

“*Alamu Has Gone Mad!*”: A Psychoanalytical Reading of Bayo Adebowale’s Out Of His Mind

Orkpe Matthias Nder, Ph.D (Associate Professor)

Department of Educational Foundations and General Studies University of Agriculture, Makurdi. Benue State, Nigeria.

E-Mail: smithakasmith@yahoo.co.uk.

Received 11 October, 2012

Accepted 18 April, 2013

Applying key arguments of the psychoanalytical theory, this paper examines the interplay of the id, the ego and the superego in the minds of the principal characters. The analysis has revealed that the interplay has accounted for the motives, attitudes, actions and utterances of the principal characters in Bayo Adebowale’s ‘Out of His Mind’. The objective of the paper is to provide a better understanding of the text, and to further demonstrate the continued relevance of the psychoanalytical theory in the interpretation of African literature. The need for scholars to think in comparative cross-disciplinary and multidisciplinary terms is the broader objective of the paper.

Key words: Psychoanalytical theory, psychological principles, interpretation; analysis, human behavior/mind, African literature.

INTRODUCTION

Although Psychology is an academic field within the social sciences, its branch of psychoanalysis has over the years become popular in literary discourse. Whether the psychologist looks at the introverted or the extroverted man, or at the developmental stages of man, what is of interest to literature, and its analysis is a recreation and an understanding of the human experience within the context of his environment. A central preoccupation of literature, in the opinion of James [1] is to “represent life”. Literature, “reflects the life of a people in word and images,” asserts wa Thiong’o [2]. To Malraux, in Johnson [3]:

Literature brings awareness to the individual through a gradual perceiving of different shades of meaning associated with human existence and this reaches its climax with a thorough understanding of the human condition which is the ultimate stage of man’s attempt to come to terms with the realities of his existence.

In fictional configurations, the “human existence” and “condition” often reconstructed in literary works enjoy some form of plausibility and verisimilitude to real life

situations and experiences. Some techniques employed for the construction of literary works help to establish the link literature enjoys with psychoanalysis. In this instance, the use of dialogue, monologue, character introspection and the stream of consciousness technique, as devices of characterization and narration, readily come to mind.

According to Mowah [4] key arguments of psychoanalysis, as articulated by Sigmund Freud, which were later elaborated and modified by his disciples such as Carl Gustav Jung, Alfred Adler and Jacques Lacan, and a host of other psychologists include the following; (1) The human mind, psyche or personality comprises of the conscious and the unconscious, (2) Man’s behaviours and his conscious state, can be better explicated when references and inference are drawn from the unconscious sources of motivations. Barry [5] sees this interplay in terms of the interaction of the conscious and unconscious elements in the human mind. In the opinion of Dobie [6] human beings are fascinating creatures and readers of a text can be said to take a psychological approach to literary interpretation when they seek to understand the characters that populate a text. To the critic, psychological based questions and issues usually

raised in the psychoanalytical study of characters include; (1) Why has the character(s) decided to do something as dumb as that? (2) Speculations about a character's motives, relationships and conversations with other characters. (3) Why do people (characters) act the way they do? Mowah [4] articulates other ways psychoanalysis could be applied in literary criticism. One of such is to psychoanalyze characters with the aim of making commentaries on their actions and behaviours, "in order to make their actions plausible."

In the light of these critical arguments and questions, it could be rightly argued that the psychoanalytical theory, like other literary theories, can indeed provide a viable framework for sustainable literary interpretation. Specifically, through the theory, issues such as the underlying motivations and reasons that ideate the behaviours, actions and habits of characters would be better appreciated. Such actions are usually triggered by the innermost workings of the minds of characters. Quite often, the outward appearances and behaviours of characters are discordant with their inner drives and motives. The psychoanalytical study of characters is thus justifiable when we appreciate their motives, actions and attitudes. However, the psychoanalytical theory can hardly be a supplementary approach to literary interpretation. Its application value becomes more meaningful when viewed as a complement of other literary theories. It is in this sense that Dobie [6] is right in the thinking that the theory could "exist alongside" with other literary theories, and "even enrich and extend them." The theory, when exclusively applied for the reading of a text can, for instance, fail, abysmally, to account for the beauty or artistry of the work.

The use of the psychoanalytical theory for the interpretation of literary works is further justified given the fact that analytical psychology, like literature, as earlier stated, are deeply interested in human life and activities. This understanding enjoys the corroborative view of Jung, in Mowah [4] who opines that one "secret of artistic creation and of the effectiveness of art can be discovered only when man has returned to that 'state of participation mystique' in which the human existence matters more than the individual. Johnson [3] argues that when psychoanalysis is used as a tool for literary interpretation it "enables the author to take the reader on a journey into the consciousness of his characters."

Harold Pinter, in Ndongmanji [7] is quoted to have strongly interrogated the relevance and viability of the psychoanalytical study of characters thus: "How, in the present state of our knowledge of psychology and the complexity and hidden layers of the human mind, can anyone claim to know what motivated him, left alone another human being?" In spite of the strong argument raised in the interrogative sentence, the psychoanalytical interpretation of characters would definitely give readers significant clues and insights leading to a better

appreciation of the actions, attitudes and behaviours of characters in the text. While it is possible to agree with Hjelle and Ziegler [8] that "to understand the complexity of human behaviour is a tall order", the utilization of the psychoanalytical theory for the analysis of the principal characters in this paper is to enable readers appreciate the progression of events; to account for the emotional instability and psychological dislocation of characters and the strangeness in their behaviours. Hawthorn [9] supports such a psychoanalytical approach as he argues, "sometimes works which are difficult and apparently confused can be seen more clearly in the light of the psychologist's demonstration of what is actually going on among the characters."

The paper focuses on the psychoanalytical study of the central characters in Adebowale's "Out of His Mind". A close attention is paid to the conscious and unconscious motives, attitudes, actions, habits and feelings of the characters, as illuminated through dialogue, monologue, character introspection, narration and description. While the broader objective of the paper is to encourage readers and critics to think in comparative cross-disciplinary and multidisciplinary terms, the specific object is to provide a better appreciation of the novel, and to account for the behaviours of the characters. It is the conviction of this researcher that when people fail to read or think in cross-disciplinary and cross-cultural terms, the natural tendency would be for them to think solely in their areas of specialism. This may not avail them of the quality and quantum of knowledge available in other fields of study.

The choice of the text is informed by the fact that unlike many other African novels, it provides what Barry [5] refers to as a "psychic context" for literary interpretation. In this present enquiry, analysis is focused on characterization at the expense of the social drama of class struggles and natural resource conflicts which are quite often the thematic preoccupations of most African novels. Reading through the text, one discovers that the "psycho-drama" of the individual characters constitute of the central ingredients for the movement and dynamism of the plot structure.

Synopsis of the Novel

Bayo Adebowale's "Out of His Mind" is the story of Alamu Olaoye who is deeply in love with his wife-Labake. The couple love themselves dearly to a point of fixation, and had vowed not to displease each other. The fixated state of the relationship makes it difficult for Alamu to disclose to his wife information about his sudden dismissal from work at the Bajok Construction Company where he is a Senior Accountant. Alamu keeps all frustrations to himself, while challenging in court his retrenchment. Meanwhile, he sells his car and household items to enable him cope with the physiological and

material needs of the family. This situation pushes him to a psychological state of depression; talking more to himself and less to his family members. Labake is equally trapped in a state of eccentricism as she finds it difficult to cope with her husband and her domineering mother-in-law, both of whose behaviours, actions, habits and utterances have suddenly gone incomprehensible. This informs her painful decision to contemplate the nullification of her marriage. Both Madam (Labake) and Mama (Alamu's mother) are apprehensive that Alamu has become psychotic. Their apprehensions and dread trigger other conflicts in the novel thereby giving greater complexity to its plot structure. Mama, working in concert with Esuniyi, a herbalist, is determined to send Labake packing from the latter's matrimonial home based on the conviction that she (Labake) is responsible for the presumed lunacy of Alamu. On the other hand, Zenabu-the housemaid of Alamu and Labake-who is convinced of the strange behaviours of the couple based on her personal observation and the neighbours' gossips determines to leave the house for the safety of her life.

The resolution of the conflict, which comes at the end of the novel, follows Alamu's efforts to secure a court judgment ordering his reinstatement as the Senior Accountant of the Bajok Construction Company and the willingness of the couple to talk matters over. The actions, apprehensions and neurotic behaviours exhibited by the characters support the Freudian psychological view expressed in Nwoye [10] thus:

Every normal human being is subject to some expressions of mild dread or anxieties. And that, when they arise in any human organism, there is usually some amount of pressure which is put on the victim's ego structure to institute a defence which takes a psychological direction.

The Psychoanalytical Reading of the Text

The concept of defense mechanism is central to the psychoanalytical study of man; including fictional characters. Coleman [11]; Hjelle and Ziegler [9] have identified a few defense mechanisms which have found expression in Adebowale's mode of characterization in "Out of His Mind". Some of these are; denial of reality, projection, repression, rationalization and reaction. Others include displacement, emotional insulation and isolation. All the principal characters of the text, exhibit one form of defense mechanism or the other in their actions, utterances or behaviours at varying degrees. The characters' relationship with each other, their resistance to issues and situations which confront them, are all considerations for the psychoanalytical study of the text. For instance, instead of Alamu to accept the reality of his termination as the Senior Accountant at the Bajok Construction Company with the attendant financial

hardship and embarrassment, he adopts various forms of defense mechanisms such as emotional insulation, isolation and repression. Alamu results to alcohol consumption and cigarette. He stays alone most of the times in deep meditation accompanied with spontaneous sighing. All these with "strange uproarious laughter" are part of his abnormal actions [9 p.1]. His "curious laughter" specifically continues to attract the attention of neighbours [p.4]. He would equally gaze absent mindedly.

Although one sees the defense mechanisms, as employed by the character, as his own way of personal adjustment to the issues that he faced, his over use of them has paved way for the negative perception of his new personality. His actions and utterances are seen by neighbours and his family members in the light of lunacy. Such negative perceptions give credence to the views of Uba [12] as expressed thus:

All defense mechanisms are to be found in the everyday behaviour in normal people. Used in moderation, they increase the satisfaction in living and are therefore helpful modes of adjustment. However, when these mechanisms become the dominant modes of problem solving, they indicate personality maladjustment.

Apart from his close friend Adio, the lawyer, who assists him to challenge his unlawful sack by his employer in court, Alamu neither relates with his family members nor with his neighbours. For about nine years, he no longer sustains effective communication with his wife. He spends his life in solitude; meditating and talking mostly to himself. In doing all these, Alamu fails to appreciate the fact that it is only by making conscious that which is unconscious to his wife (Labake), to his mother (Mama) and to the neighbours that the spurious suspicions, anxieties and uncertainties harboured about his new personality could be dropped. It is only by so doing that he can maintain harmony with himself, with his family and with the neighbours.

Alamu's determination to faithfully keep to the vow he made to his wife during their wedding contributes to his unconscious state of psychological dislocation. It is on the basis of this vow and the love for his wife that his subsequent abnormal behaviours continue to be expressed. The novel's complex plot is made more pronounced by Alamu's vow and love for his wife. This lends credence to the Adlerian view, in Carew [13 p.40] that man's "behaviour was guided and directed by thoughts that were representative of real events". Suppression is another defense mechanism employed by Alamu. In his seldom dialogue with his wife, Labake, Alamu makes desperate efforts to conceal his problems through unco-ordinated responses, evasion of questions, spurious laughter and deliberate suppression of facts. The following dialogue which focuses on whether or not

Alamu has paid his house rents to the land lord illustrates the point:

“How did you pay him, Alamu?

By cash?

“Yes –yea – ah – ahl”

“Yes, yea – ah ah? Whatever that means?

Did you pay him by cheque?”

“Hum..... yes – ah – ah?”

“Hum. Yes – ah – ah? Which one now?”

Alamu laughed again”

As a defense mechanism, Alamu attempts to rationalize his irrational behaviours, actions and decisions. Such is the case when he rolls out pieces of his household furniture for sale, but quickly rationalizes that the items have problems requiring repairs [13 p.28]. Although Alamu succeeds in selling his Peugeot 504 Saloon car to raise some money for the upkeep of the family, he resorts to lying and deceit as defense mechanisms. He lies to Labake that the car was with the mechanics because of “engine trouble” and its “general repairs would cost some five thousand naira. This is because the whole engine has to be completely overhauled”.

Alamu’s problems drive him to employ displacement as a defense mechanism. He vents his frustration on both his family members and the inanimate items around him. Even his beer and mug are not spared. For example, after consuming beer to suppress his frustration, Alamu, “looked angrily at the empty bottle of beer in his hand and flings it away. He tossed the empty mug across the stool in front of him and yelled with laughter” [13 p.17]. Alamu’s inability to withdraw money from the bank because his account is empty further compounds his problem. Out of frustration and anger, he “took a bad look at the slip in his hand and tore it to pieces”. These violent expressions of anger against items that have practically nothing to do with his financial predicament could be interpreted in the context of displacement. Although, Alamu continues to deny that he has a problem his conversation with Labake proves otherwise; “Look...look at me properly..., properly, woman. No problem... As you see me...yes.... No problem for....Alamu... Alamu..... in this life...”

Alamu’s eccentric actions and behaviours soon become contagious as they infest the action of other characters. His internal wish to conceal the reality of his current emotional dislocation continues to be acted out by other characters. For example, his neighbours believe that: “He’s not only mad. She is mad too. Two mad people. Mad home” [13 p.87]. It is observed that, Labake, for instance, “bottled” all her problems inside her mind as there is virtually nobody she could empty her mind to. Out of the frustration of staying with a husband whom she could not understand his strange and unusual behaviours, Labake adopts her own defense mechanisms. One of which is suppression. She initiates a

process leading to the nullification of the marriage so as to be free from frustration and psychological dislocation [pp.78-79]. Her desire and quest for the nullification of the marriage could be psychoanalytically interpreted as a projection defence mechanism as she herself has oiled the chain of events leading to the continued eccentric conduct of her spouse. Rather than show greater love and sustain effective channels of communication with her spouse, Labake resolves to visit Alamu’s force with “force”. She equally vows not to cook for her husband, adding that “it was going to be everybody to himself” [pp.89-90].

As a repressive defence mechanism, Labake keeps “telling herself again and again that she was a happy woman...” [13 p.90]. Meanwhile, her continued acts of aggression and mistreatment of the housemaid, Zenabu, could be interpreted in terms of displacement and misplaced aggression, as the latter is not responsible for her predicament. For instance, she pulls “Zenabu’s little ears... shook her violently, pushing her hither and thither”, [p.92]. In order to situate the cause of her marital problems, Labake believes that it is a “woman outside who is stealing him (Alamu) from” her and the family [p.37].

Alamu’s mother on the other hand acting out of love for her child is convinced that Labake is responsible for her son’s problems. Mama confronts Labake thus: “It is good that you have not completely killed my son before my arrival. It is good you have only succeeded in turning his head-putting him out of his mind” [p.67]. She initiates steps to throw Labake out of her matrimonial home. Mama employs the service of Esuniyi, the famous herbalist in the land, to diabolically make Labake mad, and “run out to the streets and pitch her home in the market square under the full glare of people...” [p.94]. Mama’s projective attitude towards Labake could be psychoanalyzed in the light of displacement and misplaced aggression since she has not established the fact that her daughter in-law is culpable for the recent behaviours of Alamu.

Other psychological concepts dramatized in the lives of the characters include the shadow, the persona and the anima. According to Dobie [6 p.59] the “shadow” is the darker side of man, the part of man he dislikes and would prefer not to confront, the “anima” is the life force that triggers one to act. On the other hand, the “persona” is the image that we show to others. It is the mask that we put on for the external world. This may not be what we think ourselves to be inside.

For Alamu, like Okonkwo in Achebe’s *Things Fall Apart* [14], his dread and fear to be considered a failure in life; as a man who cannot cater for his family, and secure the happiness of his wife is a composite of his shadowy personality. Labake’s shadow or dark side is equally based on fear of failure; the unfavourable comment and perceptions of neighbours. It is the determination to keep

his persona afloat that pushes Alamu to shoulder the weight of his frustrations and difficulties without divulging information to his wife. In the bid to preserve his persona, Alamu secretly contests in court the termination of his appointment. Meanwhile, his persona, as expressed in the image of a lunatic, is false. He has not gone psychotic. Rather, he is suffering from acute depression and emotional insulation arising from his loss of job and the failure to cope with his financial obligations.

Mama's desire to demonstrate her love for her son; to show the world that she is a caring mother represents her persona. It is the desire to fully demonstrate this persona that pushes her into inordinate decisions. Rather than engage in constructive dialogue and reconciliation, she chooses the path of condemnation and domination as strategies of resolving the impasse between her son and daughter-in-law. Dobie [6 p.60] observes, that "for individuation to occur, we must discover and accept the different sides of ourselves, even those we dislike and resist." Against this background, Alamu, Labake and Mama could be seen as coping, at varying degrees, with an acute sense of individuation, as they seem not to appreciate the reality that there is something fundamentally wrong with aspects of their personalities and attitudes. Labake is convinced that Alamu has gone psychotic. However, she denies her own mental problem when Zenabu tells her of the negative image her abnormal behaviours have elicited in the minds of the neighbours. Her inability to sustain an effective channel of communication with Alamu is seen to be partly responsible for the repressive dispositions of the latter. On the other hand, as Mama listens to Zenabu for details concerning Alamu's strange behaviours, she luxuriates in prejudice, selective listening and perception; tuning her ears to what she wants to hear [pp.59-60].

Alamu and Labake's neighbours are equally trapped in the web of individuation. Rather than make concerted efforts to establish the cause of the strange behaviours of the Alamus and possibly proffer solutions, they remain on the fringes making cynical and derogatory remarks. Such statements do not present them as concerned neighbours who share a common humanity with the Alamus.

The question of autonomy will can hardly be ignored in the psychoanalytical study of the principal characters. Although, as an individual personality, Alamu is free to exercise his autonomy will, the purpose for the sale of the car and household items should have been transmitted to his wife. This is more so as they share a conjugal relationship. Meanwhile, Mama and Labake could be faulted for their failure to appreciate the autonomy will of one another. It is understandable that Mama has the moral obligation to protect her son, Alamu, in the same vein that Labake has the matrimonial obligation to both her husband and their home.

Although Tinu is a minor character in the novel, her fondness towards her father, Alamu, makes her mother,

Labake, develop an unconcealed envy that further threatens the peace of their home. The latter is surprised and envious that little Tinu's very first attraction is her father [pp.36 – 37].

The psychoanalytical approach adopted for this study is not considered at the expense of the literary value of the novel. Such a critical look buttresses Johnson's [3 p.87] views that:

A literary work which has the features of psychoanalysis necessarily obliges the writer to make some transformations in the narrative technique he adopts in order to enable the reader perceive the forces that shape the personality of the character.

Adebowale harmonizes his novel's thematic focus with artistry. Through the eye-of-God technique, he delves into the inner chambers of the characters' mind illuminating their thought processes. For example, he enters into Mama's mind to reveal what she would do to Labake should she set her eyes on her:

Mama made a desperate resolution, next time she sets her eye on Labake, the story was going to be different. She would be down-right violent with her, knock her head against Labake's chest; tear her. She would not wait for that slow vengeance of the herbalist anymore [3 p.109].

Adebowale also uses the technique, to explore Alamu's mind. Alamu talks alone, and calls on the invisible hand of fate to solve his myriad problems. He reminisces and says:

"I'll survive it. Am not – not the only man in this –this city. So – I'll – I'll survive. All will - will be well at last – at last – with me" [3 p.1].

The inability of the characters to comprehend and cope with their abnormal behaviour, affect the dialogue in the novel. This is because the dialogue is characterized with invectives and tirades. For example, in the dialogue between Labake and Mama:

"Look Old woman! My palms are itching to slap the face of an old witch! See my fingernails moving and moving, anxious now to pluck out the eyes of the hag from their sockets" [3 p.97].

Such a dialogue does not reflect what, at normal times, would be a conversation between mother-in-law and daughter-in-law. In yet another dialogue between Labake and Mama, the former rages and ravages thus:

"You turned round and round like one in the grip of an epileptic fit. You leaned against the wall like a tired old dog! You whispered like the nanny goat chewing cud!

Mad! Mad! Mad I say! What else are you but a mad woman!" [3 p.97].

It should be noted that, the love, respect and humility daughter-in-law is expected to accord mother-in-law are not present, instead, we have insults, abuses and tirades. Following Labake's inability to comprehend Alamu's purpose for selling his Peugeot 504 Saloon car, she is reported to have confronted her husband thus:

"What type of man was this? How best was this type of man to be described? Was this truly her husband?" [3 p.40].

Adebowale's detailed description of the physical appearances of the principal characters complement the portrayal of such characters as mad people passing through various stages of psychological crisis and trauma. For instance, the physical scruffy appearance of Alamu appropriately depicts him as a psychotic personality:

His skin had become saggery and so battered that he now looked far older than his age...

His moustache had become overgrown. His hairs stood straight and long over his upper lip-like the uncultivated bush of virgin land. An almost impenetratable forest of hair had grown on his head, making the head heavy and dense [3 p.47].

Meanwhile, the continued grotesque laughter and appearance of Alamu haplessly draw the attention and curiosity of neighbours who continue to gaze and ponder thus: "Why? Why? Why should this happen to this man? Who brought this upon him?" [3 p.5]. Worried over the sudden change in the appearance and behaviours of Alamu, Mama equally confronts him with clusters of rhetorical questions while gazing curiously at her bearded bushy-haired son:

Alamu, what is this that I see over your lips? Moustache? And what is this bush that I see over your chin? Your head too! What's wrong Alamu? The way you look Alamu... are you sick? Have you been sick? [3 p.55].

The choice of language could be in dosages of invectives, tirades, vituperations and threats following the collapse of healthy relationships. Such is the case in the dialogue between Labake and her maid, Zenabu:

"Zenabu! Zenabu! Where is this mischievous little creature? "Here madam! Here Madam!" Zenabu answered.

"Inside the toilet as usual? What the hell is wrong with this wretch? Always in the toilet" [3 p.92]

The use of non-verbal forms of communication is

predominant in the text. In his deliberate attempts to conceal or suppress his frustrations Alamu, for instance, resorts to deliberate silence, gnaws, grunts, hisses and moans. Quite often he resorts to uncontrollable and inappropriate laughter [3 p.19]. Sometimes he would simply "gesticulate, nod his head, point a finger, tap the table and that would be the end of that sentence" [pp.19-20]. The use of these communicative acts is informed by the character's state of mind and his desire to suppress the weight of the problems confronting him. Meanwhile, the contrast between what the character verbalized and the un verbalized helps to stress his degree of depression and insanity. The loneliness, silence and depressed state of the character become veritable sources of greater confusion, curiosity and misunderstanding of his personality.

The sentence structures employed by Alamu, for instance, are largely incomplete and lacked coherence. The following extract explains the point more forcefully:

But wait – a little clarification is hum – hum – well... necessary here... I hope to convince em... em... This is one thing to tell em... Ok. Let it remain like... little... until tonight when I ...em... em... [3 p.20].

Meanwhile, it is such inconclusiveness of the character's thought processes and rationalizations that quite often lead to his indifference and apathy to events and situations. The twist in fortunes and event leading to the more rationalized positions adopted by the characters could thus be seen as Adebowale's attempt at making a strong statement against divorce while supporting the need for tolerance, patience and effective communication in human relationships. His authorial voice is visible in page 85:

If only women would learn to endure to be patient; if only couples would learn to talk over their grievances with mutual love and respect, and laugh over their mistakes and failures, surely, bitterness would find no place in their homes and the question of going to court to settle scores would be entirely out of it .

Conclusion

Through the complex nature of the characters recreated in Bayo Adebowale's "Out of His Mind", the text explores and illuminates the broad and complex nature of the human personality. Adebowale's deep exploration of the human mind, as personified in the principal characters of Alamu, Labake and Mama, provides a deep psychological insight into the nature of man and the interface of the environment on the human mind. While the analysis leads to a better appreciation of the characters, the study further demonstrates that "literature, art, film, history, and religion may each provide valuable

insights into human behaviour” [9 p.2]. Meanwhile, the study has also psychoanalytically explored the interplay of the minds of the principal characters, and has demonstrated that the fears, joy, agony, frustration, depression, perplexity and anxiety exhibited by the characters present man as an enigmatic personality.

REFERENCES

- [1] James H. The House of Fiction. ed. with Intro. Leon E. London: Aupert Henry-Davies, 1957.
- [2] wa Thiong'o N. Writers in Politics. London: Heinemann, 1981.
- [3] Johnson R. "Literature as Psychoanalysis: The Example of Femi Olugbile's Lonely Man" in David Ker, et. al. ed. Work in Progress No.6. Zaria: ABU Press, 1988.
- [4] Mowah FU. Psychology and African Literature. Ibadan: Stirling Horden Pub. Nig. Ltd, 1996.
- [5] Barry P. The Beginning Theory: In introduction to Literary and Culture Theory. Manchester University Press, 1995.
- [6] wa Thiong'o N. Writers in Politics. London: Heinemann, 1981.
- [7] Ndongmanji JN. "The Quest for Identity: A Study of the Characters of Stanley, Goldberg and McCcan in Harold Printer's The Birthday Party. Afri Soc Sci Rev, October, 2011.
- [8] Hjelle LA, Ziegler DJ. 3rd Ed. Personality Theories: Basic Assumptions, Research, and Application. New York: McGraw – Hill, Inc, 1992.
- [9] Hawthorn J. Studying the Novel. London: Hodder and Stoughton, 1993.
- [10] Nwoye. Counseling Psychology in Africa, Jos: Fal and Anieh Nig. Ltd, 1990.
- [11] Coleman JC. Abnormal Psychology and Modern Life. New York: Scott, Foresmann, 1950.
- [12] Uba A. Ed Theories of Personality. Ibadan: Claverianum Press, 1987.
- [13] Carew PFC. "Alfred Adler" in Anslem Uba Ed. Theories of Personality. Ibadan: Claverianum Press, 1987.
- [14] Achebe C. Things Fall Apart. London: Heinemann, 1958.