on the separation between the non-European immigrants and the European people also comes to the fore in Said's *Orientalism* as follows:

Because Orientalism is a cultural and a political fact, then, it does not exist in some archival vacuum; quite the contrary, I think it can be shown that what is thought, said, or even done about the Orient follows (perhaps occurs within) certain distinct and intellectually knowable lines. (13)

As asserted by Said, 'Orientalism' as a concept should be regarded as an 'active' and a 'constantly working' process, which appears through thoughts, words and actions of people since colonialism. The cultural dissimilarities between the Orient and the Occident and the inequality between these groups in the colonial era can also be noticed within the relationship between the African and the English in the postcolonial West. Dwelling on the feelings of the African immigrant Adah in Emecheta's *In the*

Ditch, it is seen that she does not have some experiences, capabilities and flexibility to handle a new way of life in the beginning. It is for this reason Adah is culturally shocked and confused in London.

The cultural confrontation between the Western and the non-Western nations was based on the value system adopted for centuries. The modern way of life in the West and the accepted traditions in the non-European nations in the colonial and postcolonial age established some oppositions such as: “[m]odern is considered superior; the traditional, inferior. Such pairing could continue ad infinitum: good/bad; progressive/ retrogressive; rational/irrational and instinctive; developed/underdeveloped [...]” (Ojo-Ade 8). In this context, Adah wants to belong to the ‘modern,’ ‘progressive’ and ‘developed’ group. In Saidian perspective, in the colonial era, the African, one of the oldest colonies of England, were dependent upon the English people, the colonizer, who were regarded as more ‘progressive,’ ‘rational’ and ‘developed’ than the African, the colonized. For this reason Adah prefers to lead the rest of her life in London, but it does not mean that the process of adaptation is not challenging. Therefore, Emecheta’s novel can also be studied in terms of Said’s discussions about the cultural and communicational gap between the European and the Others and his realizing similar examples in literature. Said refers to the relationship between ‘Orientalism’ and literature as noticed along these lines:

The kind of political questions raised by Orientalism, then, are as follows: What other sorts of intellectual, aesthetic, scholarly, and cultural energies went into the making of [a] [...] tradition like the Orientalist one? How did philology, lexicography, history, biology, political and economic theory, novel-writing, and lyric poetry come to the service of Orientalism's [...] [spread]? What changes, modulations, refinements, even revolutions take place within Orientalism? (15)

Said's questioning the impact of 'Orientalism' upon the social, cultural and political structure and upon literature, shows that he highlights the effective function of literary works in reflecting the socio-political and cultural problems between the non-Western and the Western countries. Centring on the link between literature and the reflection of cultural contradictions in literary works, he explores the impact of Orientalist understanding upon the portrayal of the Westerners and the non-Westerners in these works. According to Said, the dichotomy between the West and the Others was related to the superior position of the Western societies from the colonial to the postcolonial period, which can also be realized in literature. The supremacy of the Western countries, which came from the Western ideology adopted since the colonial age, could also be recognized in some literary works, therefore the idea of 'Orientalism' spread. The dominance of this understanding since the colonial era, as Said points out, unconsciously caused the former colonized not to escape from the superiority of the former colonizers in the postcolonial period. Thus, Emecheta also suffered from similar problems and wanted to prove her identity in the postcolonial England.

Emecheta in the early years of her period in London, encountering the rich sector of authorship, began to write her works and tried to find publishers for her novels as she says: "I spend almost every week of 1970 and 1971 trying to persuade publishers to read my work. I did not care whether I was paid for its publication or not – my only wish was that it should be published" (*Head Above Water* 67); it is clear that she wanted to prove her identity, skills and intellectual capacity. While in Africa the cultural values asked men to prevent their wives, daughters or sisters from participating in social life, in England females and males were equal to one another. Thus, she was willing to have her works published at any cost in London in order to show that a female could also stand on her own feet, However, she thought that her cultural origin could be an obstacle for her in the Western culture

while trying to find publishers in England, who would accept to publish her works, consequently she was ready even not to earn any money after the publication. This proves that she felt 'culturally othered' in the West because of 'Orientalism.'

For example, like Emecheta herself, regarding the position of the African immigrants in London in Emecheta's work, it is undeniable that Adah suffers from being defined as having a 'secondary' position in the West; as a consequence it can be thought that "African women's literature [...] [sheds light on] critical strategies that unmask various forms and expressions of hegemony" (Mayes et al 673), so Emecheta, as an African female author, in her novel *In the Ditch*, also reveals the difficulty for African women to be socially and culturally accepted in the Western culture.

Because of her cultural trauma and uprooting trauma, Adah in the novel begins to become suspicious about the Western people's thoughts related to the immigrants and regards her position as the 'other.' For instance, she is displeased with her flat and finds it uncomfortable and thinks that as she is an immigrant, she will not be able to stay in a comfortable house as realized in the extract below:

So this was the block of flats. The outside looked like a prison, red bricks with tiny yellow windows. The shape of the whole block was square, with those tiny windows peeping into the streets. The block looked dependable, solid. The outside was not too encouraging, but she must not despair. She went round in circles looking for an opening into the block, found one eventually, but it was so dark that she was not walking into a cave. She emerged into an open space, with a crowd of children playing. (24)

The perception of Adah shows that she sees the flat as a prison or a cave and is disturbed by the children around her dwelling. Her disillusionment is, in fact, associated with her cultural adjustment problem; she changes her environment from the rural to the urban area and this makes her feel not belonging to the new place. It is evident that those coming from the non-Western states underwent an emotional and physical uneasiness in the postcolonial Western countries. In the novel it is revealed that because of their new social status and their hybridity in a Western country, the immigrants go through homesickness, which leads them to resist the new atmosphere. Emecheta's work, in a detailed manner, can be regarded as a reflection of the cultural shock the postcolonial immigrants experienced. As Serafin asserts, Emecheta "has published a considerable number of novels and stories and has been very involved in social issues particularly concerning women in both Africa and London [...]" (50), therefore Adah in Emecheta's *In the Ditch* portrays the condition of the postcolonial African women in the West, who struggled to habituate themselves to the culture of the host country and suffered from some psychological problems. In this respect, considering the psychological state of the immigrants in the host country;

It is conceivable that it is not the stress of migration but the stress of living in an alien culture that may be more relevant. Furthermore, factors such as cultural identity, self-esteem, patterns of attachment and prolonged periods of separation from one or both parents may play some role in the genesis of mental disorders. (Bhugra 132)

In this perspective, through the process of adjustment to the new culture, the postcolonial immigrants encountered identity problems in the alien culture, felt separated from their own culture in the Western culture, which was inconsistent with their own cultural values, so in the novel they

think that they are described as 'problem families' by the host countries. Particularly the concept of being defined as a 'problem family' is also foregrounded by Adah in the novel along the following lines:

The walls along the steep steps were of those old shiny, impersonal bricks still seen in old tube stations [...]. The windows were small and so were the doors. Most of the flats were dark in sympathy with the dark atmosphere. Ah, yes, the Mansions were a unique place, a separate place individualized for 'problem families'. Problem families with real problems were placed in a problem place. (27)

As highlighted in the extract above, the immigrants from the non-European countries, like Adah, consider themselves to be 'problem families'; Adah's dissatisfaction with her new environment as a result of her integration problem makes her feel lonely like the 'other' and suggest that she is not accepted by the English. Nevertheless, she does not want to return to her homeland, because immigration from Africa to England is associated with the economic and socio-political problems in the African society after decolonization, so Adah does not have an idea about returning back, because her aim is to make use of the opportunities in the West, so Arndt indicates that "[t]here is still a lot of migration and immigration, and if things are terrible in Africa, more and more people migrate to the Western world, [so] economically we are tied to the Western world" (718). Therefore, in the postcolonial age, even if those from under-developed or developing non-European countries moved to Western countries to find better jobs and to have a better financial condition, they experienced some cultural problems related to their new social status in the West. Similarly when Emecheta first arrived in England, she was also unfamiliar with the culture of the host country. As a result, it was difficult for her to develop a cultural awareness about the Western culture, so she felt that there was a great contrast

between the African and the English culture. In this sense, this feeling led to the establishment of such concepts as 'ours' and 'theirs', which strictly divided the non-Westerners from the Westerners. Therefore, the postcolonial immigrants felt as if they were in exile in the West as indicated as follows:

This question of 'place' [...] is by no means simply answered. To be sure 'place' is an exclusive affair: 'our place' is 'ours' by virtue of being different from 'theirs'; by virtue, that is, of excluding those from 'the other place.' The clear and present danger, however, is that we might identify (our) place reductively, making what is exclusive into what is exclusionary. (Korang 25)

In this context, the division between 'us' and 'them' causes not only social and economic problems for 'the other,' but also identity problems. Particularly, in the postcolonial age the immigrants regarded themselves as 'them' and titled their position in the West 'out of place' because of the predetermined superior position of the Westerners in the colonial age. In other words, in Emecheta's work Adah is not in her own 'place' in London and feels 'different' from the 'native' people in the city. Since the character does not have a common cultural heritage with the English, she faces the risk of losing her personal identity in the West. Thus, Said's philosophy titled 'Orientalism' comes to the fore in this context. Said underlines the rise of the cultural discrepancies in the postcolonial era and their dominance in social life and in politics as expressed in the extract below:

What is the meaning of originality, of continuity, of individuality, in this context? How does Orientalism transmit or reproduce itself from one epoch to another? In fine, how can we treat the cultural, historical phenomenon of Orientalism [...] in all its historical complexity, detail, and worth without at the same time

losing sight of the alliance between cultural work, political tendencies, the state, and the specific realities of domination?
(*Orientalism* 15)

Commenting on the origin of 'Orientalism' and its transmission from one era to another, Said emphasizes that the cultural differences and the power struggles between the Western and the non-Western states since colonialism led to the distinction between the two parts. In this angle, the non-Westerners felt 'separated,' 'isolated,' and 'out of place' because of their accepted inferior position since the colonial age.

Throughout the work, although Adah is doubtful whether she should socialize with the Western people or not, in some cases she attempts to become friends with the English and tries to have a harmonious relationship with them. Whenever she is about to break the barriers she herself puts between herself and the Westerners, she is overwhelmed by her ambivalence and uncertainty to the cultural change. Her dilemma about accepting the Western cultural values is related to her fear about losing her own cultural identity, which is also one of the most significant issues in cultural studies as seen in the quotation below:

The question of cultural identity lies at the heart of current debates in cultural studies and social theory. At issue is whether those identities which defined the social and cultural world of modern societies for so long - distinctive identities of gender, sexuality, race, class and nationality - are in decline, giving rise to new forms of identification and fragmenting the modern individual as a unified subject. (Zubair 65)

Therefore, the fragmentation of identity, reconstruction of identification, new social roles and acquisition of new cultural values should be analyzed so as to identify the identity problems of the postcolonial immigrants. In this outlook, the social and cultural distinction between the Western and the non-Western districts in the colonial era came into view in the postcolonial epoch as well and brought about identity problems as Krishnaswamy points out, “[...] postcolonial theory focuses primarily on a colonial past and studies how subaltern practices and productions in the non-Western peripheries respond to Western domination [...]” (106-07), so the power struggles between the two parts during the colonial era also played a very important part in the approach of these sides to each other in the postcolonial period. The superiority of the Western nations in terms of science, technology, politics and economics since the colonial time, made the non-Westerners believe that they would be defined as the ‘other’ and ‘dependent’ even after decolonization as can be perceived along these lines uttered by Adah in the novel: “But how does one become friends with someone who believes that he is superior, richer and made of a better clay? Still, she was determined to try” (30). In the light of these remarks, it is no doubt that analyzing the psychological state of Adah, she is hesitant about the attitude of the English as a consequence of her cultural dilemma and identity crisis and also thinks that she cannot achieve becoming friends with the Westerners, who are the former colonizers. According to the character, the Western people consider themselves to be superior due to their colonial past and she feels culturally confused as a result of the change in terms of the social roles in the postcolonial epoch.

Adah, in *In the Ditch*, represents the impact of hybrid identity and cultural trauma upon the immigrants in the host environment. For example, the character as an African in the West, pretends to be unintelligent and irrational, because she thinks that the Westerners are not fond of the immigrants’ acquiring new skills or qualifications and occupying the positions, which may be filled with the Western people as she points out in the novel:

“One of the methods she had found very helpful in securing friendship in England was to pretend to be stupid. You see, if you were black and stupid, you were conforming to what society expected of you” (30). It is, so, obvious that the protagonist’s attempts to look stupid and unintelligent is related to her worries about her position among the Western people. She has a hesitation to establish friendships with the English, since she believes that she may culturally be seen as the ‘other’ and it may result in a communicational problem.

As portrayed in the novel, once the immigrants begin to observe the new life style and the proper manners that should be performed in the host country, they become anxious about their hybridity and about the approach of the native people in the country, as a consequence in the novel the African female character assumes that she will be supported and guided by the Western individuals if she reveals her identity as lacking proper social and cultural conducts. Thus, Said’s emphasis on the possible results of the cultural clash between the immigrants and the Western people comes to the fore. Said’s studies on the Orient or on the non-Western societies, their culture and citizens prove that he examines the interaction between the Orient or the non-Westerners, and the West, in a scientific manner, because he thinks that analyzing the characteristics of the non-European nations requires the analysis of various texts, people and institutions about these states as he himself asserts in *Orientalism*:

Every writer on the Orient [...] assumes some Oriental precedent, some previous knowledge of the Orient, to which he refers and on which he relies. Additionally, each work on the Orient *affiliates* itself with other works, with audiences, with institutions, with the Orient itself. (20)

Said's comprehensive studies about the Orient, his analyzing other works about the identity of the non-Westerners, his referring to the identity problems of these people, can also be adapted into the novels of Emecheta, thus the condition of those coming from the non-European nations, especially from Africa, in *In the Ditch* can be interlinked with Said's postcolonial discourse. Adah, as an African woman, tries to overcome her feeling in 'exile' in a global world. In this sense, her struggle to improve herself, to get education is for gaining respect, a better social position and overcoming the Western discourse affirming the inferior state of the non-Westerners. Thus, as Nath and Dutta emphasize, "Emecheta illustrates the value of education and self-determination for aspiring young women who struggle against sexual inequity [...] to achieve individuality and independence" (2). Thus, as an African woman in the West, separated from her husband, Adah does her best to achieve freedom, to attain education and a better social status in England.

Adah symbolizes the struggles of the postcolonial immigrants, who faced difficulties while adapting into the social and cultural norms in their new environment, as a result the huge gap between these immigrants and the Western individuals is associated with the differences between the two groups in terms of their culture. For example, since Adah is not accustomed to cold weather, as in Nigeria the weather is generally too hot, she does not know how to use coalite in the cold weather. The impact of culture upon the manners and the living condition of people cannot be ignored, particularly in social relationships, so the cultural conflict between Adah and the Westerners in the novel is an example of the importance of cultural values in social life. As seen in the extract below, Adah's inability to use coalite to heat her flat in London, is another example of the influence of cultural background upon behaviours of the immigrants:

They did not even give her time to get to know her before they passed their judgement. [...]. What these people felt towards her was resentment. She had worsened the situation by making them know that she had never used coalite before. How could she have known how to use coalite? She was born and brought up in the tropics where the average daily temperature was always in the eighties. How could people be so ignorant? The funniest thing was that from the cynical remarks made around her, they implied that she must have been illiterate not to know how to use coalite. (31-32)

In fact, since Adah has led her life in a hot climate in Nigerian tropics, she did not need to use coalite, for this reason in London she needs guidance to use it, but she feels sorry when the English people believe that she is illiterate and ignorant, that is why she has no idea about using coalite. Adah, referring to the wrong judgement she is subjected to, criticizes the discrimination in Western society and underlines that even if the English do not know her background and capabilities, they do not hesitate to classify her as 'ignorant' and 'inferior,' so they do not give her the opportunity to talk about herself and her life in Africa. Therefore, she suffers more from her homesickness and "[t]his formulation assumes that home is a rooted, secure, and established unity, while departure is the disruptive choice that makes change and movement possible" (Dharwadker 73). Thus, Adah, referring to the problems of cultural integration in a new environment, expresses her fears and hesitations about being adjusted to the new culture and underlines that it is difficult for the immigrants to get accustomed to the new way of life in a different cultural district, as a consequence problems of communication occur between the two groups as stated in the excerpt:

If we are always already created through the discourses of power/knowledge, which have historically created the geography of Occident/Orient, West/East, North/South, what possibilities do we have of stepping outside and establishing real communication? If not, are we deluding ourselves into thinking that we can help to effect change?(Sharp and Briggs 7)

What separates the non-European countries from the European ones is the cultural, social and economic distinction between them. In the colonial era, the gap between these parts was based on the superior position of the West in terms of politics and economics. However, in the postcolonial epoch, after the immigration of the former colonies to the West, these immigrants could not overcome their feelings of cultural otherness due to their cultural shock. In this perspective, Emecheta's portrayal of the postcolonial West shows that the African immigrants feel as if they are regarded as the 'other' in England due to the differences of cultural values between themselves and the English.

In this context, Adah, representing the outlook of Emecheta, displays the identity problems of the African in London while trying to adapt into the Western culture. In this manner, women like Adah, "[...] [struggled] for [...] opportunities to alter their sociopolitical positions" (Mikell 409), thus Emecheta's female character is a symbol of the postcolonial African women wrestling with their cultural confusion, trying to attain a better social position in the West. In this sense, there appears the cultural clash between the two cultures. Similarly, Said's theory of 'Orientalism' also includes the analysis of the non-European nations from the colonial to the postcolonial time in terms of their different cultural values; as Said, in *Orientalism*, stresses, the cultural differences between the West and the Others determined the constant interest of different fields in the non-European or Oriental culture and literature :

The ensemble of relationships between works, audiences, and some particular aspects of the Orient therefore constitutes an analyzable formation—for example, that of philological studies, of anthologies of extracts from Oriental literature, [...] —whose presence in time, in discourse, in institutions (schools, libraries, foreign services) gives it strength and authority. (20)

Said points out that works, concepts and persons about the non-Westerners constitute a special field, which has been explored by many authors dealing with philology and literature, so 'Orientalism' as a concept has acquired power in time through discourse and has turned out to be prevailing in the postcolonial societies. Similarly, *In the Ditch* also acquires concepts and social issues Said dealt with. As a consequence of immigrants' distrust towards the citizens of the host country, one can identify the difficulty for the African in Emecheta's work to gain a national identity in the West, therefore they turn out to feel as 'culturally othered.' What is significant here is that the anxiety of the immigrants in London, like Adah and her friends, causes them to feel culturally disintegrated with the Western way of life.

Likewise, in the novel, *In the Ditch*, while portraying the cultural problems of the African in London, Emecheta also tries to declare that the immigrants encounter some identity problems because of their cultural shock. Moreover, as a consequence of their devotion to African traditions, they feel as 'the other' in the West; what makes them 'the other' is the discrepancy between their African identity and the Western life. For example, though Adah knows English and has the ability to communicate with the Londoners, it can clearly be understood that as she is not a native English and she has not learnt the London English, it is obvious that she is an immigrant, but she

wants to seem like a native English, which causes an identity crisis as underlined in the novel as follows:

Trouble with Adah was that she could never speak good London English, or cockney. Her accents and words always betrayed the fact that she had learnt her English via English for Foreign Students. (84-85)

It is no doubt that her inability to speak London English fluently causes her to feel as the 'other.' Language as a part of culture plays an important role in the reflection the culture and the identity of an individual, therefore she feels culturally distressed. What is significant here is that Emecheta herself was also faced with similar cultural problems in London when she first came to the city. As Fischer asserts, "[t]he British-based Nigerian author Buchi Emecheta also writes of her experiences [...] in London" (62), therefore what should be emphasized about Emecheta's experiences in the West is her feeling perplexed, depressed and lonely like a stranger.

While imitating the Western conventions, the protagonist of the novel, in some occasions, feels separated from her own culture and begins to challenge the Western norms. The more she resists against the Western society, the more she suffers due to cultural divergences, so she infers that she should come to terms with the Western culture and eliminate her resistance against the English culture, therefore her inner conflict as a result of the clash between her African origin and the social values in the West, can straightforwardly be observed as stated in the novel: "That was one of her problems; she could never be herself. She was always frightened that her real self was not good enough for the public. She would gladly play any role expected of her for the sake of peace" (92). It is quite apparent from the quotation that Adah realizes the impossibility to achieve peace in the West unless she accepts the Western individuals and their cultural norms. In this manner, a non-Westerner's suffering from her/his identity problems in the

West can also be observed not only in Emecheta's own life but also in Said's life as seen in the extract: "He felt out of place as a Palestinian in Egypt, a Christian in a Muslim world [...]" and an Arab holding an American passport in a colonial world" (Confino 22), so he had multiple identities: Palestine was his homeland, but he spent some of his years in Egypt; he was Christian in the Muslim society; he was an Arab with an American passport in the colonial and postcolonial society. All of these divergences in terms of his personal identity made him feel 'out of place' like a person in exile. Likewise, Emecheta and her fictional character Adah also feel 'out of place' in London due to their African identity and undergo social and cultural difficulties in the West. In this outlook, Emecheta and Said, once more, come together in this thesis.

Adah, in the novel, becomes aware of her eccentric identity among Westerners, which makes her be fed up with trying to homogenize with the Westerners, consequently although she comes to the West for the sake of a better future, the identity crisis dominating her life in the post-war England makes her depressed and she concludes that she cannot move on behaving in accordance with her own cultural background in England and cannot ignore the culture of the Westerners; while taking advantage of the social and educational opportunities in England, she cannot challenge the Westerners and disrespect their culture. Likewise, in the postcolonial West, many immigrants struggled with cultural problems through the adaptation process in the Western society, they felt themselves as the 'heterogeneous' in the society of the 'homogeneous' Western people, consequently this led to the construction of identity crisis in a multicultural environment. As Gunew expresses, "[m]ulticulturalism has been developed as a concept by nations and other aspirants to geo-political cohesiveness who are trying to represent themselves as homogeneous in spite of their heterogeneity" (23). The non-Westerners' coming together with the Westerners in the Occident made 'multiculturalism' rise and gave the 'heterogeneous' ones the chance to regard themselves as 'homogeneous' and 'geo-politically consistent' with the

Western people, despite the cultural inconsistencies. Thus, Emecheta effectively illustrates the cultural conflicts between these groups in the West and depicts the panorama of the life in London in the postcolonial era, consequently Said's reflections about the discrepancy between the non-Western and the Western societies appears, as a result of which the Europeans gained the tendency to analyze the culture of the non-Europeans, as Said mentions in *Orientalism*:

Now the situation is enriched and complicated by the fact that during the entire nineteenth century the Orient, and especially the Near Orient, was a favorite place for Europeans to travel in and write about. Moreover, there developed a fairly large body of Oriental-style European literature very frequently based on personal experiences in the Orient. (157)

During the nineteenth century, in the colonial period, Europeans made use of the lands and the materials of many Eastern or non-Western countries and established their superior political and economic position. The relationship between the East (the Orient or the non-Western states) and the West in the colonial era portrayed the differences between these two sides and constituted one of the most significant topics in the Western literature. Therefore, Said indicates that Europeans were interested in travelling and writing about the non-Western countries. However, one can also realize the distinctions between these opposite sides in terms of their cultures. As Said underlines, while Westerners focused on the different cultural values adopted in the non-European countries and described those in these cultures as exotic and eccentric, they also affirmed their superiority in terms of their political and economic position, which also affected the cultural conflicts between the West and the Others even in the postcolonial age.

Emecheta as an author from a non-Western country, Africa, also demonstrates the conflicts between the immigrants and the English not only in terms of social relationships but also in terms of cultural concepts. The author calling into question the cultural disintegration of the immigrants in London problematizes the two contrasting pictures of living conditions for people in the West. In addition, her depictions about the African in England show that the cultural inconsistency in the postcolonial Western societies resulted in the sufferings of the immigrants from the non-Western nations. From the issues questioned, it is apparent that the experiences of Adah in London represent the non-Westerners' inner conflicts in the West, thus Emecheta's portrayal of the cultural contradiction between the immigrants and the Westerners can be related to Said's definition of 'Orientalism'. Said also experienced the difficulty to belong both to the East and to the West and felt that it was a disadvantage; consequently "[h]is autobiography, *Out of Place*, bears striking witness to his visceral aversion to matters of ethnic identity, customs and cultures, and differences" (Lewis 780). Ethnicity, in terms of identity, customs and culture, has radically separated the East or the non-Western societies from the West, as a result the separations and classifications between these countries can also be identified in 'the Orientalist' philosophy as Said himself points out in *Orientalism*:

The [...] elements I have described—expansion, historical confrontation [...], classification—are the currents in eighteenth-century thought on whose presence the specific intellectual and institutional structures of modern Orientalism depend. (120)

Said's emphasis on the impact of 'expansion' and 'historical confrontation' upon the position of the Western and the non-Western countries since the colonial age, makes it clear that there was a huge gap between the Western and the non-Western nations in terms of political and economic issues. According to Said, instead of dividing the non-European countries from the European ones strictly, one should focus on the ways to

unite them in the postcolonial era to achieve a global understanding and to eliminate the cultural distinction between these parts. It is important to note that the immigrants like Adah in Emecheta's *In the Ditch* moved to England and to the other Western societies with so many hopes, expectations and dreams after decolonization. However, they could not totally overcome their identity problems and cultural otherness in the West because of the predetermined classifications about their identities established in the colonial period.

Finally, the cultural integration problems of the African immigrants in England, the cultural gap and struggles between these immigrants and the English in *In the Ditch*, prove that the constant struggle between the colonizer and the colonized in the colonial period could still be recognized in the postcolonial age through cultural problems. Said, similarly, as an Eastern individual, who studied and worked in the West, witnessed the clash between the Western and the non-Western cultural norms and concluded that the construction of identity was based on the cultural and social relationship between the Western and the non-Western societies since the colonial period, so Emecheta's *In the Ditch*, which explicitly portrays the identity problems and the cultural confusion of the African in the postcolonial English society, reveals the importance of cultural differences upon the cultural orientation problems and re-construction of identity.

CHAPTER III

ANALYSIS OF EMECHETA'S *SECOND CLASS CITIZEN* IN SAID'S PERSPECTIVE: EXPLORATION OF AFRICAN CULTURE

This chapter highlights the cultural and social position of the African in their homeland in the colonial and postcolonial period, portrays the panorama of the African culture from the colonial to the postcolonial era, and discusses the cultural divergences between the African and the English, which initiated the process of immigration in the postcolonial age. While reflecting the impact of the cultural traditions exercised in Africa upon the identity of the African, their social problems in their constrained environment, their attempts to eliminate their destructive customs, their isolation from the educational and social opportunities of the West and their eagerness to immigrate to the West will be questioned in this chapter, together with the reasons behind these facts. As a result, Said's focus on the social and cultural differences between the Westerners and the non-Westerners and the necessity to achieve equality between the Western and the non-Western cultures will be discussed as well.

Emecheta's *Second Class Citizen* portrays the position of the African and their cultural aspects during the colonial and in the postcolonial era and sheds light on the relationship between the former colonized and the colonizer. In the novel, Buchi Emecheta, as an African author, highlighting the problematic position of the African not only in England but also in their own country, underlines the gap between the non-Western nations and the Westerners in terms of their identities. The protagonist of *In the Ditch*, Adah, again appears in *Second Class Citizen* and plays a very important role in the reflection of the message Emecheta aims at emphasizing, because "[t]hrough the picture of Adah, Buchi Emecheta develops a heroine who is able to

assert her right and develop herself personally [...]” (Agho 604). In other words, one can recognize the struggle and the self-improvement of Adah, an African character coping with the destructive practices employed in her homeland Africa and trying to combine her African origin with the Western notions in the West. She not only represents the attempts of the immigrants to survive in the postcolonial West, but she also symbolizes the discrepancies between the Western and the non-Western traditions through her struggles in her own nation. The restricted environment of the African people in Africa, their unconventional habits, and their admiration for the Western way of life can be observed in the novel.

In this sense, Edward Said’s theory of ‘Orientalism’, his remarks about the contradictions between the East (the Orient or the non-Western nations) and the West, come into view, as a result the construction of identity under the influence of cultural characteristics could be adapted into the issues depicted not only in Emecheta’s *In the Ditch*, but also in her novel *Second Class Citizen*. As analyzed in the first chapter, Said’s views about the inconsistency between the West and the Others are very striking and in this chapter his studies about ‘Orientalism,’ including the discrepancies between the Westerners and the non-Westerners, will also be analyzed in Emecheta’s *Second Class Citizen*.

Said’s analysis of the deviations observed between the groups mentioned, affirms that “postcolonialism designates an anxiety to move beyond Eurocentric ideology, beyond colonialist binary structures of self/Other, and ultimately beyond any form of racism” (Xie 9). Said’s utterances about the ‘Eurocentric ideology’ and the ‘binary oppositions’ such as ‘self’ versus ‘other’ prove that he paid special attention to the reasons behind the classifications in society, which shatter the personal identity of those torn between two different cultures. Thus, it is clear that he was against the binary oppositions, which separated the non-Westerners from the Westerners and which claimed the superiority of the Western culture, so he

concentrated on the problems of the hybrids. Since Said himself, as an Easterner, went through the difficulty to homogenize in the West, in the US, he also dealt with the identity problems of people undergoing a dilemma in terms of their position in different communities. His experiences in the West and his feeling as the 'other' due to his Eastern identity draw the attention along these lines from his work *Orientalism*:

The life of an Arab Palestinian in the West, particularly in America, is disheartening. There exists here an almost unanimous consensus that politically he does not exist, and when it is allowed that he does, it is either as a nuisance or as an Oriental. (28)

Said, in *Orientalism*, points out his identity crisis in America and underlines the difficulty to adapt into the culture of the host country. Since he feels as a guest in the US, he cannot regard the country as his home, so he thinks that he is the 'other' due to his Arab Palestinian heritage, so "Said's [...] *Orientalism* (1978) [...] [is] dedicated to critiquing the misrepresentations of other peoples [...]" (Alam 96). It proves that the 'other' feels 'misrepresented' and experiences difficulties while trying to adopt the norms of the host culture. Similarly, Emecheta also deals with the clash between the West and the Others in her novels. Particularly in *Second Class Citizen*, the female protagonist Adah, who is also the fictional character in *In the Ditch*, as a Nigerian, is the representative of the African nation and her struggles with both her own cultural notions and her identity crisis can clearly be recognized. Throughout the work, it is obvious that the character challenges not only the male dominated society in her homeland but also a cultural resistance against the Western norms after her immigration to England. As a woman she is not allowed to prove her female identity in Africa because of the African cultural norms, consequently she moves to England for the sake of a better life, but there she undergoes an identity crisis as a result of the

gap between the African and the English culture. Thus, the novel reflects the inconsistency between the African and the Western traditions.

As Emecheta received her undergraduate and graduate education in the West, in England, she had the opportunity to compare and contrast the conventions of the West and the customs of the non-Western societies, like Africa. Her works include the “African stereotypes” (Norridge et al ix); the repressed, the isolated, and the suffering African characters trying to find a proper position for themselves among the Westerners without losing their identities. Particularly in *Second Class Citizen*, the depiction of the life in Africa makes it clear that the African experience chaos and suffering in their restricted district because of their traditions and their isolation from the opportunities of the West, therefore portraying the lives of those similar to her own background, Emecheta effectively discusses the problems in terms of the living manners and cultural norms in Africa, which do not have consistency with the Western ones. In the novel, particularly the part demonstrating the traditional way of life, habits, and attitudes of the African people, would be worth discussing in order to identify the cultural inconsistencies between the African and the Western people.

In the beginning of the work, the position of females in Africa is exposed through the status of Adah in the Eastern society, in a fictional town titled ‘Ibuza,’ from Igbo tribe, along these lines: “She was a girl who had arrived when everyone was expecting and predicting a boy. So, since she was such a disappointment to her parents [...], to her tribe, nobody thought of recording her birth. She was so insignificant” (SCC 7). As seen in the quotation, the family of Adah and the African town she belongs to, would prefer a male baby rather than a female if they had the chance to determine, so the birth of Adah is regarded as a disillusionment not only for her family but also for the community; therefore since childhood she has been considered to be insignificant, and it proves that the homeland of the character is reflected as a male dominated society.

Since the society Adah leads her life is associated with the power of patriarchy, she is dependent upon the male figure in the family. The members of the family support the education of her brother while they do not want to back up Adah's educational expenses. Moreover, even if she is too young to get married, according to the Eastern traditions, she can marry someone who will be able to afford her bride price. As observed in the excerpt from *Second Class Citizen*:

Adah, like most girl-orphans, was to live with her mother's elder brother as a servant. Ma was inherited by Pa's brother [...]. It was decided that the Money in the family, a hundred pounds or two, would be spent on Boy's education. So Boy was cut out for a bright future, with a grammar school education and all that. Adah's schooling would have been stopped, but somebody pointed out that the longer she stayed at school, the bigger the dowry her future husband would pay for her. (17)

It is recognized that she is regarded as inferior to her mother's elder brother and considered to be a vulnerable young woman after the death of her father, who is the image of power at home; therefore according to the African traditions she must be under the protection of her uncle, another male in the family. Moreover, inequality between male and female can be noticed when Adah's position as a servant in the house of her relative is taken into account. Also, her mother belongs to her father's brother, as a consequence women are accepted to be the property of men. Regarding the cultural norms in Africa, the male is 'the head' of the family and the 'decision-maker.' In this respect, as a young female Adah cannot ask her family to send her to school while her brother, due to his gender, has the right to go on receiving education. However, according to some African if she continues to get education, the family can demand a higher bride price for her marriage. Thus, the African women due to Eastern customs do not have the right to voice

their emotions about marriage, to determine the route of their lives and to rebel against men. Due to lack of education, they are not aware of the fact that these practices are destructive since they have been taught to carry out them since birth. In Saidian terms, such Eastern customs were defined as barbarous and primitive by Westerners both in the colonial and postcolonial epoch. Nonetheless what is ironic is that the Western people, because of their Orientalist approach, separated the non-Westerners from the Western opportunities and did not contribute to these societies' improvement in the colonial and postcolonial period, as a result like the African in the novel, the non-Westerners could not improve themselves in their isolated and alienated environment without any support. In this respect, Emecheta, in the novel, stresses the inevitability of such traditions in Africa and refers to a similar custom in the country as follows:

One might think on this evidence that Africans treated their children badly. But to Adah's people and to Adah herself, this was not so at all; it was the custom. Children, especially girls, were taught to be very useful very early in life, and this had its advantages. For instance, Adah learned very early to be responsible for herself. Nobody was interested in her for her own sake, only in the Money she would fetch, and the housework she could do and Adah, happy at being given this opportunity of survival, did not waste time thinking about its rights or wrongs. She had to survive. (18)

According to Western conventions, it can be deduced that African men repress their daughters and metaphorically imprison them with strict rules, but these are Eastern practices exercised for centuries in Africa. According to Said, although Western countries were aware of their power to educate and improve those who needed education, they remained indifferent to the condition of the non-Westerners. What is ironic is that during the colonial era, the Westerners attempted to educate and enlighten these people, but they

devoted most of their time to making use of the lands and materials there (Loomba 8). Thus, one can claim that the agonies of Adah, as a female, in Nigeria, can be related to the isolation of the African from the social and modern life, consequently gender problems can be observed in Nigeria as well. When one analyzes the challenging attitude of Emecheta against the male-dominated African society, it is obvious that “African manifestations [...] are mostly shaped by external factors subsisting on a history of unequal exchange [...]” (Adesokan 16). In other words, the inequality between the female and the male in Africa led not only Emecheta but also many African women to immigrate to the West in the post-war period, since in the West there was equality in terms of gender. In *Second Class Citizen*, Adah’s agonies that appear due to the practices of male-dominated society are also linked with the African’s being excluded from the modern way of life. Adah’s struggle with the values of patriarchal society is also associated with the secondary position of women in Africa. In this sense, under the domination of men, Adah feels that she is regarded as important only because of the bride price she will fetch to the family when she gets married and due to the housework she deals with, nonetheless she does not feel desperate, because she thinks that even the chance given to her to survive is a favour. Like most of the African women, in the beginning of the novel, she is not accustomed to questioning her position in society or resisting the dominance of men, so she does not consider the rights or wrongs of these traditions even if she unwillingly accepts them. Therefore, it is not strange to see people around her who wonder when she will leave school for the sake of her brother, who should continue to receive education, since as a male he is thought to deserve broadening his mind as realized in the excerpt from the novel:

[...] when she reached the age of eleven, people started asking her when she was going to leave school. This was an urgent question because the fund for Boy's education was running low; Ma was not happy with her new husband and it was considered time that Adah started making a financial contribution to her family. (18)

In accordance with the rules adopted in Africa, a girl when she is eleven does not need to go on her education, because if she leaves school, she can marry someone who will pay a high bride price, so indirectly she will contribute to the family budget. In addition, the money spared for her education will be transferred to her brother's expenses, so she is seen as a burden for the family unless she brings money to them. Thus, the issues about the marriage institution in the novel reflect the realities of the African traditions. As Reid and Walker note, bride price is one of the most important concepts for the marriage institution and has been exercised for many centuries in Africa (66). Emecheta, creating such an African female character, shows the hardships experienced by African women because of the African conventions. Considering the situation in Said's perspective, because of these cultural beliefs there appeared a huge gap between the West and the Others since the colonial period. The male-domination in Africa described in the novel is based on the cultural norms in the country practised for centuries, therefore the African traditions oppressing women come into view due to the impact of culture upon people's daily lives. The differences in terms of the habits exercised in daily life, separate Africa from the West, so Said's concern about the problems arising as a result of the cultural inconsistencies between the West and the Others shows that:

Said examined the way in which the East (the Orient) had been constructed in relation to the West in terms of discursive practices. The whole idea of a binary opposite (East/West) was the overarching legacy of Orientalism in Said's eyes, which determined any interaction between the West and the other. (Goss 240)

The binary opposition such as the power of the West and the weak position of the East, as Said affirms, caused these people to face difficulties when they tried to harmonize with one another. Rather than accepting predetermined roles for these groups, one should find new alternatives to bring these different cultures together under the umbrella of multiculturalism. Thus, it would not be hard for the Westerners and the non-Westerners to live in harmony. Considering the position of the African in England in Emecheta's work, it is no doubt that they do not want to leave the English society although it will not be so easy for them to adopt the Western traditions, so they aim at integrating the culture of the English. Since they know that the life in their homeland is restrictive and isolated, they prefer immigration in spite of their identity crisis in the West. Particularly for the African women, the life in Africa is so distressing and suffocating, therefore especially the females have more tendency to immigrate to the West than the males. As seen in *Second Class Citizen*, the African culture asks women to be under the control of men, who are regarded as more powerful, intelligent, and rational than women, therefore while single women are supervised by the males in the family, married women have no alternative but to be under the hegemony of their husbands. Thus, the function of the marriage institution in Africa is demonstrated in the novel as follows:

Ma had told her that older men took better care of their wives than the young and overeducated ones, but Adah didn't like them. [...] she would not consent to live with a husband whom she would have to treat as a master and refer to as 'Sir' even behind his back. She knew that all Igbo women did this, but she wasn't going to! (19)

Since marriage is thought to be an institution that provides women with security, the mother of Adah indicates that even though Adah wants to marry a young man for the sake of love, she should not take love into consideration in marriage, since according to the Eastern culture, marriage merely based on reason can offer women a peaceful life. In other words, it is believed that the older men can better take care of their wives and protect them. On the other hand, although Adah is also a part of African society, she does not want to submit to society's norms, because she asserts that she cannot achieve happiness and peace with a man who defines himself as 'the master' of his wife, so it is doubtless that in Africa "[...] the male sphere was often accorded particular advantages [...]. [Women] were not dominant [...] and they were not equal" (Hafkin and Bay 8). The symbol of African women, Adah, is determined not to be subjected to such a kind of convention. Nevertheless, according to African notions, you cannot marry without bride price, so only the old men could propose marriage to Adah, "[...] because only they could afford the high 'bride price'" (SCC 19).

Analyzing the eagerness of the non-Westerners to leave their countries and to move to the West in Emecheta's work, it is seen that Adah achieves immigrating to England despite the strict regulations for African women who would like to go to the West. In the novel, it is said that the single African women are not allowed to apply to the immigration offices and the immigration authorities in Africa put severe rules into practice so as to prevent the number of females from immigrating to the West. The precautions taken by the officers about the immigration of single African

women show that a woman in Africa has a secondary status, because it is thought that a female cannot struggle with difficulties alone without the support of a male. Moreover, the married African women are accepted to immigrate, because it is believed that the African men will be in need of the service of their wives in the West. In this respect, the traditional roles of women and men in Africa can also be observed in the novel. Adah's referring to this problem is clear along these lines:

And the immigration authorities were making it very difficult for single girls to come to England. You were allowed only as long as you were coming to join a husband who was already there. [...]. But even if she had nothing to thank Francis for, she could still thank him for making it possible for her to come to England, for giving her own children, because she had never really had anything of her own before. (40)

It is obvious that the single African females are subjected to harsh regulations and restrictions before they arrive in England. They cannot get permission to go to England unless they join their husbands there. This confirms the prejudice of the African male-dominated society against women who are not married; being an African woman and putting up with the destructiveness of the patriarchal values make it hard for the females to immigrate. In spite of the fact that Adah is oppressed by her husband, she is thankful to him, because owing to her married status, she will be accepted with her children by the immigration authorities, as a result she will get the chance to benefit from the opportunities of Western life. Ironically, Adah suffers from a cultural conflict, which leads her to be torn between her African origin and her yearning for a Western way of life, for this reason Emecheta's character is a representative of the clash between the Western and non-Western culture. As Said asserts:

Thus on the one hand the geographical Orient nourished its inhabitants, guaranteed their characteristics, and defined their specificity; on the other hand, the geographical Orient solicited the West's attention, even as —by one of those paradoxes revealed so frequently by organized knowledge—East was East and West was West. (*Orientalism* 217)

As Said points out, the Orient or the non-Europeans had specific characteristics, which made them different from the Westerners in the colonial age, so there was a distinction between the Western and the non-Western nations and it led the Western people to analyze the non-Westerners deeply. In this sense, in Emecheta's novel, especially when Adah moves from Africa to England in order to escape from the repressive customs in her own country, she also realizes the huge difference between her culture and the culture of the English and regards herself as the 'other'. Thus, Emecheta, portraying the reasons of immigration and the condition of the African in the post-war West, questions "what possibilities exist for increasing the status and representation of Africa and African literature" (Iyer 27), as a result the identity of the African and their status in the postcolonial era are highlighted by the novelist.

Emecheta, creating such an African female character like Adah, wants to show the secondary position of women in Africa, however she neither judges the characters nor supports them, but in the light of her own experiences in Africa she portrays the situation experienced there. In this sense, Adah, in a sense, represents Emecheta herself; in the novel from childhood to adulthood the struggles of the female protagonist with her own culture together with her identity crisis can be described as a reflection of Emecheta's own life, so it is clear that "[w]omen of color [African women] carry a double yoke, to use Buchi Emecheta's words, being women and

being of color” (Villanueva 648); in other words, Emecheta as a female suffered so much in Africa due to the male dominated society. Also as a black woman, she recognized that she was different from the Westerners as a consequence of her race and customs. This realization contributed to her sharp, vivid and effective analysis of the opposition between the non-Westerners and the Westerners. In this sense, Said’s remarks about the power struggles between the Western and the non-Western individuals appear; as Racevskis asserts, “[f]or Said, power is something someone possesses [...]” (92), so in the colonial period it was the Western people who possessed power and imposed their dominance in their colonies, because they regarded themselves as politically, economically, socially and culturally superior, consequently there appeared a distinction between the two parts. Similarly Said also asserts the separation between the East and the West along these words:

[...] this universal practice of designating in one’s mind a familiar space which is ‘ours’ and an unfamiliar space beyond ‘ours’ which is ‘theirs’ is a way of making geographical distinctions that *can be* entirely arbitrary. I use the word ‘arbitrary’ here because imaginative geography of the ‘our land—barbarian land’ variety does not require that the barbarians acknowledge the distinction. It is enough for ‘us’ to set up these boundaries in our own minds; ‘they’ become ‘they’ accordingly, and both their territory and their mentality are designated as different from ‘ours.’ (*Orientalism* 55)

Said indicates the existence of binary oppositions such as ‘ours’ and ‘theirs’ or ‘we’ and ‘they’ between the Europeans and the non-Europeans and underlines its destructiveness. This division is based on the difference in terms of the mentality between the West and the Others, consequently not only the geographical differences but also the mental ones, in other words, the discrepancies of perspectives and cultures, caused the conflicts between

the West and the non-Western countries. In this aspect, Said asserts that as a result of the cultural struggles between these parts, power struggles appeared, as Emecheta also illustrates in *Second Class Citizen*. Thus, as a postcolonial theorist, Said also tries to make it clear that the classification between the West (Occident) and the non-Westerners (Oriental countries) dominates literature as well, therefore the aim of postcolonial authors like Said is to analyze the wide gap between different cultures as seen in the extract below:

The way ahead in terms of analysing cultural texts of any kind seems to be to denaturalize the classificatory categories invoked to stabilize and legitimate all types of nation-building, and here the constellation of terms- multiculturalism, ethnicity, race, postcolonialism- all have their shifting and shifty roles to play. (Gunew 39)

Said also tries to 'denaturalize' the differences between different cultures and to 're-establish' the roles of these various cultures, so the focus on 'multiculturalism,' 'ethnicity,' and 'race' makes it possible to identify the background of the social problems between the mentioned groups. Considering these deviations between the African and the Western culture, one notices that the exercise of the patriarchal values in Africa is one of the most significant factors that separates Africa from the West. Similarly, regarding the position of Adah in African culture, it is clear that, like Emecheta herself, she is also a challenging character despite the traditional role of African women. However, as a member of that culture, she is influenced by those norms. For example, when she becomes a teenager, her parents decide that she should marry, because as it is underlined in the novel, "in Lagos, at that time, teenagers were not allowed to live by themselves, and if the teenager happened to be a girl as well, living alone would be asking for trouble. In short, Adah had to marry" (23). But, considering the marriage procedure in Eastern culture, in Africa, the

bridegroom has to pay five hundred pounds as a bride price, and Francis who would like to marry Adah, is not wealthy enough to pay that money and will suffer to a great extent if he can afford it as indicated in the novel: “[...] Francis was too poor to pay the five hundred pounds bride-price Ma and the other members of her family were asking. She was such an expensive bride because she was ‘college trained’” (23-24). In other words, the mother and the other relatives of Adah demand a high bride price for Adah, because she received education even if she could not continue her formal education due to the expenses of her brother. Adah is considered to be fortunate, since some of the Nigerian girls are not allowed even to have any education during their lives.

It is seen that in Africa the cultural norms necessitate marriage for young girls, because they are thought to be without protection if they are single; in addition, their marriage is supported by the families to get the bride price, therefore “[i]t would not be difficult to conclude that male domination or patriarchy, perceived as embedded in cultural norms and institutions, characterizes intrahousehold power relations” (James 51). The relationship between the African female and male in the novel proves the inequality between the two sides and affirms the privileged and superior position of the African men; this convention is a part of the African culture, which cannot be eliminated as a result of the isolation of the African from the modern world. Thus, Said’s emphasis on the differences between the non-Westerners and the Western societies can be realized in Emecheta’s work as well. As Bhati points out, in postcolonial studies one can observe the analysis of:

the canon of high European literature and its links with imperialism; the meanings of humanism and historical interpretation, the production and accumulation of cultural authority [...]. (141)

Said also analyzes the European works dwelling on the cultural gap experienced by the non-Western characters in these writings and highlights the reasons of the Western nations' and institutions' powerful status and 'cultural authority.' Stressing that the Western society comes to the fore as the powerful counterpart of the non-Western communities in terms of their predetermined superior position in education, science, politics and economics, Said sheds light on the importance of cultural and political heritage countries have acquired for centuries upon their social positions. Considering Said's analysis about the distinction between the mentioned sides, it is clear that it was impossible for the immigrants in the postcolonial West to feel completely integrated to the Western culture, because since their birth they had been brought up with certain cultural norms inconsistent with the Western ones.

As seen in *Second Class Citizen*, another convention in Nigeria is the hierarchy in the family. Within this hierarchy while men are at the top, women are at the bottom, as a result only men have the authority to take decision, to determine the fate of females and to express their views. In contrast, women do not have any voice in the family, therefore it is not strange to observe that:

She [Adah] did not know her husband very well because, as most young African wives know, most of the decisions about their own lives had to be referred first to Big Pa, Francis's father, then to his mother, then discussed amongst the brothers of the family before Adah was referred to. (26-27)

As an African woman, she is not allowed to have the chance to know her husband, since it is the fathers or the other male relatives who take decisions about the marriage of girls, so she marries Francis without having any idea about his personality or habits, but in Africa this situation is accepted as rational and normal. Thus, Emecheta reflects the panorama of Africa with its traditional way of life through the metaphorical journey of Adah.

As a consequence, Emecheta draws the Nigerian father figure as a decision-maker and as a supervisor whereas the task of women as a daughter, mother or wife, is just to obey the rules of patriarchal society and not to question the system. Although Adah tries to challenge the African norms, she cannot change the system; in African culture a woman is not thought to have the potential to stand on her own feet without a male, and according to Said's Orientalism, the cultural norms of the non-Western groups, which were inconsistent with the Western ones, separated the non-Westerners from the Westerners, as a result the Europeans labelled these non-Europeans as the 'weak' partner since the colonial era.

What caused the weak position of the African during the colonial and postcolonial epoch was the African people's leading their lives with the restrictions they were accustomed to exercising since their birth, as a result their inefficiency in social relationships including the attitude of African men to their wives, can also be described as an outcome of culture, so the stress on the contradictions between the non-Westerners and the Occident is also reinforced by Emecheta through the examples Adah utters about the attitudes of African males to women. After her immigration to London, Adah highlights the differences between her husband Francis and the English men in terms of their approach to women. When Adah moves to London with her family, during the time she stays in the hospital for the birth of her child, she clearly identifies the disparity between African and English men in terms of their relationship with their wives, who are in the period of baby blues; according to the African traditions there must be a distance between the wife and the husband, however Adah yearns for a close and a warm relationship with Francis after witnessing the intimacy between Western women and their husbands, so her wishing to be in the shoes of one of those English women comes to the fore along these lines: "How did it feel to be loved and respected as she was, being showered with presents [...]. How did it feel to be treated with so much respect by the big, masculine-looking but rather

motherly sister of the ward?" (114). It is obvious that she is impressed by the nice manners of Western men to their wives and refers to the distance between wife and husband in Africa, which is the product of that culture, consequently she wonders how she would feel if her husband behaved in a more flexible manner.

The detachment between wife and husband in Nigeria, in African nation, comes from the African tradition, which affirms that men should not reveal their feelings to their wives. Adah feels 'second class' as an African woman in England when she realizes the valuable and respected position of the English women in the eyes of their husbands. Even if it is not possible for her to be appreciated and valued by her husband, she imagines how exciting it could be if she were admired by her husband. In this sense, she appreciates the Western couples' treating each other in a very kind manner. As Walker suggests, the African traditions reject the equality between women and men and require a distance between them. The existence of a female is based only on the domestic issues at home. A woman has no chance but to be subordinated to the authority of her husband (25). In other words, she must obey the rules determined by her husband, deal with her children, provide the comfort of her husband at home. Considering the traditions dominating the life of the African women and the lack of opportunities in their lives because of their cultural values, Said also underlines the importance of cultural doctrines influencing the daily lives of people and determining their positions in society, which is a significant part of 'Orientalism' as well. As El-Haj argues:

In short, with Orientalism at the core of his intellectual project, Said sought to analyze not just the history of empire but also, more urgently, the nature of power in the postcolonial world, and he sought to intervene, publicly, in debates about and struggles over that contemporary reality in which he lived. (539)

Said analyzes not only the history of the social relationship between the European and the non-European countries, but also the power and the cultural struggles between them in the colonial and postcolonial period through his own experiences. The social and economic power of the Western nations enabled them to expand their lands and become the source of enlightenment and development in the period of colonialism, so their conquering the lands of the non-Westerners led not only to the political encounter between the two groups but also to the cultural one. According to Said, because of the political and economic superiority of the Westerners since colonialism, the non-Westerners were regarded as 'inferior' by the Western states not only politically and economically but also culturally, so they were left behind with their social problems. When Said's philosophy is adapted into Emecheta's *Second Class Citizen*, the focus is especially on the 'cultural' deviation between the two groups. In the novel, one can assert that Said's comments on the spread of the distinction between the European and the non-European societies, came to the fore as a result of the different cultural traditions of these sides, which are incompatible with each other. Therefore it was the cultural difference, which established the social status of people in the colonial and postcolonial time.

In Emecheta's *Second Class Citizen*, another cultural divergence between the African and the English, is that, because of the cultural disintegration, Francis finds it strange to observe that polygamy is not put into practice in London, in the West. According to the African norms, an African male has the right to have affairs with more than one female. However, this cultural belief causes women to feel repressed and neglected, but African males cannot escape from their cultural notions as Adah's husband also states along these lines:

In their society, men were allowed to sleep around if they wanted. [...]. But here in London, with birth control and all that, one could sleep with one's wife all the time. But he was brought up like that. He was brought up like variety. (64)

This Western notion, which is inconsistent with African principles, shows that European men reject polygamy and support birth control, but as Grinker, Lubkemann and Steiner note, the males support polygamy in Africa, so they have more than one wife there (384). In this sense, in the excerpt, it is said that as the African men exercise polygamy without birth control, they have got lots of children, whose physical and psychological needs cannot be provided due to lack of money, time and education. Furthermore, their having affairs with so many women makes polygamy legal and widespread in African culture. Thus, the conflict between the African and the English can be recognized throughout the work in terms of the different habits adopted by the two cultures. Thus, Emecheta sheds light on the contradictions that appear because of the cultural differences between the African and the English.

In the novel, together with the references to the social norms of patriarchal African society, there are also remarks on the impact of these social notions on the lives of the African. The emphasis on the divergences between the Westerners and the non-Westerners in terms of cultural values is strengthened by Emecheta with various examples. Especially the portrayal of Adah and the other immigrants attracts the attention. As Black declares, concentrating on the rise of the African population in the postcolonial Britain, it is doubtless that, like Adah and the other characters from Africa in the novel, most of the immigrants were from Nigeria and moved to England for education or for a professional qualification (987). In *Second Class Citizen*, though Adah can do anything for the sake of a better education and a good job, paradoxically she is not inclined to lose her own culture. For example,

she dwells on the superstitions the African believe in and indicates the impossibility for them to live without the taboos created by their own culture. Adah's perspective about these conventions is reflected along these words: "Remembering all these taboos and superstitions of the Western Ibos of Nigeria, Adah could not help laughing to herself. She had been brought up with them, they were part of her [...]" (15-16). It is apparent that as an African woman, she has been brought up with these customs. Even if she finds those habits strange, she believes that denying those taboos will mean denying her own personal identity.

Adapting Said's theory of Orientalism into *Second Class Citizen*, it is obvious that, because of the odd cultural habits exercised in Africa and in the other non-Western countries, the Occident regarded the non-Westerners as uncivilized, restricted, and uneducated, as Said suggests: "[...] the Orient [...] appeared lamentably under-humanized, antidemocratic, backward, barbaric, and so forth" (*Orientalism* 151). In other words, the discrepancy in terms of cultural values and living styles, led Westerners to classify themselves as more 'progressive,' 'productive' and 'educated' and to label the Others as 'underhumanized,' 'backward' and 'barbaric.' In this manner, not only in social life, but also in literature one can notice a similar depiction. For this reason, "Said identified the distortions that the uneven power relationship between the West and the Orient had imposed on Orientalist writing for centuries" (Heristchi 257). The distortions identified by Said about the power struggles between the West and the non-Westerners can also be seen in Emecheta's novel within the relationship between the African and the English people.

Considering the position of Adah in Africa, it is seen that although she suffers from the Eastern traditions, at the same time she cannot give up believing in them. Therefore, while talking about the superstition in Africa about leprocy, Adah, rather than totally rejecting it, approaches it in a subjective manner, because she also belongs to that culture. According to

the customs of the African, it is thought that “[l]eprosy was a disease with which the goddess of the biggest river in Ibuza cursed anyone who dared to flout one of the town’s tradition” (SCC 15-16). It is believed that even trying to eliminate these traditions would be punished by the goddess of the biggest river in Ibuza: the punishment would be ‘leprosy.’ It proves that cultural norms constitute the basis of the African nation, so the inhabitants represent the culture of their country; their actions, decisions, relationships with each other and their living style noticeably give a hint about their conventions. Similarly, another distinctive tradition of Adah’s nation is in the field of politics: if a child of an African is abused by someone, the parents of the child are allowed to attack the dwelling of that person and to impose physical power over her/him as seen in the quotation from the novel:

In Ibuza, they said, you took the law into your own hands. If a woman abused your child, you went straight into her hut, dragged her out, beat her up or got beaten up, as the case might be. So if you didn’t want to be dragged out and beaten up you wouldn’t abuse another woman’s child. (8)

Emecheta efficiently portrays the difference between the African and the Western understanding by dwelling on the tendencies of the African in their local environment. In Africa, while one can give punishment to someone by herself/himself, in the West one must act in accordance with the regulations put into effect by the system of law; on the one side individuals create their own rules, on the other side people carry out the rules determined by the system of law, so the accepted values govern societies and determine the perspective of people, in other words, “[t]he discourse of community has become a mechanism of governance and a forum for specifying norms and rules of participation” (Fendler 321). In *Second Class Citizen*, the reflection of the differences between the African and the English nation is linked with the ‘discourse of community.’ This contrast shows the

importance of culture in the position of human beings in society, for this reason Emecheta objectively exemplifies the typical characteristics of the African culture so as to highlight the deviations between the Eastern culture and the Western one as seen in the extract below from the work:

Superstition played a big role in the lives of those people; if you slept with your wife when she was nursing a child, the child would die, so husbands abstained from their nursing wives for a period of three years. Many men were polygamous for this reason. (156)

According to African traditions, polygamy is considered to be conventional and accepted as necessary in the period after the birth of the child. During the three years of nursing the child, men are not allowed to have a sexual intercourse with their wives, since it is thought that unless they obey this rule, their child will be subjected to death. This convention practised in Africa in a widespread manner, is considered, by the Westerners, to be strange and uncivilized. As it has been put into practice in the country for many years, the African men have a tendency to have more than one wife, thus the dominance of polygamy comes into view. African men have the right to have love affairs with many women, which causes these females to be regarded as 'the property' of males. Nonetheless, in accordance with the norms of the male dominated African community, women are banned to divorce their husbands and to marry again as Francis, the husband of Adah utters: "In our country, and among our people, there is nothing like divorce or separation. Once a man's wife, always a man's wife until you die. You cannot escape. You are bound to him" (171-72). In other words, Africa is reflected as a patriarchal society in which woman and man are not equal to one another. These values are illustrated in the novel as distinctive aspects of the African culture, so Emecheta pays special attention to the cultural notions which construct the position of people in society. These cultural distinctions defined the position of the Westerners and the non-Westerners in the colonial and

postcolonial epoch. In the same manner, Said touches upon this situation as well by referring to the impact of the cultural differences upon the rise of the concepts that emerged in the global world as it is stated:

Said was that rarity of late twentieth-century intellectuals, a public intellectual in the best sense of that term, whose expansive writings and life delighted in the pleasures and power of probing the most pressing questions of our age, indeed the enduring questions of the modern era: the politics and poetics of imperialism, nationalism, citizenship, socialism, capitalism, migration, internationalism, globalism, cosmopolitanism, and exile. (Zezeza 2)

The issues Said questioned were the universal concerns which affected the social relationships, the distribution of wealth and the power mechanism in postcolonial societies, thus he shed light on the problematic concepts like 'imperialism,' 'socialism,' 'migration', which could not easily be problematized by so many authors, so he discussed the problems of people, who were torn between two different cultures and who felt in 'exile' in the postcolonial era. In this perspective, Said, in his works, states that the economic and political deviation between the Westerners and the non-Westerners affected the social and cultural discrepancies between the two sides as well. Analyzing the thoughts of the two parts towards each other, he depicts the minds and attitudes of different cultures to one another.

Emecheta, in *Second Class Citizen*, not only illustrates the cultural aspects of Nigeria, but also discusses how the African people define the Western individuals, therefore the perspective of the African to the Europeans is also underlined throughout the novel. Particularly, what attracts the attention is that those in Africa regard the Westerners as superior and admirable. Because of the educational insufficiencies in Africa and due to the dominance of the Western discourse in the colonial age, the ones like Adah,

believed that the Western society was the source of enlightenment and progress, like Emecheta herself utters in *Head Above Water*:

[...] I cannot remember for sure when I first heard the name 'United Kingdom'. My father gave that name weight in my mind. Whenever my father pronounced the words 'United Kingdom', it sounded so heavy, so reverential. It was so deep, so mysterious, that my father always voiced it in hushed tones wearing an expression as respectful as if it were God's Holiest of Holies. (26)

One of the considerable memories of Emecheta about the West was that her father admired the West so much that even while pronouncing the name 'United Kingdom,' he was so respectful and impressed, so it shows that the non-Westerners respected the Westerners, therefore Adah's father, in the novel, like Emecheta's father, expresses his admiration of the West. For example, he depicts England such a holy country that anyone would like to visit, so he thinks that as a Western country, England is with full of marvels and opportunities, as a consequence he likens the country to heaven along these lines:

The title 'United Kingdom' when pronounced by Adah's father sounded so heavy, like the type of noise one associated with bombs. It was so deep, so mysterious, that Adah's father always voiced it in hushed tones, wearing such a respectful expression as if he were speaking of God's Holiest of Holies. Going to the United Kingdom must surely be like paying God a visit. The United Kingdom, then, must be like heaven. (SCC 8)

Here what draws attention is that each detail in Emecheta's autobiography is also realistically reflected in her novel, so the reflections of Adah's father about the West are similar to the expressions uttered by Emecheta's father. While pronouncing the title 'United Kingdom,' Adah's father, like Emecheta's, is so excited that he articulates the title heavily with hushed tones in order to stress the respect that should be paid to the country and to the citizens living there; in this outlook it is apparent that "[t]here are indeed many similarities between gendered expressions of nationality and race in different geographical areas [...] and histories of both the colonized and the colonizer" (Innes 1). 'Nationality' and 'race,' have determined the history and the culture of people and these concepts had an undeniable impact upon the relationship between the formerly 'colonized' and the 'colonizers' in the postcolonial age. As the African characters in Emecheta's work are brought up with the cultural notions of the African nation, they are aware of that they suffer from some inadequacies in terms of education and social opportunities and they are also under the influence of the colonial relationship with the Westerners since colonialism. Thus, Adah's father thinks that going to the United Kingdom or encountering with the Western culture is like visiting the holy land of God; since in their homeland, the African express their admiration and gratitude, in such an exaggerated manner, only for God, the symbol of the ultimate power and respect. This shows the cultural distinction that determines the position of the Western people and the Others in society since colonialism and imperialism as Said also suggests:

Western cultural forms can be taken out of the autonomous enclosures in which they have been protected, and placed instead in the dynamic global environment created by imperialism, itself revised as an ongoing contest between north and south, metropolis and periphery, white and native. We may thus consider imperialism as a process occurring as part of the metropolitan culture, which at times acknowledges, at other

times obscures the sustained business of the empire itself.
(*Orientalism* 59)

Said, dealing with the impact of imperialism upon the realization of the cultural gap between the West and the non-Western nations, highlights the reality that, during the period of colonialism and imperialism, it was recognized that the Westerners and the Others had conflicts in terms of their cultural, social and political practices; this resulted in the Western discourse, which affirmed the powerful position of the Westerners and the powerless state of the non-Westerners. Also, the close interaction between the former colonizer and the colonized, in the postcolonial time, led to the emergence of some identity problems for the non-Westerners. Nevertheless, the immigrants, despite their identity crisis, were eager to move to the West, which was the symbol of opportunities and progress. Thus in *Second Class Citizen*, It is apparent that the symbol of the Western supremacy, the 'United Kingdom' is defined by the African as the centre of power, hopes, relief and comfort. In the postcolonial era, although it was suggested that "[c]olonial policy makers favored migrant labor as a corollary to indirect rule, in which Africans were to live and be governed [...]" (Lindsay 784), these immigrants were ready to be ruled indirectly for the sake of a better social and economic position. In the same manner, particularly the Africans had a tendency to lead their lives and work in the post-war West with the intention of escaping from the suffocating and limited life in their homelands. As a result of the relationship between the two opposing groups in the postcolonial era, hybridity and plurality of voices and multiplicity of cultures emerged. One can see that the non-Westerners, before gaining their independence, led their lives with limited sources and educational facilities, so their decision to leave their countries was for the sake of expanding their horizons. Similarly, Said's *Orientalism* also portrays the distinction between these cultures and it is clear that the Western ideology, which asserted that the Orientals or the non-Westerners were 'childlike' and 'uncivilized' (Lary 3), led these non-

Europeans to immigrate to the West with the purpose of enlightening themselves and achieving equality.

One of the issues Said stresses in his work is that since the immigrants did not know how to overcome the cultural differences between themselves and the Westerners, they felt a dilemma in terms of their identity; whether to accept the cultural values in the West or to resist them, because they feared that they might lose their personal identities. Even if their life in the West would mean that they could break the restrictions in their lives and broaden their perspectives to life, they had some hesitations and fears about the loss of their own values. As a result, Said highlighted the reasons behind the position of the West and the Others in the postcolonial period and asserted that the approach of the Westerners to the non-Westerners determined the power struggles between the two parts :

Cultural, material, and intellectual relations between Europe and the Orient have gone through innumerable phases, even though the line between East and West has made a certain constant impression upon Europe. [...]. Orientalism is the generic term that I have been employing to describe the Western approach to the Orient; Orientalism is the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery, and practice. (*Orientalism* 74)

The distinctive traditions belonging to the Eastern countries have been deeply analyzed by the European nations in order to identify the cultural and the social characteristics of these non-Western communities. Thus, not only in the colonial age but also in postcolonial era one can observe a close relationship between the Westerners and the Others. In this respect, it was the West, which determined the social position of the non-Western states, so the 'definer' was the West whereas the 'defined' one was the Others. As a result of the link between the mentioned parts, the problems in terms of

social and cultural affairs can also be seen in Emecheta's work as well; thus "Emecheta's autobiographical narrative *Second Class Citizen*, which prefigures 'migritude' or African literature on migration [...]" (Asaah 202), efficiently demonstrates the reasons and the outcomes of immigration and the change the non-Western communities experienced.

In the novel, regarding the approach of the African to the English in Africa, it is obvious that as the Nigerian, since colonialism, regarded the English as superior in terms of social, political, economic and cultural aspects, the African in the work celebrate the arrival of an English lawyer as stated in this manner: "These women were so proud of this new lawyer, because to them it meant the arrival of their very own Messiah" (8), so being English is perceived by these African women as a quality that makes a person more respected, intelligent, and civilized. That is why the English man is likened to a 'Messiah', who will enlighten and save them. In the same way, Said discussed the reasons behind the non-Westerners' admiration of the West, questioned the cultural factors and concluded that the superior position of the West in politics, economics, education played an important role in the spread of the Western discourse asserting the supremacy of the Western culture, thus the discourse about the status of different cultures in the world was established in accordance with the ideological progress they had undergone through centuries, as indicated in *Orientalism*:

My contention is that without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period.(4)

Said's concern is that the Orient or the non-Westerners were reshaped and re-valued by the Occident 'politically, sociologically, militarily, ideologically, scientifically, and imaginatively,' because it was the West, which was the symbol of enlightenment and prosperity due to the power of the Western discourse. In order to realize the basis of Orientalism's spread, according to Said, the relationship between the East, the non-Europeans, and the West, the Europeans, should deeply be examined; thus the influence of colonialism and imperialism upon the close contact between these groups played a very significant role in the interface between them also in the postcolonial time. As Lodge and Wood utter:

Said, concentrating his attention on writing about the Near East, is concerned to show how this discourse is at once self-validating, constructing certain stereotypes which become accepted as self-evident facts [...]. (271)

Said's Eastern background and his years in the East in the colonial and postcolonial period enabled him to effectively analyze the condition of the non-Westerners and to identify the construction of some 'stereotyped' roles, which were accepted as the ultimate truth in politics, economics and social life. The discourse of the colonial era was based on the social, political, economic and educational superiority of the West. When the non-Westerners' position was compared with the status of the Westerners, what emerged was that the non-Europeans, because of the limited sources and opportunities in their environment, came to the fore as dependent and powerless, consequently they admired the life and the position of the Western people. Likewise, in *Second Class Citizen*, it can explicitly be recognized that, in Nigeria, the English coming from the West have a considerable impact upon the African. In this perspective, it is apparent that the African appreciates the English culture as a result of the discourse established in the colonial era; as a result the Western values are respected and imitated by the African while the Westerners find the African norms

eccentric. In this sense, the interaction between the African and the English brings about a new dimension in Nigeria. Since Nigerian people are different from the English in terms of their physical appearance and behaviours, those coming from England to Nigeria have a tendency to take the photographs of these African individuals, which is stressed in the work along these lines:

Ma and her friends were really happy to have their pictures taken by Europeans! These were the days before Nigerian independence when nearly every boat from England brought hundreds of English graduates and doctors to work in the schools and hospitals of Lagos. (15)

Adah's mother and her friends are pleased with the special attention paid by the Western people to the Nigerian, as a consequence they feel happy when their photographs are taken by the English. As the English are considered by the African to be more educated, refined, and intelligent, these women do not feel disturbed by the English, who come to Nigeria to work in hospitals and educational institutions. In other words, the African women respect and appreciate those coming from the West as they represent the European power, the centre of cultural, educational and economic priority, which makes them admire the Westerners. Thus, Adah in *Second Class Citizen*, after getting married, yearns for moving to England so as to experience the opportunities in the West, to enlarge her vision and to improve herself, therefore she says: "I used to dream that one day I would go to the United Kingdom. Why don't we save and go, now that we shall be able to afford it? We can take our children with us. Everybody goes to the United Kingdom now" (25). For Adah, going to the United Kingdom is a dream that will change the route of her life and her fate, particularly she represents most of the Nigerian in the postcolonial era, who wanted to immigrate to England to broaden their minds in the West, to find proper jobs, to receive education and to lead a more comfortable life with their families.

The eagerness of Adah to move from Nigeria to the centre of 'opportunities' and 'prosperity,' to England can be observed in the extract: "Just like her Pa, she still said the name United Kingdom in a whisper, even when talking to God about it, but now she felt it was coming nearer to her. She was beginning to believe she would go to England" (27). She considers that immigration to England will be the turning point in her life. Adah, as an African, believes that England is such a holy country that she defines it as "the land of her dreams" (27). As she is sure that her life will dramatically change after their immigration to England, she feels so excited. The perspective of Adah to the West and her admiration of the European culture, could also be seen in many post-war Eastern societies, since these non-Westerners were sure that they would achieve success, prosperity and peace in the West, but at the same time they were also faced with identity crisis in the West, in this view Said's efficient portrayal of the people torn between two cultures comes from his own background, therefore it is seen that "[t]he intimate connection between Said's identity and his cultural theory, and the paradoxes these reveal, shows us something about the constructedness and complexity of cultural identity itself" (Ashcroft and Ahluwalia 5). The 'constructedness' and 'complexity' underlined by the critics refer to the dilemma experienced by those belonging to two different cultures. In this outlook, Said having both Eastern and Western identity felt the distress of becoming a part of both, because he found it difficult integrate with the Western culture with his own Eastern background as can be observed in his *Orientalism*:

Our initial description of Orientalism as a learned field now acquires a new concreteness. A field is often an enclosed space. The idea of representation is a theatrical one: the Orient is the stage on which the whole East is confined. On this stage will appear figures whose role it is to represent the larger whole from which they emanate. The Orient then seems to be, not an unlimited extension beyond the familiar European world, but

rather a closed field, a theatrical stage affixed to Europe. An Orientalist is but the particular specialist in knowledge for which Europe at large is responsible. (64)

At this point, the interest of the Westerners in the East and their foregrounding the differences between the Eastern culture and their own values should be stressed, since their dealing with the culture of the Orient or the non-Western countries since the colonial age, reflects their efforts to understand the reasons behind the divergences between themselves and the Others in terms of behaviours, beliefs and living styles. In this respect, the Easterners, the non-Westerners experienced a metaphorical confinement due to the focus on the insufficiencies in their own cultures. The emphasis employed by the Westerners about the inferior position of the non-Westerners, caused these non-Europeans to feel backward and the Western ones to feel superior. The discrepancies between the two groups caused the Eastern part to feel disintegrated and to acquire the role of the 'other.' Authors like Emecheta, with the purpose of demonstrating this cultural gap, analyzed the 'diasporic identities' as Githire also indicates: "These writers' negotiations of diasporic identities, cultural otherness, citizenship, and national belonging continue to occupy and largely dominate critical responses to African literature" (187). Consequently, the immigration of the non-Westerners from their societies, because of the Orientalist understanding, to the post-war West, 'diaspora,' led them to experience 'cultural otherness' and to question the possibility to protect the sense of 'national belonging' as observed in *Second Class Citizen* as well.

In the novel, one can also become aware of the contrast between the African and the English culture through the inner conflicts of the immigrant protagonist: Adah points out the differences between the African and the Western people and puts emphasis on their different living styles. The reason why Adah immigrates to England is that; for her the West is a place of

wonders and affluence not only in terms of the living conditions but also in terms of the approach of people living there. Her experiences in London direct her to compare and contrast her husband, Francis, with the European men as seen in the quotation:

[...] his (Francis's) outlook on life was pure African. He had had little opportunity of coming in contact with Europeans as Adah had. Those God-forsaken missionaries! They had taught Adah all the niceties of life, they taught her by the Bible, where a woman was supposed to be ready to give in to her man at any time, and she was to be much more precious to her husband than rubies. It was all right for a man who had seen rubies before and knew their worth. What of a man who would throw rubies away, thinking that they were useless Stones? (28)

She stresses the distinction between Francis, as an African man, and the English men, in terms of their approach to women. According to Adah, the Western males flatter their partners by making them feel they are more precious than rubies, however African men, isolated from the beauties of the world, imprisoned in their restricted environment, cannot show affection to their wives. As they have never seen rubies, it is impossible for them to liken their partners to rubies and find these rubies less precious than their spouses. The African men's throwing rubies away by thinking that they are just worthless stones is a metaphorical example, which shows the impact of culture upon the behaviours of people. Therefore cultural characteristics dominating the non-Westerners and the Westerners make them different from one another. In this aspect, Adah appreciates the Western men due to their kind attitude to females. In this respect, the difference between the African and the Western men is based on the discrepancies in terms of the cultural norms and also related to the isolation of the African people from the educational facilities and social opportunities of the Western world since the colonial era.

Thus, it is clear that Emecheta reflects the African culture, their customs and the impact of these traditions upon the African character Adah, who immigrates to England in order to improve her position by integrating with another culture. The portrayal of the African male-dominated society, the social relationship between African women and African men, the differences between the African and the English in terms of cultural notions show that culture plays a very important role in shaping the identity of individuals. In this respect, Said's emphasis on the divergences between the Westerners and the non-Westerners in terms of their cultural positions and his stress about the importance of the colonial past in terms of the social and cultural identity of the Western people and the non-Western individuals, have been identified in this chapter within the analysis of the discrepancies between the African and the English culture in *Second Class Citizen*.

CHAPTER IV

ANALYSIS OF ENGLISH CULTURE AND CULTURAL INTEGRATION PROBLEMS OF THE AFRICAN IN ENGLAND IN *SECOND CLASS CITIZEN*: A SAIDIAN APPROACH

In this chapter, the condition of the African in England and their encounter with the Western culture in the postcolonial period will be studied in Emecheta's *Second Class Citizen*. Considering the viewpoint of Adah, the protagonist, to the Western culture, it can be deduced that the West is perceived as the centre of progress, wealth, and achievement. However, after her immigration to England, she realizes the strict division between her own culture and the Western one. In this manner, Said's stress about the wide gap between the Western and the non-Western cultures and its negative impact upon the social position of the non-Westerners can also be identified in the work.

As stated in the previous chapter, while reflecting the reasons behind the African's immigration to England, Emecheta directly refers to the isolated position of the African in their homeland and indicates their eagerness to move to the West. In this chapter, the social and the cultural otherness of these immigrants after their immigration will be analyzed. In this sense, although the movement of the non-Westerners to the West and different cultures' coming together in a multicultural society should have eliminated the binary oppositions, there appeared social and cultural problems in the homogeneous postcolonial Western societies; Emecheta, in her novel, refers to the same problem and it shows that:

Postcolonial space cannot be constituted in terms of the tired binaries pitting the First versus the Third World. A world system's approach or one that recognizes the complex heterogeneities as well as homogeneities of the global cultural flow is preferable. (Dayal 134)

Postcolonialism should eliminate the binaries such as 'First' versus 'Third World' and it should dwell on the divergences between the 'heterogeneities' and 'homogeneities' and suggest new ways to bring 'heterogeneities' and 'homogeneities' together. As discussed in Emecheta's novel, the problems about the binary oppositions should come to an end and the harmony that can be attained as an outcome of multiculturalism should be introduced. In this respect, the problems that occur due to the multiplicity of cultures in the West are displayed in Emecheta's *Second Class Citizen* with the purpose of portraying the possibility of having harmony in a multicultural environment. Moreover, Emecheta's own experiences in London, her success at proving herself as an author in the West, also prove that people, despite cultural differences, can come together and achieve their goals. Emecheta's character Adah also tries to harmonize with the Western culture even though there are contradiction between the African and the English customs.

In this respect, the cultural distance between the African immigrants and the English in the novel proves Said's remarks about the problematic situation between the Europeans and the non-Europeans since the colonial period. For example, when Adah arrives in London as an immigrant for the sake of a better education, she feels the distinction between her own culture and the culture of the English and thinks that the English put a distance between themselves and the immigrants, so she becomes frustrated and distressed. Her disillusionment can be seen in her own words:

But if, as people said, there was plenty of Money in England, why then did the natives give their visitors this poor welcome? [...]. Her children must have an English education and, for that reason, she was prepared to bear the coldest welcome, even if it came from the land of her dreams. She was a little bit disappointed. (36)

Her inexperience about the modern life and her feeling as the 'other' due to the Western discourse established in the colonial period, cause her to think that the immigrants are not welcomed warmly due to their secondary position. Moreover, her misperception is also associated with the African culture. As many African lead their lives in the country side, they do not need to compete with the rush of modern life; in contrast, in the West, there is a struggle for performing the tasks of the modern and technological life, so people are busy with carrying out their responsibilities. In this sense, the social structure of a country influences its culture as well. Furthermore, Adah points out that she is there for the sake of a better education for her children, since she knows that the educational and social opportunities in London are better than the ones in Africa. Likewise, most of the immigrants in the postcolonial West believed that the Western countries like England had many social and educational opportunities not only for the natives but also for the immigrants. However, most of the immigrants were culturally confused through this process. In this manner, "[c]ulture shock is a phenomenon associated generally with a culture change cycle" (Anderson 1121), so the postcolonial immigrants were also under the influence of the 'culture change cycle.' As a result, Adah's confusion leads her to find English friends and to make effort to be appreciated by them, so she wants to befriend white women in England though she has some worries about their reaction. Creating an African female character like Adah, Emecheta proves that what the African immigrants encountered in the postcolonial West was identity

crisis as a result of the cultural clash between their own values and the ones belonging to the host society.

According to the African characters, since the Western nations do not have problems in terms of economics and living standards, anyone who immigrates to those countries can lead a prosperous life with so many social and economic chances. Yet it is doubtless that there is an inconsistency between what they imagined and what they experienced, but Adah, throughout the work, comes to the fore as determined to harmonize with the Western culture for the sake of her own and her children's education, which will be based on English educational system. It is seen that in Africa, during the period of colonialism, the colonized realized the social and educational differences between themselves and the colonizers, so after decolonization they went to the Western countries for taking advantage of these chances. As a consequence, Adah's immigration to England shows her yearning for education and a better life so as to achieve equality, so she is willing to stay in London provided that her children have the chance to receive English education and also she hopes to improve herself in the social, intellectual and economic sense, so for the sake of education and a better future, she struggles to become a part of the Western life, nonetheless she feels 'displacement' in the West due to her cultural differences.

Adah comes into view as the spokesperson of Emecheta, since the novelist, with the purpose of reflecting her own and the other immigrants' identity problems, created her character Adah. Why Emecheta could not totally integrate with the English way of life when she first arrived in the country was not only her identity crisis, but also the 'Orientalist' understanding among some Westerners as indicated in the excerpt:

One educationalist [...] said to me once, 'Your people chose professions that even the middle-class English boy, with all the necessary cushioning, would not dream of mentioning.' [...] These are not salubrious experiences for a young person. (*Head Above Water* 147)

When an English in London complained about the black people's demanding more qualified positions than their educational levels, she felt disappointed. That educationalist's referring to Emecheta's race made her feel 'out of place,' consequently, situations like the one mentioned, caused the immigrants to feel 'hurt', and 'displaced' in the postcolonial West. Therefore, it is seen that they experienced a racial and a cultural trauma; such a kind of trauma can be described as the efforts of the immigrants "to deal with the problem of negative, dysfunctional, adverse effects that major social change may leave in its wake, the 'trauma of change' inflicted on the 'body' of a changing society" (Sztompka 450). Thus, their leaving their homelands and traditions behind caused them to feel culturally disoriented.

In the same manner, being torn between his Eastern origin, his family's background and his own experiences in the West, Said also felt 'out of place' and was isolated in the US, so it is obvious that "Said's narration of his and his family's displacement also testifies to the loss of place and the consequences of such loss" (Al-Saleh 84). Said himself, for the sake of education, went to the US, his father had also the citizenship of the country, however they could not escape from being the 'other.' Likewise Said also indicates that the Easterners paid special attention to the Western education as they suffered from the insufficiencies about education in the East. In order to strengthen his thesis, Said states that in the East "[...] students were taught not only English literature but also the inherent superiority of the English race" (*Culture and Imperialism* 121). As a part of the Orientalist discourse, the superiority of the Western culture was dominant, so the

Western education was appreciated by the non-Westerners, therefore many non-Europeans had a tendency to immigrate to the West in the post-war era.

In *Second Class Citizen*, the gap between the immigrants coming from the non-Western nations and the English shows that there appears a conflict between these different cultures, as a result the African in London feel that they are 'second class citizens' due to their cultural otherness and inferiority complex in the Western society. Similarly as Said also suggests in *Orientalism*, the Western countries dominated the non-Westerners from the beginning of colonialism and the struggles between these groups led not only to political but also to cultural conflicts both in the colonial and postcolonial age (4). In Emecheta's work, it is clearly seen as well; for the sake of a better life, those immigrating from the non-Western societies, especially from Africa, to the West, undergo identity crisis because of the cultural clash. Francis' emphasis on the discrepancies between the immigrants and the Westerners in London in terms of living conditions comes into view as follows:

Everybody is coming to London. The West Indians, the Pakistanis and even the Indians, so that African students are usually grouped together with them. We are all blacks, all coloureds, and the only houses we can get are horrors like these.' (SCC 38)

As the character points out, the West Indians, the Pakistanis, and the Indians, in other words those belonging to the Eastern culture, and the African were eager to move to London in order to attain equal living standards with the English. Nonetheless, before their arrival, they imagined that they would stay in luxurious houses, because according to the Western discourse accepted in the colonial era, England was the centre of wealth, luxury and power. Thus, he thinks that since they are 'black' or 'coloured' as the 'formerly colonized' ones, they have no alternative but to lead their lives in uncomfortable houses without sufficient opportunities, so he draws

attention to the huge difference between the houses they live in London and the ones belonging to the English. This example reveals that the immigrants in the West faced identity problems in social context, because “identity involves a cultural reference. [...]. It is the meanings that provide the sense of shock and fear, not the events in themselves” (Alexander 10). Due to the culture shock, as an African in London, he goes through a cultural perplexity and thinks that all of the people in London live in splendid houses as the West is the symbol of affluence.

In Emecheta’s novel, the immigrants experience similar situations due to their integration problems as a result “Adah is faced with many obstacles including retaining a job, [...] and adjusting to a life in a city [...]” (Greene 46). Her trying to adjust to the English culture is problematic and exhausting. For example, when she finds an affordable flat and begins to live there, she becomes uncomfortable, because other immigrants also live in that house as she says: “Then, to her horror, she saw that she had to share the house with [...] Nigerians [...]” (38). What disturbs Adah is that the houses immigrants can afford to live are so small, unhygienic, congested and suffocated that they have no private life; as she admires the Western people, she wants to have an acquaintance with the English in London instead of the Nigerians; since as underlined in Saidian philosophy, the former colonizers, the English were regarded as more educated and progressive than the formerly colonized ones, the former colonies. This shows that the novel reflects the socio-political condition of the post-war era, so “[...] literature is a discursive form of [...] social thinking, always politically laden [...]” (Alfonso 55); therefore Emecheta’s *Second Class Citizen* also has a political concern depicting the reasons behind the cultural gap between the Western and the non-Western communities. Said, in *Culture and Imperialism*, also highlights the conflicts between different cultures from the colonial to the postcolonial age as follows:

The one relationship that does not change is the hierarchical one between the metropole and overseas generally, between European-Western-white [...] and those people who geographically inhabit the realm beyond Africa [...]. (127-28)

Said refers to the social and cultural gap between the 'metropole' and the 'overseas' by referring to the conflicts between the Westerners and the non-Westerners. What created the hierarchical relationship between these two sides in the colonial period was the predetermined superior position of the West and the inferior status of the Others in the eyes of the Western people. Adapting Said's viewpoint into *Second Class Citizen*, one can observe that there is also a political and cultural distinction between the 'metropole,' the English society, and the immigrants living there. Considering the dissatisfaction of Adah with leading her life with the other immigrants, it is obvious that she thinks that she is a 'second class citizen.' The same idea is also indicated by Adah's husband, Francis, along these lines:

'You must know, my dear young 'lady', that in Lagos you may be a million publicity officers for the Americans; you may be earning a million pounds a day; you may have hundreds of servants: you may be living like an elite, but the day you land in England, you are a second-class citizen. So you can't discriminate against your own people, because we are all second-class.' (39)

It is clear that Francis asks Adah not to complain about living with the other immigrants, because he thinks that they are equal to one another in terms of their cultural heritage and race. He believes that their social position before coming to the West is not taken into consideration by the Western society, therefore he indicates that even if an African used to have a respected position and used to be regarded as an 'elite' in her/his own country, the situation changes after immigration. He presumes that they will

be seen as 'the other' in the West due to their race, which will lead them to have a title as 'second class citizens.' This is a good example of culture shock as suggested in the passage as well:

[...] socially inadequate individuals may not have mastered the conventions of their society, either because they are unaware of the rules of social behaviour that regulate interpersonal conduct in their culture or, if aware of the rules, are unable or unwilling to abide by them. Their performance may also be affected by anxiety about whether their behaviour is being positively evaluated. (Ward et al 49)

It proves that the immigrants themselves define their existence as the 'other' in England, which is an outcome of their identity crisis. As they cannot immediately adapt into the social life of the host society, they find it difficult to perform the rules of that culture and have hesitations about the approach they will receive as a consequence of their own culture. In this outlook, Said also highlights the importance of culture upon the identity of people and their perspectives to one another. For example, the cultural differences between the non-Westerners and the Westerners, according to Said, played a very important role in their viewpoints about one another as stated in these lines:

The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences. Now it was disappearing; in a sense it had happened, its time was over.
(*Orientalism* 1)

Said's reflection is related to the perception of the Western people about the non-Westerners: the Orient, or the non-Europeans, because of their cultural values, were portrayed as exotic and fantastic like the figures in fairy tales or in other genres. However in the colonial period, the political and

economic struggles between these parts changed the position of the Orient. In other words, when the Orientals turned out to be the colonized, they lost their significance and mystery in the eyes of the Occidentals. The former relationship between the two sides in the colonial era, also led to social and cultural deviations between the two parts in the postcolonial age and it caused some problems especially for the immigrants in the West. For this reason, Adah in *Second Class Citizen*, represents all the immigrants from the non-Western societies, who felt as the 'other' in the post-war West because of their social status and cultural notions.

Emecheta in her novel implies that the African, together with the others from India and Pakistan, could not escape from their inferiority complex, so they thought that they might be seen as 'second class citizens' in the postcolonial Britain; when she immigrated to England, she was also frustrated as she was not qualified enough for the eligible positions, so she asserts that:

Working in a shirt factory would for me have been a damaging emotional blow. People were surprised that I was called for interviews at all, but what they did not know was that even in those early days I arrived with ten 'O' levels and four 'A's - and all our papers were marked here in England. (*Head Above Water* 31)

As seen in the extract, Emecheta also represents the identity problems of the immigrants in the post-war Britain. Under the influence of the former position of Africa, as one of the colonies of England, she thought that due to her race and African identity, she was rejected by the employers, who could offer prestigious positions. Being accepted by the manager of a shirt factory made her disappointed, since she was a very successful student and attained degrees both in Africa and in England. In this respect, her frustrations led her to suffer more from the feelings of racial and cultural

otherness and in her early years she believed that she was isolated from the rest of the society. It is undeniable that “[...] when stresses are attributed to the strangeness of the culture to which the individual must adapt, the intensity of the [...] reverse culture shock becomes difficult to explain” (Meintel 49). In this sense, under the stress of cultural change and under the impact of the former position of the colonized in the eyes of the colonizer, being accepted by the manager of a shirt factory made her disappointed, since she expected that any qualified positions could be offered to her in England as it was the centre of opportunities.

In the same manner the author’s fictional character Adah, the representative of Emecheta, and the other immigrants in *Second Class Citizen*, experience the same situation. It proves that those coming from the postcolonial non-Western nations to the West experienced some social problems due to their cultural confusion. Adah’s identity crisis can also be observed as follows:

He kept pressing Adah to get a job in a shirt factory. Adah refused. Working in a factory was the last thing she would do. After all, she had several ‘O’ and ‘A’ levels and she had part of the British Library Association Professional Certificate [...]. Why should she go and work with her neighbours who were just learning to join their letters together instead of printing them? Some of them could not even speak any English even though it was becoming a colloquial language for most Ibos. (40)

What oppresses Adah is her inability to find a qualified position. Although she is accepted by a shirt factory, she rejects it, because she thinks that she deserves a better profession due to her qualifications. However her husband asks her to work in a shirt factory in order to earn their living, but she challenges him by saying that the other Africans who are not educated enough to write and to speak English work in factories. She expects that her

speaking English will enable her to be accepted for the more qualified positions. This shows that she goes through an identity crisis, which causes her to be suspicious about the attitude of the English employers. As Kolawole declares referring to the condition of the African females: “[...] race, colonial experience, post-colonialism, [...] culture, tradition, [...] and more recently, globalisation [...]. All these factors impact on African women's reality in particular ways [...]” (92), so Adah, in *Second Class Citizen*, as an African woman, is reflected under the impact of cultural conflicts, multiculturalism, globalization, race and colonial experience in the postcolonial West. Likewise, Said also stresses that the problems of the non-Westerners in the West, were generally linked with the cultural concepts, racial and colonial background: With the purpose of identifying the concept of racial and cultural otherness and establishing humanism in the postcolonial era, he deeply discusses the disparities between the Westerners and the Others, as a consequence “Said’s thoughts on humanism help situate the most marginal and underrepresented bodies firmly and concretely [...]” (Biswas 133). As the non-European nations in the postcolonial era felt as if they were the ‘other,’ there emerged a cultural gap between the European countries and the Others, as a consequence Said, in *Orientalism*, points out that:

Orientalism makes sense at all depends more on the West than on the Orient, and this sense is directly indebted to various Western techniques of representation that make the Orient visible, clear, "there" in discourse about it. And these representations rely upon institutions, traditions, conventions, agreed-upon codes of understanding for their effects, not upon a distant and amorphous Orient. (23)

According to Said’s ‘Orientalism,’ despite the cultural disagreements between the Orient or the non-Westerners and the Western people, these two sides have been close to one another for centuries due to their social, economic and political relationship. The continuous interest paid to the non-

Western countries by the Western ones brought them together despite the racial disharmony and the cultural clash. Said displays the continuous Western discourse exercised by the West over the non-Europeans from the colonial to the postcolonial age and adds that Western societies clearly and directly illustrated the cultural aspects of the non-Westerners, which separated them from the Westerners, so there appeared a distinction between the two parts. However, even though they are different from one another in terms of their approaches, customs and living styles, according to Said, there must be equality between them. To eliminate the distinction and the inferior position of the non-Westerners due to the Western discourse affirming their social and cultural insufficiency, the differences between them should be lessened in a multicultural society. In this sense, in Emecheta's novel, in spite of the cultural factors that separate the immigrants from the Westerners, one cannot deny that the immigrants do not have any inclination to return to their homelands despite their cultural problems, since they want to achieve equality and benefit from the opportunities of the Western world.

In the novel, Adah's insistence on trying to adjust herself to the Western traditions, is related to her desire to become a part of the English society, which is the symbol of progress and opportunities. For example, when she finds a job in a library, she wants to communicate with the English women at work. Even if she is aware of the differences between herself and the English females in terms of their wearing styles, speaking manners and their social position in society, she still tries to spend her time with them. Nevertheless, it does not mean that she totally overcomes her identity crisis, thus Emecheta's novel proves that "[t]he Third World literature we read also suggested differences and added to our understanding of the experiences of homeless people" (Webb 25). Adah and the other immigrants in London symbolize 'metaphorically homeless' people, who were torn between their own origin and the culture of the countries they immigrated to in the postcolonial period. In spite of the fact that Adah achieves befriending the

English girls, she cannot escape from feeling inferior as observed in the excerpt:

Come tight skirts, wide skirts, come midis, minis, maxis, Mrs Konrad always wore her gartered skirts. This, together with unusually tight blouses, gave her the look of an overblown ballet dancer. [...]. The other girls [...] made Adah feel out of place, so she never really became too familiar with them. They made her feel inferior somehow, always talking of boyfriends and clothes. (44)

It is apparent that the English girls working in the library make Adah feel that she cannot be a part of their group because of the cultural differences. Therefore, observing the wearing style of the English females, Adah thinks that she is 'the other,' which causes her to feel alienated and metaphorically imprisoned. The trends of fashion, different kinds of skirts the colleagues of Adah wear, show that the cultural norms and local notions determine the position of individuals in society. The Western women look modern and smart owing to the stylish clothes they have; on the other hand Adah, as an African woman, finds her own wearing style unfashionable, which makes her feel 'out of place.' Together with the physical appearance of the English women, the topics of their discussions and their tendencies do not allow Adah to become familiar with the Western females, because she has nothing to talk about fashion or boyfriends, as a result the clash between the African and the English culture has an undeniable impact upon the inner conflict of Adah; in a sense, she signifies the author Emecheta herself, who faced inner conflicts due to her hybridity in London. In this respect, as Thomas indicates, like Emecheta, most of the Africans were in exile in the metropole cities of the postcolonial West (271-72), consequently Adah is the representative of the African in England and proves that the immigrants in the postcolonial West underwent a racial and a cultural confusion, therefore Adah also struggles to overcome the disorder and clash in her mind. What is

ironic is that despite her identity problems, in the library she works, she also feels as if she were a 'first class citizen.' In other words, her working in a British institution among the English means she has been accepted by the West and it makes her feel lucky, since she has achieved to have a job in a respectable environment, which can offer her social and economic opportunities in the West, so not among the other immigrants, but at work with the Western people, she feels unique and respectable, so "[i]t was all right for her, being a first-class citizen for the part of the day when she worked in a clean, centrally heated library [...]" (45). It proves her yearning to attain success and self-improvement in the West, but in some cases she cannot help feeling as the 'other' when she observes the behavioural differences between herself and the English. In this perspective, it should be underlined that:

In a multicultural context, culture shock is a more or less sudden immersion into a nonspecific state of uncertainty where the individuals are not certain what is expected of them or of what they can expect from the persons around them. (Pedersen 1)

In the multicultural English society, Adah is also uncertain about the expectations of the native people and feels hesitant because of her culture shock. Nevertheless it does not mean that she does not want to become a part of the English culture. As a result she suffers from a cultural dilemma. Likewise, Said underlines the inevitability of cultural otherness when two different cultures intermix as Armstrong states:

[...] Said reports a number of mutually reinforcing incidents in which he is branded "other" in a manner that illustrates the role of negation in identity formation, the process of exclusionary differentiation that he later argues is crucial to Orientalism in particular and culture in general. (108)

Said was also under the feeling of 'otherness' as a consequence of his Palestinian origin; since he recognized the discrepancies between the East and the West in the US, he was exposed to an identity crisis, as a result of which he created the term 'Orientalism.' In other words, the superior position of the West taken for granted by the Westerners since colonialism brought about the non-Westerners' feeling inferior even in the postcolonial era. Also, Said refers to the condition of the non-Westerners in the West and reflects their attempts to have integration with the Western values, so it is undeniable that "[...] Said writes persuasively about how the European Enlightenment constructed a system of knowledge [...]" (Lachman 165) that reshaped the relationship between the West and the other nations. In this manner, since Europe was regarded as the symbol of enlightenment by the non-Europeans, they immigrated to the West after decolonization.

Because of the progressive nature of the West, in *Second Class Citizen*, Adah wants to bring up her children with Western education in order to see them more educated, more respected and more productive, nevertheless she does not let her children disregard their own culture, consequently rather than asking them to get rid of their own values, she encourages them to be proud of their own identity even if they suffered because of the living standards and the traditions in Africa before their immigration to London, so she says "[h]er children were going to be different. They were all going to be black, they were going to enjoy being black, be proud of being black, a black of a different breed" (141). Here the colour 'black' symbolizes the African nation; despite the fact that the African in their homeland are far from scientific, technological and social opportunities, Adah does not ask her children to be ashamed of their race. In contrast, under the effect of 'Orientalism,' she does not deny the superiority of the Westerners in terms of educational background, academics and progress either. Due to the fact that the English come to the fore as more educated and more enlightened according to the Western discourse, the immigrants like Adah, are aware of their own inadequacies, but the protagonist in the novel has a

dilemma about the identity of her children, so while taking advantage of the facilities in the West and improving not only her children but also herself, Adah is torn between her own heritage and the English culture. It is a reflection of her cultural trauma as a result of her transition from her homeland to the West. In this sense, it can clearly be inferred that “[t]ransition shock often leads to communication problems as well. When we are anxious, lonely, and disoriented, our communication skills degenerate” (Bennett 217). Thus, it is apparent that Adah, as an African in London, is also ‘anxious, lonely and disoriented,’ so in some cases she fails in terms of her communication with the Western people.

The African in Emecheta’s novel experience a transformation in terms of their cultural experiences. Due to their limited vision in their isolated surroundings in Africa, they think that all of the English lead their lives in magnificent houses enjoying the luxury of belonging to the West. Being faced with the reality, when she cannot find such houses affordable, Adah believes that her race hinders her house-hunting, as she indicates as follows:

Her house-hunting was made more difficult because she was black [...]. She was beginning to learn that her colour was something she was supposed to be ashamed of. She was never aware of this at home in Nigeria, even when in the midst of whites. Those whites must have had a few lessons about colour before coming out to the tropics [...]. (70)

While trying to find a house in London, Adah cannot find houses in accordance with her wishes and claims that most of the householders do not prefer to have Nigerian tenants. On the other hand, she remembers that those coming for trade from the West to Nigeria do not perform a negative attitude to the black. Her doubtful attitude about the difficulties she encounters through her house-hunting is based on her colonial past leading to her identity crisis, cultural shock and cultural disintegration problem, so

she feels as the 'other.' Thus, Adah comes to the fore as a 'diasporan' African woman, who struggles to overcome her identity problems in London. The common aspect of the immigrants in the postcolonial West was also their feeling isolated and alienated from the Westerners, so it is recognizable that:

Diasporan subjects constantly struggle to adjust to the structural systems [...]. Subjects express a sense of alienation and multiple consciousness (i.e., being Black, female, migrant, and working class) that define the lives of diasporan subjects in their struggle to negotiate the myriad forces of domination in the metropole. (Fongang 46)

Emecheta also, in her novel, portrays the sufferings of the 'diasporan subjects,' who are in a constant struggle to prove themselves in the West, to eliminate 'Orientalism' and to achieve equality. In the metropole, in London, the immigrants experience 'alienation' due to their 'multiple consciousness'; being torn between their African identity and the Western norms. According to Emecheta, eliminating the distinction between the two groups is possible, so she gives an example from the lines in a painting of a child that she saw at a school in London, as observed in the excerpt:

But one particular drawing captured my attention. It was a child's painting of a piano keyboard. There were the usual black and white keys, but underneath the painting were written the words, 'To make harmonious music on the piano, you have to play black and white keys.' I was intrigued and lifted my brow, not knowing what to expect. (*Head Above Water* 46)

The lines referring to the harmony attained through playing both the black and the white keys of the piano, impress Emecheta so much that she likens the harmonious melody achieved with the black and the white keys to

the harmony that can be attained by means of the collaboration between the black and the white in a multicultural society, thus it is possible for the diasporan subjects to be in harmony with the Westerners. In *Second Class Citizen*, Adah, as a black immigrant in the West, is the spokesperson of the 'diasporan' people. Similarly, Said also refers to the problems the immigrants encountered in the postcolonial West because of the political, social and educational distinction between the non-Western and the Western countries along these words: "[...] science, learning, history emanated from the West" (*Culture and Imperialism* 26-27). As Said underlines, since the period of colonialism, it has been realized that the Westerners symbolize the source of science, technology and development due to their powerful status in the world. Since it was known that the origin of science, history and enlightenment was situated in the West, the immigrants like Adah decided to move to the West to make use of these opportunities. However, in some cases, they challenged the Western notions when they suffered from their identity crisis as Adah problematizes this fact in this way:

Even if she had enough Money for the best, she would start looking at the sub-standard ones and then work her way up. This was where she differed from Francis and the others. They believed that one had to start with the inferior and stay there [...]. (71)

In her search for a house, thinking that all of the people in London live in cottages or very luxuries flats, Adah becomes disappointed when she is rejected by some of the householders. As she does not know how to lead her life in a metropole due to her habits in the country side in Africa, she feels disillusioned whenever she encounters a problem. She believes that because of her ethnic difference, she is faced with some problems. In this sense, the Western discourse adopted in the colonial era causes her to assume that she should not look for 'the best' even if she has money, because the best

belongs to the Westerners; so she disagrees with her husband and the other immigrants who do not complain about the houses they ask to buy. Her inferiority complex leads her to think that the immigrants are only accepted for the 'sub-standard' houses. This proves the inevitability of culture shock experienced by the formerly colonized African in England under the influence of their former position in the colonial age, as mentioned in the quote:

When a change in residence takes place from one socio-cultural system to another, those skills which enabled participation in the former system are, to varying degrees, inadequate in the new cultural situation. The individual is faced with the task of adjusting to cultural values, role expectations, and behaviour patterns for which he was not socialized. Objects and events are culturally defined and the meanings he has learned are not often shared by others with whom he must interact. (Spradley and Phillips 520)

After changing the social and the cultural structure, the African immigrants in the postcolonial West also faced inadequacy in terms of social interaction and cultural adaptation in the new cultural environment, consequently the process of cultural adjustment was problematic as seen in Emecheta's novel as well. In the same manner, Said, in his works, puts emphasis on the social and cultural confusion experienced by many non-Europeans in a European culture, thus what should be highlighted is that "Edward Said tackled the complexities, contingencies, and conjunctures of [the postcolonial identities in the post-war West]" (Roman 358). Said, in *Orientalism*, indicates the reasons behind the 'categorizations' in societies and highlights the cultural dimension within the 'standardizations' as follows:

For such divisions are generalities whose use historically and actually has been to press the importance of the distinction between some men and some other men, usually towards not especially admirable ends. When one uses categories like Oriental and Western as both the starting and the end points of analysis, research, public policy [...] the result is usually to polarize the distinction—the Oriental becomes more Oriental, the Westerner more Western—and limit the human en-counter between different cultures, traditions, and societies. (46-47)

As Said asserts, the Oriental (the Easterner or the non-Westerner) turns out to be more Oriental and the Westerner becomes more Westerner, when categorizations are employed. In order to eliminate the distinction between the two sides, different cultures should come together and experience cultural integration. Thus, the accepted social roles employed for the Oriental and the Western people can be abolished. In this respect, Adah can do anything to eliminate the gap between the former colonized and the colonizer in the multicultural English society. Yet, she cannot escape from her early experiences as the former colonized and she experiences problematic situations while trying to integrate with the English culture.

As seen in the examples, the outcomes of cultural combination in the postcolonial era are depicted by Emecheta in *Second Class Citizen*. Adah, with the intention of homogenizing with the English culture, makes an effort, while talking to the English people, to imitate the talking manners of those whose native language is English:

She practised and practised her voice in the loo, and was satisfied with the result. The landlady would definitely not mistake her for a woman from Birmingham or London, yet she could be Irish, Scots or an English-speaking Italian. (73)

Adah's imitating the pronunciation of the native English in order to be respected by the Westerners can be interpreted as a struggle to integrate with the Western culture and it shows her admiration for the Westerners as well. In Saidian terms, she wants to eliminate the harsh distinction between the former colonized and the colonizer. Her effort not to reveal her origin while looking for a house, makes it clear that she wants to resemble the English, acquire the materials and facilities the English have and to achieve equality. It is obvious that the cultural amalgamation in the postcolonial England established a new social structure in which the immigrants tried new strategies to eliminate their cultural problems. What is significant here is that:

'[E]ncounter with another culture' is an alternation of excitement, discovery, frustration, embarrassment, liberation, depression, elation, puzzlement, and only occasionally the kind of abrupt and disconcerting surprises implied in the term 'shock'. (Kracke 60)

The encounter of the African with the English culture in the postcolonial era also led these African immigrants to undergo 'abrupt and disconcerting surprises,' so their cultural shock brought about sudden changes in terms of their psychological mood. Therefore, in the novel the African character Adah and the other immigrants, who are torn between their own cultural values and the Western norms, attempt to get rid of this cultural distress, consequently their trying to resemble the English is one of the solutions to overcome their identity crisis. Even if imitating the Western habits is inconsistent with their personal identities, they prefer to speak and behave like the English, therefore Adah does her best in order to be regarded as if she were an English from Birmingham or London, or an Irish or Scots, or even an Italian speaking English. In other words, she does not want to reveal that she was the former 'colonized.' Though immigration to England is the ultimate goal of Adah, she has an inner conflict about her identity in London. On the one side, she imitates the English to seem as if she were one of

them; on the other side she presumes she may lose her own culture while making efforts to become like the European people.

It is, in this sense, apparent that Emecheta achieved voicing the racial and the cultural integration problems of the African in the postcolonial West, so it can be said that “African writers in English have done much to enlarge the image of Africa in the world” (Obiechina 17). Particularly Emecheta’s portrayal of Adah symbolizes the inner conflicts undergone by the immigrants in the West. When Adah considers, especially her family’s sacrifice, to bring them to the West, she feels grateful for them. As a result, she realizes that although it is not an easy task for the immigrants to adopt new cultural concepts in England and to be accepted by the English, she also believes that they must overcome their identity crisis and try to become a part of the Western way of life so as to eliminate the distinction.

In the same way, those who experienced identity problems in the Western societies became the subject matter of Said, who questioned the roles of non-Western and Western people in the postcolonial era; this shows that “[a]s Said and other exilic figures have made persuasively clear, Western imperialism has left modern humanity heir to an irreversible, decentred, and mobile globalized world” (Spanos 164). In other words, since Said was also a metaphorically ‘exilic figure’ in the US because of his Eastern origin, he effectively illustrated the social and cultural problems of those who felt in ‘exile’ and highlighted the changing roles and lives of different cultures in the multicultural global world since the colonial and imperial period, so it is evident that Emecheta’s depiction of the immigrants’ position in the West is also a significant portrayal about the outcomes of multiculturalism in a global world.

The reflection of the realities above about the position of the African in *Second Class Citizen*, shows that in “[...] fundamentally hybrid texts [...]—to stay with the theme of Africa's (in)visibility—the perception of Africa both within and outside the continent is challenged [...]” (Morosetti 50), so in Emecheta's novel the cultural and social position of the African in the post-war period is questioned and the representation of the ‘other’ within and outside Africa is problematized. Thus Emecheta's handling the immigrants' position in London is a very important attempt to shed light on the importance of culture upon the social status of individuals in society. Adah's feeling confused and hesitant in the West in terms of her cultural origin, shows that she tries to get used to adopting the Western cultural norms. Although she is surrounded by so many Western people in the neighbourhood and also at work, she hesitates to share her feelings with her friends. As a result of her hybridity, she assumes that her talking about her own problems may cause people to think that she is a problematic African, who has failed to integrate with the Western culture as observed in the excerpt from the novel:

In England, she couldn't go to her neighbour and babble out troubles as she would have done in Lagos, she had learned not to talk about her unhappiness to those with whom she worked [...]. (66)

It is clear that Adah sometimes feels isolated and alienated as she does not have a close relationship with her colleagues. Due to the turmoil of modern life and the necessity to compete with time to finish the tasks at work, Adah cannot talk with her friends for hours as she did in Africa and fears that she may be seen as wasting the time of her friends, who are busy with the tasks they are responsible for. In this sense, Adah feels lonely even if there are so many people around her. On the other hand, in Nigeria, people have time to chat for long hours since they do not have a scheduled and

systematic life, so without any hesitation one can knock the door of her/his neighbour or talk to her/his colleague to get rid of the anguish of everyday life; in this manner Adah faces the difficulty to live in a big city and to be in harmony with her new friends and neighbours. Consequently it would not be wrong to suggest that she is under the influence of culture shock, because the symptoms observed in her attitudes and feelings show that:

‘[C]ulture shock’ [is] arising from the precipitation of a rural person or group into an urban situation characterized by a loosening of mores from a strict social control, a liberation of the individual from his group, an increasing impersonalism as against the personal character of the rural environment, an increasing mobility as contrasted with the old stability and isolation, and on top of these changes, a blasting disruption of personal and occupational habits and status. (Holt 744)

Adah, from her rural environment in Africa to the urban life in London, finds it difficult to leave her own people, personal habits, static and isolated life behind and to start a new dynamic life, which is based on a constant cultural and social change. As a result of the hardships she undergoes due to the cultural integration problem in her new home, she becomes an in-between person, who does not know where she belongs to.

In the novel, it is the cultural mixture in the postcolonial era that combines different people with one another in a global world. Adah’s efforts to integrate into the English society prove that she does not want feel as a ‘guest’ in the ‘host’ country. Also in *Orientalism*, Said’s portrayal of the hybrid individuals’ feelings can be seen and it is obvious that Said refers to the cultural struggles between the non-Westerners and the Westerners; he utters that, “[t]he relationship between Occident and Orient [non-Westerners] is a relationship of power, of domination, of varying degrees of a complex hegemony” (*Orientalism* 6). Said’s comment on the impact of the powerful

position of the West in the colonial era upon the social and cultural discrepancies between the Westerners and the Others in the postcolonial period can also be observed in Emecheta's *Second Class Citizen*. Particularly, Adah's and the other immigrants' attempts to assert their hybrid identities and to achieve equality can be regarded as a remarkable example of the clash between the African and the Western culture. Emecheta, through the representation of the conflict between the African and the European culture, discusses the outcomes of cultural union in the post-war age, so it is seen that:

The emerging discussion of "Afro-Europe" and the vitality of black British creativity point toward additional emphasis on such locations. In all, older and more recent channels of diaspora are extremely valuable approaches to understanding divergences and commonalities with continental African literary and expressive culture. (McLaren 187)

What is underlined is that that it was difficult to be 'diasporan' subjects for the African in the postcolonial societies. Because of the 'divergences' and the 'commonalities' in African culture it was not so easy for the African in the West to adopt the culture of the host society, so they believed that they would face the risk of losing their own identities. The cultural differences between Africa and England make Adah realize that the life in a metropolitan environment is not compatible with the rural life they are accustomed to leading in their homeland, consequently the deviations in terms of living conditions, social habits, and behaviours determine the approach of the mixed cultures to each other. Consequently it is clear that the intermixing process is arduous because of the clash between the African and the Western cultural values. Even if one can also observe Emecheta's own cultural integration problems in her writings, it should be noted that "[...] Emecheta does not see herself as a tragic victim of colonialism or of racism [...]" (Berger 45), since she achieved proving her identity as a black female

not only among the African but also in English society through her constant struggles, so she does not define herself as a 'tragic victim. In spite of the fact that she encountered problems of identity in the postcolonial era, she regarded herself lucky as she accomplished her goals and improved herself and her children in London though there were many African who could not achieve their aims. In her work *Second Class Citizen*, she emphasizes the cultural problems of the African and their struggles to come to terms with the English culture. The cultural discrepancies between the two groups, contradictions in terms of traditions and beliefs and disagreements as a result of the social interaction, effectively show the postcolonial identity of the immigrants in the post-war period. Emecheta, in the novel, portraying the position of the African both in their homeland and in the West, sheds light on the significance of cultural conventions in determining the outlook of people to one another. Thus, Said's emphasis on the inevitability of cultural otherness as a result of multiculturalism and his expressions about the necessity to overcome this problem come in to view, so it is apparent that:

The continued relevance of Said's thoughts signifies the need to deconstruct the simplistic and exploitative imaginative geographies of the Other that appear in the US/European [...] [postcolonial societies]. (Mavroudi 753)

The remarks above prove Said's attempts to find new ways so as to eliminate the gap between the Western and the non-Western cultures, to deconstruct the established roles attributed to these groups and to overcome the immigrants' feelings of otherness in the postcolonial period. In other words, the cultural fusion observed in the post-war era, brought about the non-Westerners' problems of identity and their cultural otherness. In this sense, Said's concentration on the importance of social, cultural and racial equality in the postcolonial communities, has also been identified in *Second Class Citizen*.

Thus, in Emecheta's novel, the African in England, feeling as the 'other' and trying to adopt the Western culture, represent the immigrants in the West after decolonization. To conclude, Said's stress on the cultural distinction between the Westerners and the non-Westerners in the colonial and postcolonial epoch, has also been observed in Emecheta's *Second Class Citizen*, which is a reflection of the social wound and the cultural turmoil experienced by the African immigrants in England as a result of their identity problems.

CONCLUSION

As emphasized throughout this study, the cultural struggles of the African immigrants with the Westerners and the contradictions between the two groups can be observed not only in the postcolonial communities but also in postcolonial literature. In this sense, it has been observed that Buchi Emecheta, one of the most significant African novelists, in her novels, also reflects the cultural disorientation of the African in England. It is obvious that “Africa’s literary canon proves to be a conversation between cultures, epochs, and worlds about the self-sacrificial restoring of order in the wake of devastation’s chaos, a healthy reintegration of empowering [...]” (De Vita 433). Thus the literary works, like Emecheta’s, shed light on the political devastation and social chaos experienced by the African in their homeland after decolonization and demonstrate the reasons of immigration to the West. As stressed in this thesis, it is apparent that in the postcolonial period the African struggled with the repressive norms of their own culture and had a tendency to leave their own countries by immigrating to the West. It has been recognized that the cultural divergences between Africa and England in Emecheta’s works, determine the personal identity of the characters and their position in society. Therefore, African authors dealing with the condition of the African immigrants in the Western states “have contributed most to the understanding of the African points of view and perspectives on life, politics, culture and history” (Obiechina 17).

As concluded in this study, Emecheta’s two novels *In the Ditch* and *Second Class Citizen*, dwelling on the distinction between the African and the English cultures, shed light on the cultural adaptation problems of the African in London. In relation to Emecheta’s own struggles with the Western values, her autobiography, *Head Above Water*, as analyzed in this thesis, depicts what the novelist experienced in the West, in London, when she first arrived in the city. Her efforts to keep ‘her head above water’ and to overcome her

cultural trauma in the West can also be realized in her fictional character, Adah's portrayal in the two novels examined in this thesis.

The depictions reflecting the adjustment problems of the African in Emecheta's novels have been reflected in this thesis; in the light of these descriptions, it is doubtless that the re-rooting problems of Emecheta's African characters in England symbolize her own cultural orientation problems in her early years in England. Emecheta herself indicates the importance of being accepted as a writer in England to prove her identity and to eliminate her identity crisis after her immigration to London and also expresses the difficulty for her to handle the duality of her identity in the West as follows: "Living entirely off writing is a precarious existence, [...] I found I could keep my head and those of my family [...] above water" (*Head Above Water* 243). The success she attained in the West as a novelist shows that she achieved improving herself and attaining her goals through the educational and social opportunities. Her challenging attitude in spite of the difficulties she faced in Africa while trying to be accepted as a professional author, reveals that she resisted the African culture hindering the education and improvement of women and managed to 'keep her head above water' in London even if she felt as the 'other' there. As highlighted throughout this thesis, Emecheta's own struggles with her own cultural values in Africa and her efforts to cope with her cultural trauma in London are effectively portrayed in her novels, *In the Ditch* and *Second Class Citizen*.

In the Ditch and *Second Class Citizen*, while revealing Emecheta's story of success in the West, also portray the panorama of the gap between the African and the English and question the cultural identity of the immigrants in the West, so "[t]he first two novels that she wrote, *In the Ditch* (1972) and *Second Class Citizen* (1974) are highly autobiographical and are set in the London of the 1960s" (Sizemore 367). Emecheta's decision to immigrate to the West in London after the decolonization period, her efforts to adapt into the Western culture in England for the sake of her own and her

children's education and improvement, all of these are the considerable aspects emphasized in the novels mentioned throughout this thesis, so as Robertson underlines, "[s]tudying African women has forced [...] [authors] to reexamine [...] assumptions concerning the nature of precolonial African societies, the impact of colonialism, and the direction of change since independence" (97). Experiences of Emecheta and her African female character, Adah and her family, both in *In the Ditch* and *Second Class Citizen*, illustrate the position of African people through the process of colonialism and postcolonialism.

Considering the social roles and cultural position of the European and the non-European states in the postcolonial period, one of the most remarkable theorists in the field of postcolonial studies, Edward Said and his works, especially *Orientalism*, as analyzed in this thesis, play a very important role in the portrayal of the non-Western nations and the Westerners. Said, trying to eliminate the binary opposition between the East, the non-Western countries and the West by criticizing the superior position of the West and the inferior position of the non-Westerners since the colonial era, aims at bringing these different cultures together so as to achieve equality; so he says in an interview: "What one must train oneself is to think the alternative, and not to think the accepted and the status quo [...]" (Barsamian 104-05); in other words, rather than focusing on the impossibility to combine the West with the non-Westerners, one should dwell on the possibility of uniting them.

As regards the postcolonial discourse of Said, what should be underlined is "[h]is concern to be oppositional, to be a public intellectual who takes on board any issue of justice, dogma or oppression [...]" (Ashcroft and Ahluwalia 11). In other words, he was opposed to any accepted belief separating the non-European culture from the European one. Said, an Eastern person from Palestine and an intellectual educated with the norms of the West in the US, a professor in the US (Saith 883), had the opportunity to

see the cultural discrepancies between these nations and identify the ways to live in harmony in a multicultural society. Thus, his own experiences and observations led him to conclude that it is not impossible to imagine a society in which different cultures lead their lives in a peaceful manner despite some cultural problems, which can be overcome through time. In this aspect, as discussed in the Chapters of this thesis, Emecheta's *In the Ditch* and *Second Class Citizen* also question the results of immigration after decolonization and portray the panorama of the multicultural English society uniting different cultures with one another. As Jussawalla and Dasenbrock say, "Buchi Emecheta, from the publication of her first book, *In the Ditch*, in 1972, has won worldwide recognition as a chronicler of women's experience both in England and in Africa and particularly as a chronicler of the diaspora's woman's experience" (83). Most of her works focus on the condition of the African in their homeland and in the West and expose the 'diasporan' experience of these African characters before and after their settlement in the West, thus Said's remarks about the cultural and social problems of the hybrid people can also be noticed in Emecheta's novels mentioned before.

As highlighted throughout the thesis, both Said and Emecheta, owing to their non-Western and Western identities, effectively study the status of the non-Europeans among the Westerners and conclude that the non-Westerners after their movement to the Western states experienced cultural adaptation problems due to the differences in terms of traditions. Consequently, through the experiences of the fictional character, Adah, and her family, what has been confirmed in this study is the fact that "[i]solation and tension [felt by the African immigrants in London] are exacerbated, producing barriers and defensive communication" (Bennett 217), so these immigrants put barriers between themselves and the Western people because of their cultural disorientation. Nevertheless, these African characters struggle to adjust into the English culture for their self-improvement and for a better future. According to Said, despite the disagreements between the Orient (the non-Westerners) and the Occident

(the Westerners), they can come together in a multicultural environment and get used to sharing their cultures with each other. Thus, rather than trying to determine which one is privileged or at the centre, one should find out the ways to combine different cultures in the same atmosphere and enable them to understand each other's culture, so it is clear that:

At a broad level origin as Said is using it seems to suggest ontological notions like center, being, essence, first principle, or any such concept that may have traditionally ratified modes of inquiry which built philosophical systems on the logic of origination and derivation, or on the existence of a primal, one-of-a-kind agency and various echoes, memories, approximations, and transumptions of it. (Hussein 76)

It is apparent that in the postcolonial age, by means of the multiplicity of different cultures and races in the Western nations, instead of the political or economic struggles between the West and the other states in the colonial period, the cultural ones came into existence in the postcolonial age. Rather than the attempts to find the centre, the superior, the focus should be shifted to the possibility of cultural union. As discussed in this thesis, Emecheta's emphasis is on the African women who struggle with the male-dominated African culture and the orientation problems in the West. For her female characters, Emecheta in an interview, points out: "They survive despite all odds. Most of these women have a Western education [...]" (Ogundele 455). This proves that their escape from their own culture to England is based on their aim to benefit from the educational and social opportunities in the West, which cannot be experienced in their own nations.

Regarding the position of Adah in *In the Ditch*, it has been underlined that the portrayal of an African, divorced woman, moving to London with her children, represents the dilemma of the immigrants in the West due to their hybrid status. Thus Emecheta, focusing on the social and cultural problems

of Adah, deals with “questions of fragmentation, displacement, marginality [...], the concept of the nation, and the clash between Western and non-Western cultures [...], issues of migrancy and immigration” (Uraizee 11). All of these issues, which were also questioned by Said, have also been analyzed in this study in order to identify the position of the African immigrants before and after immigration.

The analysis of the other work of the author, *Second Class Citizen*, has clarified not only the cultural disorientation experienced by the African in the West, but also the vulnerable condition of the African women in their homeland, oppressed by the male-dominated culture, isolated from the opportunities of the Western world and ignored by the patriarchal African society. Thus, while revealing the tendency observed in African females’ immigration to the West, the characteristics of the cultural notions exercised in Africa have also been stressed.

When one considers the position of Adah in both of the novels, it can be deduced that “the identity of the postcolonial woman is fluid and displaces itself in various positions on a constantly evolving continuum. For them, identity is both subject to and created by the ideological history that surrounds it” (Uraizee 8). Adah’s repressed state in Africa because of the cultural values hindering not only her freedom but also the other females’ lives, has been studied with the purpose of proving the undeniable effect of cultural habits upon the immigration of African women to the West after the period of decolonization.

In this thesis, the cultural divergences between Africa and England in Emecheta’s *In the Ditch* and *Second Class Citizen* have been analyzed in the light of Said’s postcolonial approach. Said’s observations about the discrepancies between the East or the non-Western countries and the West prove that the cultural and social differences between these nations led to the identity crisis of the immigrants in the postcolonial era. As underlined

throughout this thesis, Said's analysis about the cultural clash between the West and the non-Western states can also be observed in Emecheta's novels, titled *In the Ditch* and *Second Class Citizen*. Said's illustrating the social and cultural disorientation experienced by the non-Europeans in the West shows that he was also an in-between person due to the duality of his identity; so "[h]is struggles with his dislocation, his recognition of the empowering potential of exile, his constant engagement with the link between textuality and the world, underlie the major directions of his theory [...]" (Ashcroft and Ahluwalia 3). His dislocation in the US, his feeling in 'exile' in the West, his struggles with his hybridity played a very important role in his postcolonial discourse. In this context, Emecheta as an African in England also faced the difficulty to adapt into the Western culture, so her fictional character, Adah, in the novels studied in this study, tries to come to terms with the culture of the English and overcome her identity crisis; as a consequence as Sizemore also indicates, "Emecheta's London novels chart the progression of her Nigerian-British [...] heroines in opening up a space for themselves and establishing a place for themselves, a new home" (368). Thus, the attempts of the African to adjust into the traditions in their 'new' home have also been demonstrated in Emecheta's novels analyzed in this thesis.

As a representative of the African women, Adah in these works, achieves proving herself like her creator Emecheta; as Balogun also asserts, "[...] Emecheta's undergraduate and graduate educational triumphs not only brought her happiness but also fueled the success of her writing, income from which augmented her family's finances as well as made her crusade against racism, sexism [...]" (457). In other words, the novelist attained her undergraduate and graduate degrees in London, improved her skills and became an author owing to the social, economic and educational opportunities offered to her by the English society and accomplished her goals in the West despite her racial and cultural problems.

As indicated in this thesis, through her quest to success in the West, Emecheta faced identity problems because of her hybrid status in England. Similarly, in the novels studied throughout this study, Adah also suffers from the duality of her identity in the West and feels isolated and homeless in some cases because of her cultural orientation problem; so it is clear that “[t]he more we accept the importance of place (and correlatively ‘home’) for the construction of identity, the more we will grasp the full significance of ‘homelessness’, ‘loss of identity’, the problem of refugees [...]” (Wood 198-99). Adah’s feeling out of place in England is related to her immigration from Africa, from her home, to the West, where she finds it difficult to integrate with the new cultural values and people. In this sense, it has been concluded that Adah portrays the feelings and inner conflicts of Emecheta, when she first arrived in London. Likewise, in the light of the analysis about Said in this thesis, it has been deduced that Said as an Eastern individual, also experienced ‘homelessness’ and felt in ‘exile’ when he went to the US. His remarks about his identity problem in *Edward Said Reader* prove the hypothesis of the thesis:

Exile for the intellectual in this metaphysical sense is restlessness, movement, constantly being unsettled, and unsettling others. You cannot go back to some earlier and perhaps more stable condition of being at home; and, alas, you can never fully arrive, be at one with your new home or situation. (373)

Said explains that he felt ‘lost,’ ‘restless’ and ‘unsettled’ because of his Eastern and Western background, so he utters that he could neither return back to the East nor he could find cultural relief in the West due to his identity crisis. In the same manner, Emecheta reveals the importance of the analysis about the social structure of the multicultural societies so as to realize “[...] the cultural conflicts faced by the individuals who live in postcolonial

countries, and who have dislocated from their homelands into the space of the former colonizer” (Aparecida Vilaça 147). It is undeniable that the portrayal of the African in the novels studied in this thesis, also symbolizes the cultural conflicts of the African immigrants who left their homelands and began to lead their lives in the postcolonial West. In Saidian terms, the superior position of the former colonizer (Westerners) and the inferior status of the former colonized (non-Westerners) in the colonial age, played an undeniable role upon the racial and the cultural problems of the non-Western immigrants in the West. Similarly, trying to stand on her own feet in the postcolonial England, Adah also reflects the position of the postcolonial subjects, who struggled with the “cultural disintegration” problem (De Vita 413). Thus, what has been revealed in this thesis is that the postcolonial immigrants in the West felt “[...] as a member of a cohesive ‘out-group,’” (Waters 222) due to their ethnic origin and cultural values. In this respect, the immigrant characters analyzed in this thesis become the spokespersons of the African in the postcolonial England.

In the light of the issues analyzed in this thesis, it is clear that Emecheta, as a postcolonial novelist, in her novels, *In the Ditch* and *Second Class Citizen*, effectively illustrates the racial and the cultural shock experienced by the African in the postcolonial English society. Portraying the impact of immigration upon the reconstruction of identity in the postcolonial period, Emecheta highlights the cultural trauma undergone by the hybrid people in the postcolonial West. Furthermore, it has been inferred that the struggles of the novelist to adjust into the Western culture in England come to the fore in *In the Ditch* and *Second Class Citizen* as well. Moreover, it has been identified that Said’s experiences as a hybrid in the West are also obvious in his postcolonial discourse. In this sense, it is explicit that the hypothesis of this study, in other words, the consistency between Emecheta’s and Said’s analysis of the cultural conflicts between the Western and the non-Western cultures and their referring to the impact of colonialism upon the postcolonial identity of the non-Westerners, have been proved. As a

consequence, it can clearly be concluded that the African in the postcolonial England experienced identity crisis leading to the feelings of racial and cultural otherness, alienation, isolation and homesickness. Therefore it is obvious that Said's discussions about the social and cultural divergences between the Western and the non-Western people in the colonial and postcolonial period, come to the fore in Emecheta's novels analyzed in this thesis, as a result the portrayal of the African in *In the Ditch* and *Second Class Citizen* is a remarkable example displaying the reasons of immigration to the West, the outcomes of the settlement process, the racial and the cultural depression of the postcolonial non-Western immigrants, together with their transformation leading to the reconstruction of their identities.

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