

**KENYATTA UNIVERSITY**

**SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**

**DEPARTMENT OF LITERATURE, LINGUISTICS AND FOREIGN  
LANGUAGES**

**CHARACTER FORMATION AND TERRORISM IN ELNATHAN JOHN'S *BORN  
ON A TUESDAY* AND OBINNA UDENWE'S *SATANS AND SHAITANS***

**DEDAN ONYANGO**

**C50/37185/2016**

**A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE AWARD OF THE DEGREE OF MASTER OF ARTS  
OF KENYATTA UNIVERSITY.**

**NOVEMBER 2019.**

**Declaration**

This thesis is my original work and has not been submitted for the award of a degree in any other university or any other award.

**Signature:**..... **Date:**.....

**Name: Dedan Onyango**

Reg. No: C50/37185/2016

The work reported in this thesis is the candidate's original work and it has been submitted with our approval as university supervisors.

**Signature:**..... **Date:**.....

**Name: Dr. Murimi Gaita**

Department of Literature, Linguistics, and Foreign Languages  
Kenyatta University.

**Signature:**.....**Date** .....

**Name: Dr. Oscar Macharia Maina**

Department of Literature, Linguistics, and Foreign Languages  
Kenyatta University.

## **Dedication**

To all the peace lovers:

Especially my beloved late Mum Rebecca Odongo,

And my one and only sister,

Mary Paulus Atieno *alias Knight* Nyasiaya.

To all the security personnel:

This is for you and your children.

## **Acknowledgement**

I give thanks to the Almighty God without whom what began, as a mere dream, would not have taken shape. For the good health and His kind protection. Thank you, God! To Kenyatta University and especially the School of Humanities and Social Sciences and in particular, the Department of Literature, Linguistics, and Foreign Languages, thank you for facilitating my M.A studies. In shaping my intellectual curiosity and ideas and for according me various career opportunities to serve the department in various capacities.

To my dear supervisors, Dr. Oscar Macharia Maina, whose timely guidance and unwavering support saw the first draft of my proposal and its successive defence. To Dr. Murimi Gaita, I say thank you for your timely feedback, and for your very resourceful nature, your resolve to see that I produce the best in my writing is commendable. Thank you very much, my dear supervisors, for your encouragement whenever I felt like giving up, you kept me on toes, never letting me give up, even when times will compel me to do so. Be blessed!

To Prof. Oluoch Obura, thank you very much, Prof, for the fatherly guidance and encouragement that you accorded me at the very onset of my academic quest. In that regard, Dr. Ahmed Danbello, *Bros*, thank you very much. Greet *Naija* for me! To Mrs. Felistus Ndunda, the Literature Resource Centre Personnel feel much appreciated for your sisterly love and encouragement that you accorded me every time I needed assistance. Be blessed! To Esther Njambi and Sarah Akoth, the two ladies whose laughter and jokes kept me going while I hit the keyboard. May God see you through in your endeavours.

Finally, I sincerely thank the German Catholic Academic Exchange Service (KAAD) for the scholarship award that enabled me to actualize my academic quest. Thank you for the timely disbursement of my academic fees and the monthly stipends. Your mission to empower the world through academia and research has seen what was once a dream being actualized today. May God continue blessing your mission, *Vielen Dank!*

### **Operational Definition of Terms**

**Character Formation:** A literary technique that refers to how creative writers deploy characters in their text(s) to present their discourse(s).

**Sub-conscious:** A storehouse for socially unacceptable ideas, wishes, or desires that leads one into acts of violence.

**Terrorism:** The kind of violence or other harmful act(s) committed (or threatened) against civilians by groups or persons for political or other ideological goals. (*New World Encyclopedia*)

**Undertones:** The subdued voices, actions, or thoughts that originate from an individual's mind either knowingly or unknowingly, which culminate in acts of terrorism.

## Abstract

This study explores how character formation has been deployed in Elnathan John's *Born on a Tuesday* and Obinna Udenwe's *Satans and Shaitans* in the advancement of their discourse on the different propensities for terrorism in literary studies. The study is premised on the knowledge that character formation is an essential literary element, especially as far as delivering the ideas of a literary writer is concerned. The research is grounded on three objectives namely; to investigate the deployment of character formation as a literary technique used to present the different propensities for terrorism, secondly, to explore how the characters have been presented in the texts to illuminate terrorism, and lastly to interrogate how characterization has been used to reveal the sub-conscious undertones of religious extremism in the two texts. The rationale for this study is based on the wide gap of knowledge in regards to character formation and its relationship with terrorism. The study is delimited to two Nigerian texts, *Born on a Tuesday* and *Satans and Shaitans*, which are both rich in form and content and fall in the basket of Africa's contemporary writing on polemical issues. The study adopts the psychoanalytic literary theory, which gives insights into the basic approaches to character formation and revelation of the sub-conscious undertones of religious extremism in literary texts. The study has also employed the New Historicism literary theory as propounded by Stephen Jay Greenblatt, which helps us gain insight on the relationship between the different power structures that shape the various characters under study and the historical epochs of the two texts were crafted in. The study adopted a qualitative research approach. It also utilized library research, which involved textual analysis of the primary texts and the use of secondary data. Purposive sampling was also done to select characters seen to be rich in the aspects named above for the analysis. The study observes that there are several propensities for terrorism that result in acts of terrorism being witnessed in the two texts. Among them, included the notion of religious extremism, the ramifications of globalization, occultism, among others. It was also discovered that the presentation of characters was achieved through contrastive technique. The characters were presented as either belonging to the moderate wing as well as the extremist side of the two antagonistic groups in the texts. Through the contrastive presentation of characters, the aspects of religious extremism were exposed. Furthermore, this study also found out that, through characterization, the sub-conscious undertones of religious extremism, such as undertones of extreme thoughts, verbalizations, and actions, are the main contributors to the terrorism acts witnessed in the two texts. This study concludes that character formation is an essential component in any investigation that looks into the relationship between literature and terrorism and that it functions to aesthetically question and ideologically attempt to explain the interconnectedness between literature and terrorism extrications. The study recommends that future studies may interrogate the narrative and structural choices employed by the two authors. Moreover, other literary theories can be used to widen the scope of criticism of the two texts.

## TABLE OF CONTENTS

<b>Declaration</b> .....	<b>ii</b>
<b>Dedication</b> .....	<b>iii</b>
<b>Acknowledgement</b> .....	<b>iv</b>
<b>Operational Definition of Terms</b> .....	<b>vi</b>
<b>Abstract</b> .....	<b>vii</b>
<b>CHAPTER ONE : INTRODUCTION AND BACKGROUND TO THE STUDY</b> .....	<b>1</b>
1.0.1 The Concept of Terrorism in Literature.....	2
1.1 Statement of the Problem.....	6
1.2 Objectives of the Study .....	7
1.3 Research Questions .....	7
1.4 Research Assumptions .....	7
1.5 Justification for the Study .....	8
1.6 Scope and Delimitation of the study .....	11
<b>1.7 LITERATURE REVIEW</b> .....	<b>11</b>
1.7.1 Character Formation as a Literary Concept .....	11
1.7.2 Critical Reviews on <i>Born on a Tuesday</i> .....	15

1.7.3 Critical Reviews on <i>Satans and Shaitans</i> .....	19
1.8 Theoretical Framework.....	22
<b>1.9 RESEARCH METHODOLOGY .....</b>	<b>32</b>
1.9.1 Research Design.....	32
1.9.2 Population Sampling.....	32
1.9.3 Data Collection .....	33
1.9.3.1 Primary Data .....	33
1.9.3.2 Secondary Data .....	33
1.9.3.3 Data Analysis .....	33
<b>CHAPTER TWO: CHARACTER FORMATION AND THE PROPENSITIES FOR TERRORISM .....</b>	<b>35</b>
2.1 Introduction.....	35
2.2 The Concept of Religious Extremism.....	37
2.2.1 The Place of Almajiri System of Education in Religious Subversion.....	39
2.2.2 The Will of Allah.....	44
2.2.3 Occultism and Terrorist Hegemony.....	47
2.3 Ramifications of Globalization.....	55
2.4 Repressive Parenting and Malfunctioned Identities .....	62
2.5 Conclusion .....	75

**CHAPTER THREE: CHARACTER PRESENTATION AND THE DISCOURSE  
ON TERRORISM.....77**

3.1 Introduction.....77

3.2 Deconstructing Character Presentation .....78

3.3 Moderates Versus Extremists .....78

3.3.1 The Embodiments of Moderate Voices .....79

3.3.2 The Incarnations of Extremist Voices.....93

3.4 The Impact of Terrorism and Other Forms of Violence on Female Characters108

3.4.1 Introduction..... 108

3.4.2 Psychological Suffering of Women ..... 110

3.4.3 Physical Suffering of Women..... 116

3.5 Conclusion ..... 124

**CHAPTER FOUR:SUB-CONSCIOUS UNDERTONES OF RELIGIOUS  
EXTREMISM .....126**

4.1 Introduction.....126

4.2 Sub-conscious Undertones of Extreme Thoughts.....127

4.3 Sub-conscious Undertones of Extreme Verbalizations.....129

4.4 Sub-conscious Undertones of Extreme Actions. ....135

4.5 Conclusion .....139

<b>CHAPTER FIVE: SUMMARY OF FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS.....</b>	<b>141</b>
5.1 Introduction.....	141
5.2 Summary of Findings.....	142
5.3 Conclusion .....	146
5.4 Recommendations.....	149
<b>WORKS CITED.....</b>	<b>151</b>

## CHAPTER ONE

### INTRODUCTION AND BACKGROUND TO THE STUDY

Creative writers are endowed with the ability to create and give life to characters in their various works of art. How a certain writer shapes his/her characters will determine the reception of the text. The debates of character and formation of characters in a literary text are as old as Aristotle's *Poetics*. In his arguments, Aristotle distinguishes plot (Mythos) from the character (Ethos) (2320). Despite sidelining character, Aristotle acknowledges that the central action of the plot involves characters and that these characters must necessarily have their distinctive qualities of both character and thought (Murphet 3). According to Aristotle, "character is predicated on the person and must be acquired and cultivated" (Qtd. in Ike 2). Characters are the mouthpiece through which the story is narrated.

Abrams and Harpham note that "Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it"(42). On his part, John Mugubi avers that, "an author's distinctive view of how people relate and how they ought to relate will be reflected in the representation of every character while other details such as an author's view of the characters, who, as members of a society, are part of a broader pattern of characterization" (37). To achieve this, an author will be obliged to present his/her characters in a particular way that will give each character his or her idiosyncratic traits. This, therefore, calls for character formation.

Character formation entails how writers deploy characters to represent their discourse. In her thesis ‘Character Formation in Chimamanda Ngozi Adichie’s *Purple Hibiscus* and Kaine Agary’s *Yellow-Yellow*’, Ike describes character formation as “...the expression of the personality of a human person which reveals itself in his/her conduct (2). According to the psychoanalytic definition, “character formation is the process by which the individual, through the interaction of biologically transmitted predispositions with the environment develops stable patterns of functioning, thinking and feeling” (Bartemeier 346). This, however, does not deter one from developing unstable patterns of functioning, thinking, and feeling since a human being changes over time.

Writers use different techniques to shape their characters in order to achieve something. The process of characterization is, therefore, premised on a number of factors. These factors may include the educational background, economic, political, the setting (both spatial and temporal), cultural and religious inclinations that are prevailing at that point in time. John Mugubi sounds a caution though to writers; he posits, “Characters in a literary text must never be mere statistics. Every character, however minor, must be seen to have a role in the overall thematic effect of a text...” (37). Therefore, following the argument advanced by Mugubi, the need to present characters who will aid in the dissemination of the authors’ intended message is very pertinent in any work of art.

### **1.0.1 The Concept of Terrorism in Literature**

The concept of terrorism in literature has over a long time attracted fictional writers. Different fictional writers have written books trying to explicate the nature of terrorism using various literary elements. In his book *Communicating Terror: The Rhetorical Dimensions of Terrorism*, Joseph Tuman writes that:

Examples of terrorism and terrorists can be found in any number of writings by prominent authors, including Joseph Conrad's *Secret Agent*, Robert Louis Stevenson and Fanny van de Grift Stevenson's *The Dynamiter*, Fyodor Dostoyevsky's *Besy* (translated as *The Devils or The Possessed*), Liam O'Flaherty's *The Informer*, and, in more recent times, John LeCarré's *The Little Drummer Girl*.( 125-126)

It is this kind of relationship that makes Margaret Scanlan deem that novelists are fascinated by the theme of terrorism because their aim bears a resemblance to that of the terrorists. Elien Loncke further adds to the assertion that "the novelist and the terrorist both want to influence public opinion and write history" (10). Walter Laqueur on the other hand in his book *A History of Terrorism* asserts that "Terrorism [is] one of the most widely discussed issues of our time is also one of the least understood. Its recent manifestations have been described in countless books, monographs, articles, plays, novels, films, (and) on all possible levels of sophistication; terror has fascinated the metaphysicians as much as the popular novelists".( 3)

Terrorism has drawn a myriad of polemical definitions and research across different disciplines in the world. Omar Malik acknowledges this fact in his book *Enough of the Definition of Terrorism!* He says, "The problem of defining the term 'terrorism' is well known and has been examined extensively" (Qtd. in Spencer 2). According to the *New World Encyclopedia*, the word terrorism is explained as "violence or other harmful acts committed (or threatened) against civilians by groups or persons for political or other ideological goals" ("Terrorism"). The word 'terrorism' originates from the French word *terrorisme*, which is based on the Latin verb *terrere* (to cause to tremble). The United

Nations in 2004 described terrorism as “any act intended to cause death or serious bodily harm to civilians or non-combatants with the purpose of intimidating a population or compelling a government or an international organization to do or abstain from doing any act.” (“Terrorism”).

The first use of this term in the world of literature appeared in Joseph Conrad’s 1907 novel, *Secret Agent*, where the narrator states that “The venomous spluttering of the old terrorist without teeth was heard”(342). The term terrorism is used (in Conrad’s text) to “describe anarchists attempting to cause terror and foment social disruption by blowing up Greenwich Observatory” (“Terrorism”).

From the foregoing discussions, it is evident that the world is divided on what constitutes terrorism. Walter Laqueur, a terrorism expert, is said to have counted over a hundred definitions of the term terrorism and he came to the conclusion that the, “only general characteristic generally agreed upon is that terrorism involves violence and the threat of violence”(9). On the same note, Harvey Kushner’s take on terrorism is interlinked with Laqueur’s, he opines that:

There are as many definitions for the word terrorism as there are methods of executing it; the term means different things to different people, and trying to define or classify terrorism to everyone’s satisfaction proves impossible. However, most definitions of terrorism hinge on three factors: the method (violence), the target (civilians or the government), and the purpose (to instil fear and force political or social change). (xxiii)

In his book *The Terrorism Reader*, David Whittaker resoundingly argues that;

[Terrorism] is not a neutral descriptive term. Even scholarly definitions of terrorism are subjective because they must take into account ordinary language uses of the term, which contain value judgments. Because of this, we are led to ask who calls what terrorism, why and when. Since ‘terrorism’ is a political label, it is an organizing concept that both describes the phenomenon as it exists and offers a moral judgment. A label is a useful shorthand, combining descriptive, evocative, and symbolic elements, but its meanings are inherently flexible and ambiguous. They may even be contradictory. (9)

Therefore, any attempt to come up with a distinctive definition will prove to be futile as noted by Ellen Loncke. On her part, she argues, “no matter how hard many scholars and intellectuals try to find a correct and objective definition of terror, none seems to be forthcoming. The term is not, and will never be a neutral term” (8). Thus, it is interesting for one to probe this world of literature and terrorism as a way of trying to understand the terrorism discourse as captured in literary texts of our contemporary time, in an African setting. Elaine Martin weighs in that, “Literary texts and films with terrorist themes have trod precisely into the fraught area of investigating causes and have broken all the taboos put forth by the official battle against terrorism by locating their terrorist subjects within an interlocking grid of time, causality, and history” (2).

It is against this backdrop on the relationship between literature and terrorism that there arises the need to give a correct reading especially on how this intricate relationship is woven in contemporary African prose fiction. This study therefore investigates how writers of an African origin present their literary characters in an effort to expound the discourse of terrorism in African literature.

## 1.1 Statement of the Problem

Character presentation is an important literary element especially as far as delivering the ideas of a fictional writer is concerned. Elnathan John and Obinna Udenwe represent a new cadre of African contemporary writers who have immersed their literary footings on polemical topics in the world of literature. Their choice of characters in their respective texts provide a rich ground for a critical literary study as far as characterization is concerned. The interplay between literature and terrorism has continued to attract the attention of different literary critics; however, a dearth exists in the relationship between literary characters and terrorism. Despite terrorism being such an invasive phenomenon, that now manifests itself in certain regions of the African continent; little critical attention has been accorded to this area. Therefore, this study endeavoured to investigate how character formation in Elnathan John's *Born on a Tuesday* and Obinna Udenwe's *Satans and Shaitans* respectively present the different propensities for terrorism in literary studies. The study also sought to analyze how the two authors, in the works under study, present characters to advance their discourse on terrorism. Lastly, the study aimed at interrogating how the two authors deploy characterization in the selected works to reveal the sub-conscious undertones of religious extremism emanating from the characters.

## **1.2 Objectives of the Study**

The study sought to:

- i. Investigate how Elnathan John and Obinna Udenwe deploy character formation in *Born on a Tuesday* and *Satans and Shaitans* respectively to present the different propensities for terrorism.
- ii. Explore how the two authors present characters in the selected works to advance their discourse on terrorism.
- iii. Interrogate how the characters presented in the two texts reveal the sub-conscious undertones of religious extremism.

## **1.3 Research Questions**

The study answers the following questions:

- i. How does character formation present the different propensities for terrorism in literary texts?
- ii. How does the presentation of characters in the two texts advance the discourse on terrorism?
- iii. How do characters in the two texts reveal the sub-conscious undertones of religious extremism?

## **1.4 Research Assumptions**

This study has been guided by the following assumptions:

- i. That through character formation the different propensities for terrorism are elucidated.
- ii. That the characters presented in the two texts advance the authors' discourse on terrorism.

- iii. That the characters in the two texts reveal the sub-conscious undertones of religious extremism.

### **1.5 Justification for the Study**

Our study intends to explore how character formation irradiates terrorism in *Born on a Tuesday* by Elnathan John and *Satans and Shaitans* by Obinna Udenwe. Whereas the two authors are quite new to the literary scene, the plethora of debates that they have aroused in the contemporary African literature scene is immense. Their courage in confronting the terrorist menace and religious extremism that continues to bombard their country in literary works of fiction is commendable. These two writers meet the standards set by Achebe on the role of the African novelist. In his arguments, Chinua Achebe posits that:

It is inconceivable to me that a serious writer could stand aside from this debate or to be indifferent to this argument which calls his full humanity in question. For me, at any rate, there is a clear duty to make a statement. This is my answer to those who say that a writer should be writing about contemporary issues- about politics in 1964, about city life, about the last *coup d'état*. Of course, these are all legitimate themes for the writer but as far as I am concerned the fundamental theme must first be disposed of...The worst thing that can happen to any people is the loss of their dignity and self-respect. The writer's duty is to help them regain it by showing them in human terms what happened to them, what they lost.... After all the entire novelist's duty is not to beat this morning's headline in topicality, it is to explore in depth the human condition. In Africa, he cannot perform this task unless he has a proper sense of history. (157)

This ‘human condition’ as Achebe puts it is what the two writers capture in their respective texts. Though the two texts are distinct in terms of their novelty, one crafted in the traditions of a *Bildungsroman* and the other as crime fiction, the two texts capture the latent problem that ails the Northern part of Nigeria with some sort of authenticity and craftsmanship. For the longest time, the Northern part of Nigeria has attracted the attention of the world with all kinds of atrocious acts ranging from terrorism, kidnappings, religious conflicts, ethnic feuds, and senseless violence. The two authors tasked themselves with the work of deconstructing the bad images chastised upon the Northern part of Nigeria by looking at the underlying issues that galvanized it and which many people misconstrued.

In an interview done by the *Guardian online magazine*, Elnathan John says, “I want to show that things are never simple, never wholly about religion or ethnicity. Politics and religion, money can rule and it can be convenient to act in the name of Allah” (n.p.). And in his review of the book, Chika Unigwe avers that “In the West, we mostly hear of life in Northern Nigeria through news reports of Boko Haram atrocities, yet John steers away from making this novel about Boko Haram. It is as if he wants to demonstrate Northern Nigeria is more than terrorist attacks” (n.p.). Obinna Udenwe echoes the same sentiments. On his part, Udenwe says:

What is happening in Nigeria today could be traced to so many origins, but we don’t pause to ask ourselves who the current sponsors of this ongoing evil are. We don’t. And it amazes me profusely that our people do not care to know. So I was inspired to tell a story about the evil going on in my society with a different perspective, to bring up issues that people fear to talk about, that writers are afraid

to work on. I was inspired to delve into the issue of terrorism and separate it from Jihad. (n.p.)

A quick examination of the records of Master of Arts studies conducted by the researcher in the literature resource centres of Kenya's libraries, revealed a conspicuous gap as far as character formation and its relationship with terrorism research is concerned. The statistics collected by the researcher revealed that this area (the relationship between Literature and Terrorism) has not been given enough attention yet it is such an invasive phenomenon in East Africa and more specifically Kenya due to the intermittent terrorist attacks being launched by Somalia based Harakat Al'Shabaab al-Mujahideen commonly known as *Al-Shabaab*, a jihadist fundamentalist group.

This leaves us with a wide lacuna to explore. We feel there is a need to diversify and widen the scope of knowledge in character formation, in order to give a hearing to upcoming writers. As far as we were able to establish about John and Udenwe's case, for instance, there had not been any comprehensive study of their texts to a level of postgraduate studies. Yet a renowned Nigerian critic, Ikhide R. Ikelo in his review of *Born on a Tuesday* had the following to say, "There is another sense in which *Born on a Tuesday* is an important book; it joins a robust body of literary works that are now shaping an intellectual dichotomy between diaspora writing and writing from within the continent. That alone is enough to keep several PhD candidates busy" (n.p.).

Lastly, the significance of this study is also to widen the understanding of the Psychoanalytic and the New Historicism theories in African literature especially in regards to terrorism discourse.

## **1.6 Scope and Delimitation of the study**

This study focused on Elnathan John's *Born on a Tuesday* and Obinna Udenwe's *Satans and Shaitans*. The study delimited itself to investigating how character formation has been used by the two authors to reveal the different propensities for terrorism. The study explored how characters have been presented in the two texts as a means by which the authors interrogate terrorism. The study also explored how characters reveal the sub-conscious undertones of religious extremism. Lastly, the study looks into some of the solutions advanced in the two texts in curbing the terrorist menace as a way of mapping out the socio-political vision of the two authors.

## **1.7 Literature Review**

### **Introduction**

This section aims at providing the context for this study. It is subdivided into the following sections; relevant reviews on character formation as a literary concept, and lastly reviews of the two texts assessing their significance in our study.

### **1.7.1 Character Formation as a Literary Concept**

Julian Murphet opines that "The question of the role of literary characters in the formation of good citizens, or indeed delinquent ones, is one that refuses to go away, since it has proven impossible to separate fiction from reality" (1). Literary writers have continued to grapple with the notion of character(s) presentation since it embodies the very vital component of a literary text.

On his part, Vladimir Propp in his book *Morphology of the Folktale* argues, "Functions of characters serve as stable constant elements in a tale, independent of how

and by whom they are fulfilled. They constitute the fundamental components of a tale” (20). Therefore, one cannot dismiss the vitality of characters in a text. It is the overall obligation of the author to present his characters in a manner that brings the narrative to life. To achieve this, Murphet observes that, “Character may be more effectively understood not as a more or less arbitrary palimpsest of syntactical functions and discursive qualities, but as a specifically engineered construction designed to achieve particular ideological ends and connote desired values within a more or less consistent set of textual parameters” (7). This study examines how the authors through their characters meet these ideological ends.

Murphet gives an example of Fanny Burney’s eponymous *Evelina* where Evelina struggles with the “character of Lord Orville’s letter as an emblematic quest” (10). According to Murphet, it denotes a sign of a new age of internalization and privatization as it gives the readers the chance to navigate the reefs and shoals of character formation (10).

According to Barthes, names play a very significant role in character formation. Barthes writes:

To call characters, as Furetière does, Javotte, Nicodème, Belastre is (without keeping completely aloof from a certain half-bourgeois, half-classic code) to emphasize the structural function of the Name, to state its arbitrary nature, to depersonalize it, to accept the currency of the Name as pure convention (Qtd. in Murphet 11).

This study pays close attention to the names of the characters to try to find out if they have a bearing in the overall attributes of the said character.

Character formation need not be consistent, as the ancient thinkers used to postulate. As with Aristotle's definition, a character was always defined by a more or less consistent and singular trait. However, this does not hold anymore as noted by Ralph Waldo Emerson who argues that, "what then?... A foolish consistency is the hobgoblin of little minds . . . With consistency, a great soul has simply nothing to do" (R.W "Self-Reliance"). On her part, Murphet avers, "the affective work of character, here, is the propagation of a proper level of goodness through either positive or negative instance" (17). This, therefore, calls for liberalism on the part of the writer in his/her characterization.

On his part, William Gass has remarked, "characters in fiction are mostly empty canvas" (45). A. D. Nuttall refutes this argument by stating that, "By a curious irony this incompleteness, this want of finality in formulation achieves a greater naturalism than the most meticulous description" (117). Characters are not mere vessels in a work of art, but they are the mouthpiece of the text. To avoid falling short of what Gass terms as 'empty canvas' writers need to cultivate and create characters who are full of human attributes.

According to Abungu in his thesis, *Character Transformation and Social-Historical Awareness in the Novels of Marjorie Oludhe Macgoye*, "... man's destiny is shaped by the historical forces within which he finds himself" (1). In the study of character formation history plays a significant role. Abungu adds, "A creative writer may infuse history with subjective meaning beyond the literal implications" (1). These personal subjectivities of the author form a part of the characters that he/she creates in the text. This study benefits from this notion of author's subjectivities as we seek to

investigate how the authors' subjectiveness has been injected into the texts thus influencing the overall character formation of the characters therein.

While arguing on the importance of history in character formation, Abungu cites, Kenya's Ngugi wa Thiong'o as one of those writers who has succeeded in creating characters that depict history in its totality. He concludes his argument by pointing out that, "The investing of reality with a subjective perception appears the better option. It gives the creative writers the leeway to imaginatively recreate a given historical reality and project new sensibilities for society" (3).

Contrastingly, Murphet observes that "character is now, much more than a set of attributes or an arresting synthesis; it is a form through which a certain exteriority and excess can pass, and in which is felt the innermost lack of social subjectivity (20). Writers are influenced by certain exteriorities in their society, they do not write in 'vacuum' and therefore the characters that they construct will bear these contributing factors, which will then be manifest in the text.

Thus, it is important to look at how the question of exteriority and textuality plays out in literary works. How these writers manoeuvre the world of their being and that of fiction aids in the concrete interpretation of the texts under study. The characters and the writer(s) are a mirror of the same mindset that created them. Though, a writer may not really be aware- how on his various presentations of the characters in his text, he has the monopoly to choose, which internal and external factors shape the characters' idiosyncrasies and in this case, an atmosphere of terrorism and religious extremism suffices.

### 1.7.2 Critical Reviews on *Born on a Tuesday*

In *Religion, Secularity, and African Writing* Jeanne - Marie Jackson and Nathan Suhr-Sytsma, describe John's work as "Notable for its combination of deadpan social satire and keen attention to violent tragedy as it plays out in individual lives" (90). This argument foregrounds John's commitment to capturing the prevailing violence that Nigeria continues to grapple with. The violence that bedevils the Northern part of Nigeria as Marie and Suhr asserts plays out in individual lives as it is witnessed in the novel's chief protagonist's life. The two scholars also took note of the author's treatment of religion in the text, and according to them, "His treatment of religion is particularly enriched by his contradictory sensibility" (90). These contradictory sensibilities stem from some of the characters' minds as the sub-conscious undertones of religious extremism.

Marie and Suhr also take note of the place of religion in understanding John's text as well as the broader Nigeria's psyche. They assert that "he reckons with religion as a discrete and even threatening force to the Nigerian state, thereby holding respect for communities of faith and skepticism toward their political influence in productive tension" (90). Claudia Cauda further advances this 'threatening force'. She posits:

It is to Elnathan John's credit that *Born on a Tuesday* does not pander to sensationist conceptions of Boko Haram-style terrorism, but instead explores underlying complexities. The differentiated portrayal of various ideological positions attests to the fact that there are controversies within Islam, and behind these are complex people; with complex relationships. (n.p.)

Behind the complexities, there are complex people with complex relationship as portrayed in the text. Cauda seems to have taken note of the ingenuity that John arrayed in his character construction in order to bring out the ‘complexities’ that surround the novel’s protagonist. Through these complex people, our study identifies a lucrative ground for research, as we try to understand why the choice of such characters to illuminate the underlying complexities that the writer battles with.

In his review of the book, dubbed *Elnathan’s Song: Born into a War on a Boiling Tuesday* 2015, Ikhide Ikheloa a renowned Nigerian literary critic and political commentator had the following to say, “There is one reason why you should read this book. John paid a lot of attention to character design and development and it shows beautifully” (n.p). This offers us a good reference point in this study as we seek to examine how character design, in our case, character formation, has been utilized by the author in foregrounding the theme of terrorism in the text. According to Ikhide, John has achieved the aspect of verisimilitude in his debut text. Ikhide goes ahead and adds that “you will love the characters in the book, these are not stick figures, these are not caricatures; these are thinking people” (n.p). This denotes Aristotle’s notion of literature being ‘mimetic’. How humankind thinks in the times of turmoil and utmost disenfranchisement is key in underscoring the notion of character formation.

On his part, Adewale Maja-Pearce posits, “*Born on a Tuesday* is a bleak, unrelenting novel about hopelessness in a country without purpose or direction” (205). While Adewale’s sentiments might be true, the picture that the author sets out to paint is of a country yearning for hope and stability. Through his main character, *Dantala*, John

changes the narrative from a state of despair to hope. This is why Adewale acknowledges that:

John manages to convey something about the integrity of a single life. There is too, a sense of inevitability about the unfolding tragedy which makes this novel a sobering but not entirely depressing telling of what is otherwise a depressing phenomenon. (205)

Elliot Ackerman, author of '*Green on Blue*' writes, "Working in the traditions of Achebe, Elnathan John has penned a coming of age novel worthy of Twain. At times humorous, *Born on a Tuesday* is the story of those who find the courage to transcend violence even when born to its confines" (n.p.). His praise is also echoed by Fiammetta Rocco who notes that:

John has produced a thoughtful, nuanced first novel, employing a style that is as unadorned as it is unflinching...His restraint in handling difficult material is just one of his many gifts . . . *Born on a Tuesday* brings home the reality of what is happening in Northern Nigeria with a power the news reports of Boko Haram's atrocities can't adequately project. Elnathan John is a writer to watch". (n.p.)

All these praise points to the fact that this text is rich in form and content and therefore provides a fertile ground for research. In the *Daily Nation* newspaper, Abigail Arunga complements that, "Elnathan does a good job examining the anatomy of religious wars and the psychology behind violent extremism" (n.p). Her acknowledgement paves way for this study to examine how characters have been represented in the text to bring out the sub-conscious undertones of religious extremism as well as testing its applicability in the Kenyan literary scene.

In her study of the text, Susan Dauda explores the solutions that the text suggests in ending religious extremism. She asks, “What can be done to end the problem of fundamentalism in Nigeria? Can we find solutions to the problem of fundamentalism in *Born on a Tuesday*? What solution to fundamentalism does *Born on a Tuesday* offer?” (18).

In the discussion, she goes ahead to lists the following as the solutions advanced by the text:

Abolishment of the Almajiri system of education or restructuring it to provide Western education alongside the Quranic, regulation of the activities of the teachers by the religious leadership in the North, enforcement of free compulsory education, regulation of preaching by religious authorities in collaboration with the government, provision of economic opportunities in Northern Nigeria, training of security forces on how to manage insurgency and lastly encouraging moderate Muslim voices to counter extremist ones. (18- 19)

Whereas these are very pertinent interventions, we take note of the fact that this argument is very silent on the overall deployment of characterization in the discourse of terrorism that permeates the text’s fabric. This is why the author chose to write a coming - of - age text so that he can capture the psychological changes that his main character goes through with the hope that he would be able to bring out the underlying complexities that characterise the journey of character formation in the wake of terrorism and religious extremism.

Closer to Susan Dauda’s arguments we read Egbunu and Umar’s *Surviving Trauma through Perseverance in Crises Situations: Exploring El-Nathan John’s Born on*

*a Tuesday*. In this study, the two authors look at how Dantala employs perseverance as a “viable means of surviving the traumatic experience of insecurity” (538) that arises in Sokoto. Even though Dantala is the main character that this text is centred on, the authors’ decision to seclude other characters and only use him as the only character for their analysis is problematic. One, by leaving out other characters who equally undergo some of the most traumatic experiences such as the likes of Sheikh Alhaji Umar, Malam Abdul-Nur’s wife presents a limited view on their role as characters in the text, yet they played a very significant role in the overall thematic growth of the text. Secondly, by just focusing on the traumatic experiences that the main protagonist underwent, many questions arise on what really constitute these traumatic experiences. What is the causative agent of these experiences? Finally, how does Dantala emerge out of these traumatic experiences? Therefore, a gap exists in this study in that it presents just a limited perspective on the issue of characterization, which is why this study finds the need to make a deeper analysis of the matter in trying to unravel the whole connection of character formation and terrorism.

In conclusion, the above reviews and critical studies have helped in identifying the gap to be filled in the proposed study. We noted that the issue of character formation and terrorism was not given the attention it deserves. We hope therefore that by delving into the issue of character formation and terrorism we shall be able to widen the scope of knowledge in regards to this text and other literary studies.

### **1.7.3 Critical Reviews on *Satans and Shaitans*.**

*Satans and Shaitans* is relatively new in the literary scene. Obinna Udenwe has penned a crime thriller that has shaken the literary sphere with its poignant approach on

very polemical issues that writers fear to delve into, such as terrorism and religious extremism. However, the text is yet to attract the attention of many critics in comparison to *Born on a Tuesday*. Thus, this study makes use of the limited critical works available online.

In his *The Search For Political Correctness In Obinna Udenwe's Satans and Shaitans*, Onyekachi Onuola steers away from looking at how the writer has strived to represent his characters in entirety and instead picks on only one side of the characters. He argues that, "Udenwe's female characters are mere fillers and objects to carry the burden of the plot without them performing any functional role in the body of the narrative" (n.p). Onyekachi's criticism on the presentation of female characters stems from feminist viewpoint, yet we surmise that the writer's intentions may not have been such but the prevailing circumstances are the ones that led to this kind of (mis)representation. Onyekachi adds, "All the women in *Satans and Shaitans* are at the periphery of the society and their gender and sexual acts become a means of their subjugation and oppression in the text" (n.p). The subjugation of women and their interaction with their male counterparts' calls for the need to look at how they have been presented by the author, as this helps us unravel the question of why this kind of (mis)presentation and whether it does point to the concept of terrorism and religious extremism.

According to Sabo Kpade in his *Satans and Shaitans* review: "Obinna Udenwe's bracingly contemporary Nigerian crime thriller is a flawed but spirited debut" the novel is flawed. He asserted, "Little of the plot threads hold up to scrutiny and characterization is largely done by broad strokes" (n.p). His arguments are not grounded on the intricacies

that surround character formation that the author employed. This study finds his arguments unsubstantiated as we seek to examine how the author has deployed character formation in addressing the issue of terrorism that galvanize the text's fabric.

In her study '*Literature and the Society: Lack of Patriotism and Unity of Purpose and Nigeria Democratic Government*' Everlyn Nwachukwu Urama captures some of the underlying problems that Nigeria grapples with. In her arguments, she picks on Udenwe's representation of the Boko Haram insurgent group as "a thorn on flesh of not only Nigerians but other countries that share boundary with Nigeria" (24). Urama alludes to Udenwe's creativity in portraying the atrocities being caused by the Boko Haram insurgent group, she writes:

Obinna Udenwe, in his *Satans and Shaitans*, highlights the activities of the Islamic Terrorist Organisation that targets the minority ethnic group in the southern part of Nigeria. Udenwe in *Satans and Shaitans* further portrays that the bombing and killing in Nigeria are engineered by politicians during political campaigns and elections. They rig elections so that they would be able to control the economy of the nation. Udenwe presents the motive behind the bombing and killing to clearly portray the lack of patriotism among the leaders. (24)

This study leans toward the connection between creative writing and societal issues. Though Urama just glossed over some aspects of characterization in the text, we find the issue of characterization plays a very significant role in her overall arguments in the article. In the study, for instance, she refers to one of the characters, Malik Hassan, who turns into an 'assassin' (24). In the same vein, we find Simon Chuba, the Evangelist

younger brother as an ideal representation of the people used by a politician to kill for money and advance their evil plans in their quest for political power.

## **1.8 Theoretical Framework**

This study is hinged on the Psychoanalytic literary theory propounded by Sigmund Freud and the New Historicism literary theory propounded by Stephen Jay Greenblatt.

Celine Surprenant notes, “Psychoanalytic literary theory does not constitute a unified field. However, all variants endorse, at least to a certain degree, the idea that literature is fundamentally entwined with the psyche” (200). Therefore, to investigate the role of character formation that lays the basis of the human psyche and its relationship with terrorism, the study engages the tenets of the three key proponents of the psychoanalytic theory, that is; Sigmund Freud, Carl Gustav Jung, and Jacques Lacan.

Psychoanalytic literary theory explicates fictional works of art using different lenses that stem from psychology. The psychoanalytic theory is attributed to Sigmund Freud, whose studies on patients suffering from hysteria gave birth to the traditional psychoanalytic theory that later has metamorphosed as a result of his latter day students. Freud argued that, works of fiction, like dreams, express the surreptitious unconscious desires and anxieties of the writer, that a literary work is an expression of the author's own neuroses. Therefore, one may psychoanalyze a particular character in a given text since it is presupposed that the character's manifestations are those of the authors' psyche.

Character formation is a borrowed terminology from psychology that refers to all the ordinary ways of feeling and reacting that distinguish one personage from the other.

Thomas Gale avers that, “Sigmund Freud had a sustained interest in the question of character formation, since it touched on the major themes that interested him "anatomophysiological destiny," memory traces, and, more generally, the role of acquired traits, as well as the function of sublimation with regard to the "remains" of the pregenital libido” (n.p.).

Freud in his book *The Interpretation of Dreams* defined character in relation to the unconscious. He says that “What we describe as our 'character' is based on the memory traces of our impressions; and, moreover, the impressions which have had the greatest effect on us—those of our earliest youth—are precisely the ones which scarcely ever become conscious" (539-540). Freud’s definition posits that a character is a form of memory. Our study benefits from this argument as we seek to interrogate how memory restructuring is utilised by the two authors to shape psyches of certain characters.

Five years later Freud expounded his arguments on character formation in his *Three Essays on the Theory of Sexuality*. He accentuated the individual’s psychic involvements. He posited that, “what we describe as a person's 'character' is built up to a considerable extent from the material of sexual excitations and is composed of instincts that have been fixed since childhood, or constructions achieved by means of sublimation, and of other constructions, employed for effectively holding in check perverse impulses which have been recognized as being unutilizable" (238-239). Therefore, Freud’s idea of ‘constructions and sublimation’ helps this study gain insight into how the two authors constructed their characters to bring out the different propensities for terrorism.

Gale notes, “With the development of the notion of identification, that of character took on additional dimensions” (n.p). He goes on to say that “character

formation was understood to be based on the mechanism of identification that is, unconsciously identifying with character traits derived from objects” (n.p). Gales borrows from Freudian’s idea that “when a lost object is re-established in the ego, thus allowing an identification to replace object-cathexis, this "makes an essential contribution towards building up what is called its 'character' " (28).

To ground his notions of character formation, Freud further argued that people’s behaviour is influenced by their unconscious. Tyson Lois described this as “the notion that human beings are motivated, even driven, by desires, fears, needs, and conflicts of which they are unaware...” ( 15). This study benefits from Freud’s idea of the unconscious in explicating our third objective of this study where we seek to interrogate how the characters presented in the two texts reveal their sub-conscious undertones of religious extremism.

Our study also benefits from Freud notion of life and death instinct. According to Freud:

Death is a biological drive, which he called death drive or Thanatos. This notion was inspired by the account of the alarming degree of self-destructive behaviour Freud saw both in individuals, who seemed bent on destroying themselves psychologically if not physically, and in whole nations, whose constant wars and internal conflicts could be viewed as little other than a form of mass suicide. (Tyson, 22)

His argument helps us answer the questions, why do some characters resort to suicide bombing? In addition, why are some characters in the two texts bent on self-destruction?

Some of Freud's earliest writings on religion also guide this study. For instance in his essay, *Obsessive Actions, and Religious Practices*, he argues that "religion and neurosis are similar products of the human mind: neurosis, with its compulsive behaviour, is "an individual religiosity", and religion, with its repetitive rituals, is a "universal obsessional neurosis"(Qtd. in Gay 435). In this study, we sought to analyse how the sub-conscious undertones of religious extremism shape some of the characters and eventually lead to the terrorist acts being witnessed in the two texts as a result of their 'obsessive actions and religious practices'.

Character formation studies cannot be complete without referring to Freud's idea of the tripartite psyche. That the human mind is subdivided into the *Id*, the *Ego*, and lastly the *Super-ego*. These ideas were published in his 1920 essay "*Beyond the Pleasure Principle*". This study investigated the interplay of these concepts in the construction of the characters in the two texts. Freud's theoretical argument of the mind consisting of the tripartite psyche helps us unravel the infighting of the 'bad' thoughts and the 'good' thoughts that emanate from the characters' sub-conscious minds as the extremist thoughts of religion.

This study takes note that, whereas Freud's psychoanalytic theory received (and continues to receive) a myriad of criticisms from his latter day students who view his ideas as leaning too much on sexuality, throughout the twentieth century his ideas have undergone changes. His school of thought formed the traditionally applied psychoanalysis, which was referred to as the *Freudian psychoanalysis*. Despite this fact, Freudian ideas are still relevant to date. Their applicability in literature saw the rise of Carl Gustav Jung.

Carl Gustav Jung was once a loyal follower of Freud. However, their relationship was short-lived. Jung's academic relationship with Freud ended because of temperamental issues and significant differences on the topic of sexuality. Their relationship ended when Jung published "*Psychology and the Unconscious*" which argued against some of Freud's ideas. He considered Freud's ideas incomplete and outrightly negative. Thus, he proposed a far deeper level of the unconscious, which he termed as *the Collective Unconscious*. Nasrullah Mambrol argues that, "While Freud believed literature to be an expression of the repressed conflicts and desires of the author; Jung regarded literature as an expression of the collective unconscious; as it provides access to readers to archetypal images buried in racial memories, thereby helping in revitalising the psyche of the cultures as a whole" (n.p).

*The Collective Unconscious*, a term introduced by Jung to represent a form of the unconscious (that part of the mind containing memories and impulses of which the individual is not aware). Within the collective unconscious, Jung discovered that there existed a number of *archetypes*. Philippe L. De Coster defines archetypes as "visual symbols or energetic imprints that exist in our psyches" (7). He goes on to assert that "Some are readily understood while others bring subliminal messages that are there to help you trigger your memory of why you are here and the truth behind the illusion of reality" (7). These archetypes are occasionally incarnated in literary texts as characters.

While it is Jung who developed the notion of the archetypes, Northrop Frye, a theorist further developed the notion of the archetypes in his book, *Anatomy of Criticism* in 1951. Through Frye's school of thought that the patterns in a literary work commonly occur in other literary works, this study identifies several mainstay roles of character

formation in the advancement of the theme of terrorism in the two texts; these include religious extremism, occultism, and radicalization among others. Jungian criticism which is also referred to as *archetypal criticism* (Abraham M.H's *A Glossary of Literary Terms*) proves to be very significant for our study since these ideas help in the interpretation of a text by focusing on recurring myths and archetypes in the narrative, symbols, images, and character types.

Jungian criticism is useful in affording us an opportunity to read across the two texts with the express aim of identifying archetypes such as the old wise man(sage), the rebel, the lover, the mother among others as displayed in the two texts. This study also benefits from Jung ideas of the persona and the shadow archetypes. The persona here denotes the personality type that one wears before the public to hide his identity. It stems from the Latin term 'the mask'. It helps us in answering the following questions: why are some characters depicted the way they are depicted in different scenarios? Could this be a kind of character formation technique used in the thematic development in the two texts? Thirdly, how does the idea of the shadow play out in the two texts? Jung argues, "Taken in its deepest sense, the shadow is the invisible saurian tail that man still drags behind him. Carefully amputated, it becomes the healing serpent of the mysteries" (Qtd. in David 51). The shadow is that evil part in every man's soul that we do not wish to show to the public. It is the repressed evil in one's personality. In literary studies, it is that character depicted as evil.

Lastly, this study also refers to some of the key concepts propounded by Jacques Lacan. Lacan was a French psychoanalyst and psychiatrist who has been called "the most controversial psycho-analyst since Freud" (David xiv). He was mostly concerned

with the re-interpretation and critique of the Freudian ideas with regard to structuralist and poststructuralist theories. He emphasized the concept of language use (speech) which was disregarded in Freudian psychoanalysis. *Lacanian psychoanalysis* looked at language as a system of signs. He argued that the uncertainty of language caused the emergence of the unconscious. In the unconscious, the subject always experiences a lack, which cannot be filled with language. This lack therefore eventually forms the identification of the subject in the symbolic order of the signifier.

According to Lacan, a work of fiction is classified into two levels. One, the level of reading and writing and secondly, language use in the text. It is the latter that this study benefits from, the language used in a text. At the level of language use in a text, we focus on the way of talking rather than what is being talked about. At this level, therefore, the character's self-referential language is important. Here the character is analyzed as the "speaking subject" (Selden 156).

We note that without language there are no desires (Lacan 228). According to Dylan Evans, "If there is any one concept which can claim to be the very centre of Lacan's thought, it is the concept of desire" (37). Evans continues and opines that "Lacan follows Spinoza in arguing that 'desire is the essence of man'; desire is simultaneously the heart of human existence, and the central concern of psychoanalysis" (37). Therefore in using the Lacanian psychoanalysis, we analyze the desires of the characters by uncovering their unconscious and split personalities by identifying the imaginary, symbolic and the real. We also take into account Lacan's main influencer's argument, Kojève, who asserts that:

Desire is human only if the one desires, not the body, but the Desire of the other...that is to say, if he wants to be 'desired' or 'loved', or, rather, 'recognized' in his human value.... In other words, all human, anthropogenetic desire...is, finally, a function of the desire for 'recognition'. (6)

Kojève went on to argue that in order to achieve the desired recognition, "the subject must risk his own life in a struggle for pure prestige" (Qtd. in Evans 39).

Through the Lacanian concept of the desire with regard to character formation, we examine the causes and effects of this concept in the psychological states of the characters. The study reveals that the concept of desire is of utmost importance in the formation of the human character. We further argue that if the desire is not met, it causes split personalities, obsessive passions and infatuated behaviour in the characters. These unfulfilled desires cause abnormal manners as witnessed in the two texts under study.

As illustrated above, the different concepts articulated in psychoanalytical theory are very useful in foregrounding the notion of character formation and its relationship with the concept of terrorism and the sub-conscious undertones of religious extremism in the two texts. The study also refers to some of the tenets of the New Historicism literary theory as propounded by Stephen Jay Greenblatt. Terrorism being a social phenomenon, what one may view as a form of a social 'insanity' that emanates from certain historical and cultural epochs. According to Abrams "New Historicism attends primarily to the historical and cultural conditions of its productions, its meaning, its effects and also of its later previous interpretations and evaluations" (190). These conditions, in the eyes of the New Historicists, are made up of various associate texts that make up the body of the text

under study. These associated texts include culture, religion, and politics among other social conditions that make up the text's origin.

Therefore, New Historicism does not view the literary text as an autonomous body but as an amalgamation of various texts. It is also important to note that, New Historicism has heavily benefited from the ideas of Michel Foucault, who views history as a form of power that influences the events that take place. For Foucault, power is a means through which the marginalized are controlled and the thing which the marginalized seek to gain. Therefore, New Historicists such as Greenblatt seek to find these sites of a power struggle to identify just who is the group or entity with the most power.

Greenblatt argues that we define ourselves in relation to what we are not, and thus we "otherise" what we are not by demonizing and objectifying them. We view the "others" as disruptive, foreign and perhaps mad but they are there as the evidence of our own power. Therefore the major tenet of the New Historicists is that we try "to understand the connection between a text and the political, social and economic circumstances, in which it originated; meaning that, products of literary study are not to be read in isolation" (Greenblatt 167). This theory affords us a chance to critically analyze the two texts as expressions of a reaction to the power structure of the surrounding society.

At the centre of the New Historicism approach, the question of the discourse surrounding power relations is supreme. According to Ann Dobie, "To hear only the narratives of the dominant group would mean ignoring others that have helped shape people and would provide only a partial understanding of what and how ideologies

operated and interacted to form personal and group identities” (Dobie 180). Her argument affords us an opportunity to explore how the characters in the two texts have been presented as embodiments of the different discourses that surround the terrorism menace being witnessed in the two texts. She goes on to state that;

Power is generated by shared discourses and wielded by those groups and institutions that are participants. These groups establish norms and define what is deemed acceptable. Discourses that differ from the norm and digress from what is acceptable are likely to be suppressed, or at least go unrecognized, for they threaten the values generally espoused by a culture and the dominance of the powerful. (180)

Furthermore, this study employs the perspective taken by the New Historicists that texts are not static and that the culture that they depict is “dynamic with unstable, changing concepts of what is good and bad, acceptable and unacceptable” (Dobie 180). Our use of the New Historicism theory is also grounded on the fact that when dealing with contemporary writings “the critic may not be content with simply understanding the power structure. Instead, she may see a text as an instrument of political awareness and a statement of ideology (Dobie 181). Thus, our argument for engaging the New Historicism theory is to try to understand how the two authors voice their concerns on the ongoing in the country’s socio- political and economic atmosphere through their presentation of the various characters in the two texts.

Lastly, through the New Historicism theory, this study benefited from the idea that literature creates and is created. Through this notion, we interrogate how these two authors give voice to the characters’ sub-conscious undertones of religious extremism as

manifestations of the culture that shapes the individual character's identity. Moreover, we are able to confirm that undertones of religious extremism are products of historical happenings as well as a form of character formation.

## **1.9 Research Methodology**

### **Introduction**

This section outlines the following: research design, population sampling, data collection, and data analysis.

#### **1.9.1 Research Design**

The study utilized a qualitative research approach. Close reading and interpretation of the primary data and secondary sources was done to examine how character formation advances the discourse of terrorism as well as the amplification of the characters' sub-conscious undertones of religious extremism in the texts under study. The choice was informed by the nature of our study topic. Since it is content-based, it warranted a method that gives room for an in-depth investigation in order to realize the objectives of our study.

#### **1.9.2 Population Sampling**

Purposive sampling was done to make the choice of the texts. The leading principle was the presence of common features in the selected texts that are in line with our set objectives. The selection of the two texts was also informed by their pertinence in displaying the shifting dynamics of African literary works with regards to emerging themes such as terrorism and religious extremism that are complex issues that the continent faces. Secondly, we chose the two texts for this study because they are rich in form and content, and the prognosis therein for our study.

### **1.9.3 Data Collection**

#### **1.9.3.1 Primary Data**

The sources of the primary data for this study are *Born on a Tuesday* by Elnathan John and *Satans and Shaitans* by Obinna Udenwe both from Nigeria. The two novels for this study were read simultaneously and were critically analyzed for their discernment of the terrorism discourse.

#### **1.9.3.2 Secondary Data**

This study employed secondary sources for data collection to aid in the interpretation of the primary data collected. Relevant information from written records, such as online journals, psychology books, historical books on Northern Nigeria, periodicals, dissertations, projects and religious texts that touch on character formation, terrorism and the sub-conscious undertones of religious extremism were consulted. Moreover, guided by the premises of the Psychoanalytic literary theory and the New Historicist theory, we examined how character formation gives rise to the theme of terrorism as well as the sub-conscious undertones of religious extremism in the two texts. We also visited local Kenyan University Libraries, the Kenya National Library, and other libraries such as the American Embassy Library among others.

#### **1.9.3.3 Data Analysis**

Hossein Hashemnezhad observes that the first approach of “qualitative content analysis, is “Conventional qualitative content analysis”, in which coding categories are derived directly and inductively from the raw data” (60). This, therefore, means that the study utilized the qualitative content analysis where the two texts were the basis of the

raw data from which the topic is generated. Through this method, the raw data gathered therein helped the researcher validate the psychoanalytic and the New Historicist theoretical underpinnings extracted from the texts.

The analysis has been presented in the form of discourse and has been structured into six chapters.

## CHAPTER TWO

### CHARACTER FORMATION AND THE PROPENSITIES FOR TERRORISM

#### 2.1 Introduction

This chapter investigates how character formation presents the propensities for terrorism in Elnathan John's *Born on a Tuesday* and Obinna Udenwe's *Satans and Shaitans*. In our discussion, we note that there exist different factors that play a role in the overall character formation of a human being and that these factors can either lead to constructive or destructive traits.

The question that we seek to answer is: what propels some of the characters in the two texts into acts of terrorism? This chapter investigates how these characters are affected by these propensities in an attempt to establish whether the cause of their violent acts stems from their exertion to free themselves from societal chains imposed on them or some other underlying factors, like greed for power and misinterpretations of religious doctrines. We note that misinterpretations of religious doctrines have been fronted as one of the main causative agents in Islamic terrorism that these two texts epitomize. In *Religious Basis for Islamic Terrorism: The Quran and Its Interpretations*, Amritha Venkatraman observes that:

Extreme religious interpretations of the Quran and the movement of Islamic Revivalism influence the emergence and progression of violent Jihad in contemporary times. Islamic "terrorists" can legitimize their movement as an act of violent Jihad permitted by the Quran essentially because of religious sanctions

that allow the use of violence as an act of defence and to preserve the will of God in Islamic communities. (229)

Thus, the motif of extreme religious interpretations that permeates the two texts is quite in order as it forms the basis on which the terrorist acts being witnessed in the two texts are anchored. With this in mind, our interpretation is guided by the tenets of Psychoanalytic Literary theory and the New Historicism literary theory that help us unravel the underpinnings of the various propensities in regard to character formation. Through the psychoanalytic lenses, individual psychic dynamics and involvement in the perpetuation of terrorist acts as well as violence were elucidated. While at the same time, the New Historicism umbrella of power circulation in relation to the contemporaneous linkage that the texts share with the actual happenings in the society that informs their textuality also informed the analysis.

The question of what constitutes the nature of human character has, for the longest time puzzled many researchers and literary scholars. While it is clear that human beings are products of nature and nurture, other factors beyond prisms come to mind. In the texts under study, we find that the two authors have represented several propensities that shape the overall character traits of their respective characters that later give rise to terrorism and other violent acts in the texts. The following propensities for terrorism that contribute to character formation are investigated: the notion of religious extremism, the ramifications of globalization, occultism, and repressive parenting and malfunctioned identities.

## 2.2 The Concept of Religious Extremism

According to the Global Terrorism Index, religious extremism has become the leading cause of terrorism in recent times (2). *Born on a Tuesday* and *Satans and Shaitans* broadly capture the concept of religious extremism and more specifically Islamic extremism. Religion plays a very significant part in the terrorist acts that occur in the texts. Udenwe's text, just like John's, is characterized by elements of religious extremism that emanate from a section of the characters. Whereas *Born on a Tuesday* presents a one-sided perspective, mainly the Islamic religious extremism, *Satans and Shaitans* brings into focus the role of the two religions (Christianity and Islam) in the propulsion of the terrorist menace and religious extremism in Northern Nigeria. In the prologue to the text *Satans and Shaitans*, Udenwe captures the genesis of terrorism in the world:

In the year, 2009 AD, God looked down to the earth and saw Satan's plot to put evil in the heart of men. The evil was to come in the form of terrorism... *Satan*, having completed the weaving of his plots, and knowing that he would not regain his freedom until men rejected him, blew his plots out from his mouth, in the form of hot air of deceit. Some men who were the followers of Jesus Christ inhaled the air – and, filled with the quest for power, fame and wealth, embraced it... That same year, *Shaitan* whispered into the hearts of a few men who were the followers of the teachings of the Prophet Muhammad,... do you not want power, fame and wealth? I will provide for you the means... reject Christianity. Fight the Government... And a marriage was woven between the souls of these men... And evil was born. (9)

From the above prologue, it is evident that the main actors of religious extremism are driven by the lust for power, wealth, and fame. In chapter seven of *Satans and Shaitans*, a meeting is in a session aimed at launching terrorist activities in a bid to oust the president and clinch power to create an Islamic state. The narrator states, “A group of men was gathered in a large room at the golf club on Williams Island, seated around a very long table... They deliberated quietly about issues that would change the history of Nigeria forever” (63). Among the issues discussed is the sponsoring of Sheikh Mohammed Seko’s *Jama’atul al-Mujahideen Jihad* (A Group of Youths Striving for Holy war) terrorist activities.

Ebimboere Seiyefa argues that the elite political class is the primary perpetrator of political violence in Nigeria, we see how the elite politicians led by Chief Amechi orchestrate their ill-motivated plans to ascend to power. Abrams M. H. contends that politics, economics, social, and other factors are both products and propagators of 'power' or social forces (183). These social forces are in the form of religious extremism that permeates the two texts. Furthermore, the use of religion in ascension to positions of power has also caught the attention of the Nobel Laureate for Literature, Wole Soyinka. On his part, he argues that religions have contributed to the dehumanization being witnessed in the world today. Politicians in their wisdom and selfish drives deploy religion to orchestrate violence. He said in his submission during the UNESCO International High Panel, 21<sup>st</sup> September 2012 Conference on the Culture of Peace and Non-Violence:

I speak as one from a nation whose normal diet of economic disparity, corruption, marginalization, ethnic and political cleavages has been further compounded by

the ascendancy of religious jingoism. It is a lamentable retrogression from the nearly forgotten state of harmonious co-existence that I lived and enjoyed as a child. One takes consolation in the fact that some of us did not wait to sound warnings until the plague of religious extremism entered our borders. (n.p)

From Soyinka's submission, terrorist elements such as *Boko Haram*, which these texts allude to, seems to be getting their inspiration to use religion as an asylum for their heinous acts superimposed by religious extremism. Worth noting is that from religious extremism stems other propensities for terrorism that contribute to character formation, and these are, the *Almajiri* system of education, the will of Allah, and lastly, the existence of occultism.

### **2.2.1 The Place of Almajiri System of Education in Religious Subversion**

Nigeria's former President Goodluck Johnathan introduced the *Almajiri* integrated model system of education in Nigeria in 2012 as a way of solving the problems that characterized the former system that was believed to be a breeding ground for terrorists. Briefly, the *Almajiri* system of education involved relocating to other areas for purposes of learning the Holy Qur'an by the students who were referred to as the *Almajiri*. While this was the case, we find that it had its adverse effects on the students. According to N. Awofeso *et al.*, the *Almajiri* system of education in Northern Nigeria is a haven for terrorist activities and therefore, there is an urgent need to re-examine the entire system. They further observe that:

There are no easy solutions to the problem of the reform of the Almajiri heritage in Northern Nigeria. However, to do nothing is to risk having the vulnerable

sections of this once-noble heritage become part of the terrorist infrastructure of militants in Northern Nigeria or transnational terrorists, as is currently happening with "unofficial Islamic schools" in Central Asia. Being currently very poorly funded, militants would have an ideological justification for supporting the schools, while discreetly manipulating the heritage to suit their political objectives. (324)

The above sentiments are echoed in *Satans and Shaitans*. The text presents the micromanagement of the *Almajiri* system of education for the launch of terrorist activities in the Northern part of Nigeria. Stephen Greenblatt, in his introduction to *Renaissance self-fashioning*, argues, "[...] Family, State, and religious institutions impose a rigid and far-reaching discipline upon their middle-class subjects" (1). The political class displays Greenblatt's ideological underpinning; the likes of Chief Amechi and Evangelist Chuba use their dominant positions in this society to manipulate the middle-class subjects here represented by the likes of Sheikh Mohammed Seko and his cohort who run an *Almajiri* centre in Northern Nigeria.

At the very beginning of the novel, *Born on a Tuesday*, Elnathan John dedicates his text to these silent voices curtailed by the system. He writes, "For the boys who will never be known. And the girls who become numbers- stars without a name" (i). It is outwardly evident that this system deprives her learners of a sense of identity.

At a tender age, the narrator in (*Born on a Tuesday*) and his brothers are sent far away from home for Quranic training (15). This move deprives the brothers of a sense of love and parental care and thus exposes them to the vulnerabilities of the world that later

on shapes their lives. This is why the narrator is not moved by the news of his father's death several months ago (6). He did not care much; he has undergone some emotional alienation. This emotional dispassion on the part of the narrator presents the father-son conflict that for a long time has been a characteristic encounter between Dantala and his father, since his forceful enrolment as an *Almajiri* student under the tutelage of Malam Junaidu, Dantala had developed resentment towards his father. Therefore, as an *Almajiri*, the narrator seems to have found some sense of love from Malam Junaidu's *Islamiyya*. He has stayed with Malam Junaidu for six years. During his stay with Malam Junaidu, Dantala and his fellow *Almajirai* students are exposed to economic exploitation. The narrator and his colleagues are turned into begging machines after working on Malam Junaidu's maize farm (61).

Because of the *Almajiri* system of education, Dantala is separated from his brothers. A childhood bond of brotherhood is broken further when his brothers join the Shiite faction of Islam in Tashar Kanuri. Dantala says, "There is no feeling in my heart or my head when I meet my brothers Maccido and Hussein" (104). The brothers are acting strangely through Khadija's sentiments. The narrator says, "She is sure they were brainwashed to follow the group because our father was not a Shiite" (48). Khadija's sentiments echo the ensuing antagonism between the Sunni Muslims and the Shiites; this further confirms that there are potential patterns of religious subversions with the text's fabric. These patterns in line with the New Historicism tenets as propounded by Greenblatt expose the networks of pervasive power struggles operating within the text. As the text progresses, we get to witness a clash of these two dominant sects as they try to establish their authority and power over each other. Ann Dobie argues " Discourse(

here Shiites) that differ from the norm and stray from what is acceptable are likely to be suppressed, or at least go unrecognized, for they threaten the values generally espoused by culture and the dominance of the powerful (Sunni) (180). The majority Sunnis, therefore, suppress the Shiites being the minority in Northern Nigeria, and this leads to a conflict of interest between their followers in the north. Another aspect of an undertone of religious extremism is presented here. Indeed, the brothers of Dantala, led by Maccido, the eldest, followed by the twins, Hassan and Hussein represent the negative transformation that religious extremism can have on one's character. The death of Hassan is fronted in the text, Dantala tries to inquire about the cause of his death, but he does not get to find out since his brothers will not tell him the truth. He is only told that Hassan had an accident in a 'course' in Lebanon, where they were doing a parade (105). Deep down, Dantala knows they are lying.

Dantala's elder brothers have been conscripted into a terrorist organization. They have been brainwashed as Khadija puts it, to think that they are fighting for an Islamic cause. This points to the defectiveness of this system of education as the youth who are mostly targeted by terrorist organizations are easily lured into these groups that masquerade as fighting for the wellbeing of the Islamic faith.

In *Satans and Shaitans*, the author glossed over some elements of the *Almajiri* system of education, not giving it much room to take shape but its overall impact on character formation that leads to terrorism is showcased. Sheikh Mohammed Seko, who is the main antagonist and chief perpetrator of terrorism and religious extremism in the text, went through this system of education. When he was young, his father sent him to an Islamic school in Kano, where he lived with his uncle. Just like Dantala, in *Born on a*

*Tuesday*, after their recitations in the school, Mohammed and over thirty other children would be handed a plastic each and they would move from street to street begging for alms (77-78). Mohammed Seko abhorred this practice as he grew up under his uncle's tutelage. After his uncle's demise, Mohammed took over the school, and he rose quickly in ranks and soon after he became a Sheikh the narrator says, "Christians and Muslims clashed in Kano and many Igbo traders were massacred" (78).

Sheikh Mohammed Seko went to Afghanistan and Syria for special training on warfare. He came back and called on jobless youth who were *Almajiri* to take arms against the Christians. The narrator states, "Mohammed Seko had preached that it was an individual responsibility of every Muslim in Kano to cleanse the town of infidels" (78). This is what makes him start his terrorist movement *Jama'atul al-Mujahideen Jihad*, which he uses to mobilize tens of thousands of youth as sleepers across Nigeria just waiting for a signal to carry out an attack.

Sheikh Mohammed Seko's deputy, Abouzeid, was under his training as an *Almajiri*. Abouzeid confirms that Sheikh Mohammed Seko has been very instrumental in his life. For instance, he tells Sheikh "Who am I without you? You brought me up as an *Almajiri*. And gave me education and a better life" (150). As Sheikh's deputy, Abouzeid gets to know all the secret plans that Sheikh has in mind. This is why when he finally succumbs to his wounds that he got from the gunshot fired by a spy sent by the president to spy on their activities (305), the narrator says that Sheikh Mohammed was startled for he could not bear to look at the dead Abouzeid (305).

### 2.2.2 The Will of Allah

*Born on a Tuesday* and *Satans and Shaitans* present an interesting perspective of looking at the aspect of religious faith in Northern Nigeria where everything that takes place is attributed to the will of God and how it can go a long way in shaping personality. A question in point is, what is the will of God? Is it for the evil things that man does and accredit God's name? This shows clearly, there is a problem with this particular mindset that shapes some of these characters. We take note of the fact that attributing everything to faith is the onset of all anchorage in religious extremism. Bruce Hofmann states that:

One of the distinguishing features of international terrorism the past fifteen years has been the resurgence and proliferation of terrorist groups motivated by a religious imperative. Such groups are far more lethal than their secular counterparts, regarding violence as a divine duty or sacramental act conveyed by sacred text and imparted by clerical authority. (1)

Hofmann's sentiments are validated in the texts as we get to see how religious doctrines are being manipulated to achieve selfish motives. These religious thoughts that find root in the holy books as some of these characters' claims are what build up to horrendous acts of terrorism and violence that later on ensue in the texts.

Several instances can be drawn from the text, *Born on a Tuesday*. To begin with, the fight between Banda and Gobedanisa, the narrator says, "No one separates fights in Bayan Layi except if someone is about to be killed or if the fight is really unfair, sometimes, even then, we just let it go on because no one dies unless it is Allah's will" (2-3). Another instance is the beating of Idowu, the boy who tried to steal in Bayan Layi.

Idowu tried to take some gallons of groundnuts oil from Maman Ladidi's house (3). The narrator paints to us the harrowing beatings that the boy was subjected to, although luckily he manages to run away only for his body to be found in a gutter that very evening. On his part, the narrator says, "See how Allah does his things-we didn't even beat him too much. We have beaten people worse, wallahi, and they didn't die. But Allah chooses who lives and who dies. Not me. Not us" (4). This kind of religious blackmail sets the backdrop for the terrorist acts that occur in the later chapters of the text. Through Malam Abdul-Nur's sentiments, we get to hear of the meaning of Islam, which in itself is quite disturbing.

According to Malam Abdul-Nur, "Islam does not mean peace... Islam means submission. Submission to the will of Allah. And the will of Allah is not the will of the infidel or the will of America. Islam means that we do not submit to anything or anyone but Allah" (84). Because of this, Malam Abdul-Nur and his regiment believe that it is their core duty to fight for the will of Allah, which involves fighting Western influence in the north, and rid the region of its practices such as education by forcefully installing sharia laws.

In *Satans and Shaitans*, we get to meet a young man by the name Musa, who is being used by Sheikh Mohammed Seko as a terrorist assailant in his plans. Musa acknowledges that he has come to do the will of the Almighty (27). As a young person who is devoid of the actual teachings of Islam, he gives room for Sheikh Mohammed Seko's religious machinations. Sheikh Mohammed Seko tells the young man:

You do not know... you do not have any idea what great work you are about to do. What you are bound to gain when you complete the task before you, Musa. Listen to me, brother, in Sunnah al-Tirmidhi, it is narrated that the least reward for the people of heaven is eighty thousand servants and seventy-two wives. (27-28)

Through Sheikh Mohammed Seko's religious cunningness, the young men who volunteer to be martyrs are indoctrinated with false interpretations of the Holy Qur'an. Sheikh Mohammed Seko has mastered the act so well that he only quotes some of the verses in the Qur'an that suit his intentions. For instance, as they plan to launch the attack, led by Musa, he says, "In the Holy Book of the Qur'an it says "Fight in the cause of Allah and know that Allah is hearing and knowing" (33). The youth are misled by the likes of Sheikh Mohammed Seko, whose main motive is to acquire power, wealth, and fame (69). Despite Alhaji Umar's constant pleadings to have Sheikh change his plans, the narrative voice states, "Alhaji Umar gave a knowing smile- he had always known that the Sheikh was not fighting for the faith. He was a greedy man, drunk in his quest for fame and fortune" (133-134). According to Sheikh Mohammed Seko, the terrorist plans will go on until they restore the full Islamic law since it is the will of the Almighty (134). Even if it will involve bloodshed, which Alhaji Umar is against, Sheikh Mohammed Seko tells him that "Human beings respond easily to instructions at the sight of the sword"(134).

The impact of his false teachings on what constitutes the will of Allah is being witnessed further when finally, Musa, the young man he has been grooming to be a *mujahideen*, agrees to be a suicide bomber. Musa tells Sheikh, "Please, Sir. What I have

seen here today makes my heart bold and ready for the fight to liberate our people" (185). Musa's behaviour conforms to the Freudian idea on the illusionary aspect of religion. According to Freud, religion is an illusion that man uses to escape facing the realities of life. In this case, therefore, Musa finds refuge in religion. In line with the Freudian thinking, Musa accepts the cruelties of his fate because of the reward that he will supposedly gain from his act of martyrdom. According to Freud, Musa's act can be paralleled to an infantile behaviour because he is expecting his desires for God's grace to be fulfilled, which is a kind of wishful thinking (42). On the other end, the narrator says, "Sheikh Seko was satisfied that his grooming was proving successful" (185). Musa finally carries out the attack that left over a hundred people dead and more than a thousand others wailing in panic at the Shoprite mall in Abuja (233).

Towards the end of the text, a young person is sent by Sheikh Mohammed Seko to carry out an attack using an IED strapped to his body at the hospital where Donaldo was taken ill. However, the attack cannot take place since, according to the young man, "Allah has done his work the way He will" (358). Donaldo is already dead. This leaves Sheikh Mohammed Seko very disappointed, and he is determined to seek revenge no matter what it takes.

### **2.2.3 Occultism and Terrorist Hegemony**

The Collins dictionary defines occultism as the belief in and the study and practice of magic while the Merriam Webster dictionary defines the word as the belief in or a study of the actions or influence of supernatural or supernormal powers. In our context, the latter captures the ideology more succinctly. In *Satans and Shaitans*, Udenwe

explores how occultism as a form of religious extremism is practised and how The Sacred Order of the Universal Forces, an occult group, uses it in the quest for State power.

As the novel opens, we are first presented with an incident of the mysterious disappearance of Adeline, Evangelist Chris Chuba's only daughter. Nobody in the household of Evangelist Chuba seems to know the whereabouts of Adeline except for Miss Spencer, Adeline's chief nanny. Miss Spencer was forced by Adeline not to mention to anyone about her relationship with Donald, Chief Donald Amechi's only son. "Tell no one I have left. I will be back in a jiffy. Before you even know, I'm gone. I'll be back" (17). The narrative voice continues to state that, "Miss Spencer was the only one who knew when Adeline had left and where she'd said she was going. But how could she break her promise and tell the others?" (17).

Adeline's disappearance uncovers the secret plans of occultism that her father is engaged in. While still in Canada, where he and his wife Mrs. Chuba had gone for some evangelistic work, the narrator states, "After a moment, he stood and walked into his adjoining room and locked the door. He needed to make another call to Nigeria. This one his wife must not hear" (22). It is through this phone call that we get to hear of the plans Evangelist Chris Chuba had hatched before he left for Canada. He tells Chief Amechi on the other side of the phone call:

"Hello"

"I think it is done."

"When"

“I got a call from my household. I called the police too. They are right now in my house questioning my staff”. (22)

From this short conversation, we get to know that Evangelist Chuba is a member of The Sacred Order of the Universal Forces, an occult group whose members run the affairs of Nigeria’s political life. In another phone call, Evangelist Chuba calls the Governor of Ebonyi State to inform him of the sacrifice:

“Peace and love, brother.”

“Peace and love, Evangelist.”

“It seems... that it is done.”

“The solemn offer?”

“Yes.”

“Have you heard from the men sent to do the will of the Sacred Order?”

"No, Your Excellency. But I have received a call from my family. The girl is gone". (28)

As the narrative unfolds, we know that Evangelist Chuba had left for Canada to allow the men who were sent by the Sacred Order to carry out the sacrifice. In a conversation with Professor Musa, he opens up to the said plans, “That day we got the news about her disappearance, you know, we thought our contact had kidnapped her like we ordered. I had travelled to Canada as instructed to give them the chance to snatch her” (230). Evangelist Chris Chuba is the wealthiest God's servant, according to Chief

Amechi's remarks (45). Every seven years, the Sacred Order request for a solemn sacrifice. In a flashback, we are taken back into a conversation between Evangelist Chuba and Chief Amechi; Chief Amechi tells him:

Your fame stretches to the horizon. All these gifts were bestowed on you by the Sacred Order of the Universal Forces... What does the Order ask in return? ... A sacrifice, but not a yearly sacrifice like small occult groups request. The Order requests a solemn sacrifice every seven years from you. Seven years, Evangelist. Seven years. This is another seventh year. Is it too much to ask. That you give your daughter, is it too much to ask? (45)

The cultic demands breaks the heart of Evangelist Chuba, but he has no option as the narrator says, "Oh how he wanted to be as free as those birds, but his soul had been sold years ago, and in return he had what only a handful of men had had, since the creation of the world" (45). Besides, when the news of the assassination of the men who were tasked with carrying out the sacrifice reach him Evangelist Chuba 's confused state is made worse. He is advised by Chief Amechi to hire a private investigator since the Nigerian police are fools (50). However, they should do it quickly; otherwise, his head is on the line and not just his head, but he will be ashamed (50). The narrator says, "He knew that a great punishment, a great painful chastisement, awaited him in just a few days if the sacrifice wasn't performed" (50). He contracts a private investigator from Ghana by the name Kwame to come and speed up the investigation.

*Satans and Shaitans* further demonstrate how rogue politicians use occultism as a means to rise in the country's political leadership. In connection to this, Nina Perpetua Waapela asserts that:

In spite of the changes brought almost a century ago by Christianity, Islam, and education in Nigeria, occult practices are still being harnessed by Nigerian politicians and others today not only because of their availability and inexpensiveness but also because of their efficacy. Nigerian politicians employ these powers to ensure their victory at the polls and insulate themselves from any harm or opposition. (4)

Waapela's sentiments are echoed in Udenwe's text. We meet elite politicians resorting to acts of occultism to acquire political positions and drive the country's political agenda. They use their influence to manipulate elections and create an environment of political anarchy by sponsoring illegal activities of terrorist organizations.

In chapter seven of the text, there are terrorist plans of which Chief Amechi and his colleagues want to engage the terrorist wing led by Sheikh Mohammed Seko's *Jama'atul al-Mujahideen Jihad* in carrying out operations that will see the ousting of the president. In one of the conversations, Professor Saturday Effiong, a member of the occult group, tells Alhaji Umar Hassan who is against their ongoing plans, "Listen, Alhaji Umar. This is a win-win game. If we start *Jama'atul al-Mujahideen Jihad*, we help the North with their quest for Islamic states. We Southerners...we oust the President and put a better man, a man who is a member of this Sacred Lord" (65-66). The sponsoring of terrorist organizations and other illegal groups in Nigeria in the creation of political

violence during elections has been the norm, as noted by Ebimboere Seiyefa in *Elite Political Culture—A Link to Political Violence*. Seiyefa argues, "The development and sustenance of organized violent groups in Nigeria is the product of political elite behaviour that either provokes violence or leverages on violence to achieve political aims" (104). These political elites use their power and influence to sponsor violence for their selfish ambitions as intimated by Professor Saturday Effiong above.

The occult groups run the government; they are the key influencers of the decision-making process in the country. In Nigeria, Chief Amechi is the Sacred Lord, the most senior member of the Order in the country. The narrator states that he wielded more power than the president did as such, "[...] he could institute events that could lead to the impeachment of the president of the Federal Republic of Nigeria" (66) a plan which was underway. Through their quest for power, the occult group makes plans on how they would oust the president and have their man in the position. They are ready to kill any person who dared get in their way. For instance, they ordered the assassination of the Minister for Justice (186-187). The narrator says, "The Minister was known by everyone as a no-nonsense man and had been retained by the current President. He was a man of integrity, so the men of the Sacred Order of the Universal Forces knew that to succeed in their plans, they would have to eliminate him (186). The murder of the Minister for Justice resembles that of the murder for the then Federal Minister for Justice of Nigeria Chief James Ajibola Idowu Ige famously known as Bola Ige who was shot dead in the Southwestern city of Ibadan at his home in December 2001.

The same occult group sends Simon Chuba, the self-made assassin to murder Alhaji Umar Hassan who dared to go against their evil plans. Alhaji Umar is depicted as

a wise old man who is fighting for a good course and for the preservation of human life. In one of his disagreements with the ongoing plans, he tells Alhaji Musa Doga, one of the Governors present, “We may win the Northern states. But what of Presidency? The President is a Northerner. If the war starts in the North, the whole country and the world will blame Islam, they will call us bad names. They will say we are evil. Then a Southerner will win the elections, even if he is a weakling” (70). He refuses to be part of the malicious plans and leaves the meeting. As he leaves, the narrator says, “Chief Amechi allowed a smile to cross his lips. But it was the kind of smile that a man would give you if he caught you on top of his wife yet said nothing. If someone gave you that kind of a smile, it meant that he was not finished with you yet” (71). Indeed, they were not finished with Alhaji Umar; they contracted Simon Chuba, who later on assassinated him (146).

*Satans and Shaitans* also depict how the occult groups run the government by arm-twisting the presidency. They make proposals of who is to be appointed to which position so that they can have their selfish agendas passed unopposed. In one of the meetings, Chief Amechi instructs Dr Bode Clark to give the president an envelope with the names of their men to head certain vital positions in the government. He tells Alhaji Mukhtar, “your friend is the President. You have his ears. Work with Dr Clark on this. We want these changes to happen in one week. Two weeks at most. Do not hesitate to drop the hint that I know about these changes. The President owes me some favours” (98). From Chief Amechi’s sentiments, it is very clear that the Sacred Lord of the Universal Order has powers that shape the country's political atmosphere. They have powers that can make even crucial evidence disappear.

After the autopsy is done on Adeline's body, Chief Amechi's cunning character is once again drawn. He tells Evangelist Chuba, "You see, Chris, I don't think we need to involve the police in this matter. The investigation might lead to where we don't want to go" (271). He is afraid that it will be discovered that his son was the one responsible for the murder of Chuba's daughter. The press is not to be involved neither. He tells Evangelist Chuba, "call the Commissioner tomorrow after the autopsy; the information it provides may be useful to us. Then, tell him to forget the investigation. In fact, call him tonight and tell him not to involve the press" (271). As the Sacred Lord, Chief Amechi wields power over Evangelist Chuba. Chuba does not dare go against his word because his word is final. That is why Chief Amechi was able to manipulate the Evangelist to have him offer his daughter for the sacrifice instead of his son as it was required by the Sacred Lord of the Universal Forces. The narrator states that "The Sacred Lord of the Universal Forces would demand his son's head if he was the one who had prevented the sacrifice. It had taken a great deal to convince them to choose Adeline" (282).

Despite their stable leadership, the Brotherhood, as they call themselves, is on the brink of collapse after the death of Chief Amechi. Leadership wrangles emerge, and this leads to the clamouring for the top leadership. Betrayal ensues in the occult, as Professor Yerima Musa decides to disclose the names of the people behind the terrorist plot when he had visited the president at his villa. He does so because he is disappointed that the Sacred Lord of the Universal Forces had appointed Dr Bode Clark as the new Sacred Lord and Grandmaster of the Sacred Order in Nigeria (335). Professor Yerima is heard telling Alhaji Damba Tambuwal, "Alhaji, I am disappointed in a lot of things; it amazes me that the position held by Chief Amechi should be given to Dr Clark" (350). According

to Professor Yerima, the ousting of the president would have been easier if Chief Amechi was still alive since Dr Clark cannot control Mohammed Seko and his terror group. This leadership rift is further worsened when it becomes apparent that Mohammed Seko was using them as a gate pass for his ambitions. Professor Musa says, "Sheikh Seko is a man on his own. We have learned that he wasn't doing this for the sake of Islam in the North. He was fighting for himself" (352).

Eventually, what started as a powerful force comes crumbling down due to members' egotistical interests. However as the novel comes to a sudden end, Sheikh Mohammed Seko, the terrorist leader promises revenge, a clear indication that his terrorism motives are not yet over, the narrator says, "The death of the Chief had been a big blow to his plans. He took the murder as a personal attack against him and was determined to seek revenge" (359).

### **2.3 Ramifications of Globalization**

The relationship between literature and globalization continues to attract many literary scholars around the globe. In one of his lectures at Girvetz in 2004, Ngugi wa Thiong'o conjectured: "Globalization has weakened the post-colonial state to the point where the states are too weak to interfere with the operations of international finance, so those finances can come and go at will" (n.p). Ngugi's sentiments find voice and space in the two texts more poignantly. Globalization is a double-edged sword, while there are some positive effects that this worldly phenomenon has brought with it; it is interesting to acknowledge that it has also had some devastating effects in the world. The impact of globalization on the spread of terrorist activities in the world and its overall ramifications on the creation of the human character is well presented in the two texts. Florin Stibli

argues, "40 years ago there was no single religious terrorist movement worldwide. In the '80s, only two of 64 known terrorist organizations in the world were animated by religious faith" (2). However, the two texts present the devastating effects that globalization has had in the creation of terrorism more subtly through the various characters deployed. Moreover, of interest is how globalization has contributed to the overall character formation in these texts in regard to the whole discourse of terrorism.

*Satans and Shaitans* and *Born on a Tuesday* were published in 2014 and 2015 respectively. This is way into the era of technological advancements in the world and Africa to be specific. The characters interact with new technologies in the narrative ranging from mobile phones to the use of computers. Their use of these technologies plays a very vital role in the development of the plot and thus makes the texts achieve the merit of verisimilitude that a work of fiction seeks to attain. We find that with these gadgets and the modern ways of communication, the two authors artistically manage to give shape to their characters and as well as articulate the discourse of terrorism therein.

The mobile phone is used in *Born on a Tuesday* between Sheikh Jamal and Malam Junaidu(34-35). Sheikh Jamal calls Malam Junaidu to inquire more about Dantala. Through this phone call, we get to know of some of the hidden traits of Dantala. Sheikh describes Dantala, "as quiet, not too dark, not too tall and very thin" (35). One thing that comes to mind is the physical descriptions of Dantala; his physique paints to us a young man who is still undergoing some transformation. Even though he knows his Arabic well as Malam Junaidu describes him, Dantala is yet to fully mature. Therefore, to cover this deficit of his young age, Dantala can read in both Hausa and Arabic. It is as if with the ability to read in this society, one's social standing is elevated and revered.

Dantala's ability to read both in Arabic and Hausa delights the driver, something that shows that he is learned and thus a handy person in the society. He says:

The driver looks at me in amazement as I read under my breath but loud enough for him to hear. I am doing this deliberately and look at him, expecting him to ask where I learned to read or who my teacher is. He only shakes his head and smiles.  
(40)

Furthermore, his ability to read in English inspires Sheikh Jamal to the point of permitting Dantala to use his office. The ability to read in English has opened up more opportunities for Dantala.

The two, Dantala and Jibril are given phones and a radio transistor by Sheikh Jamal. These two gadgets widen their view on worldly things. At one point Dantala acknowledges the fact that he could not make a difference between United Nations as articulated in BBC Hausa and that in BBC English. He posits that "Words change into something else when they change from Hausa to English and back" (83). Globalization has made communication easier. For instance, when Jibril moves with his elder brother to his newly found base, he can keep in touch with Dantala. He informs him of the recent developments in the camp, of the cruelties that Malam Abdul-Nur instigates on his followers. The narrator says, "[...]they are all made to put on blindfolds, so they do not see how to get there...Malam Abdul- Nur has shot someone in the thigh who was caught trying to leave the premises. He even has a little cell, where he keeps people who have committed offences" (195). Through these bits of information, Elnathan John captures some of the inhumane treatments that arise due to terrorism.

Terrorism is a global phenomenon. It has roots in almost all countries in the world. With globalization, terrorist networks are anchored in every part of the world. In the text, John singles out some of the countries where this menace has deep roots. For instance, Hassan one of the twins, and a brother to the narrator died in a normal Muslim “course; in Lebanon” (105). However, Dantala does not believe this to be true. He says, “Know they are lying” (105). To confirm his doubts he goes on to question why the mentioning of Iran in the same sentence. These two countries are known to be breeding grounds for terrorism, and therefore the narrator’s use of quotation marks in the word ‘course’ confirms to us the nature of the activity that led to the death of Hassan. In *Satans and Shaitans*, Sheikh Mohammed Seko got his training in Yemen, Pakistan and the United States of America (69). While he was still young and just a Muslim Cleric, the narrative voice reports, “An organization which he had never heard of before instituted an endowment and sent him to Afghanistan and Syria for special training on warfare, and gave him support to build his own school” (78).

Historically, these two countries, Afghanistan and Syria are countries that have from time to time bombarded the international media with all manner of terrorist-related news. According to the Global Terrorism Index by the Institute for Economics and Peace, Afghanistan and Syria are ranked as the second and the fourth top countries that have experienced the worst terrorist attacks with Nigeria where the texts are set coming third. This data confirms why Sheikh Mohammed Seko went for his training in these countries. At the same time his accomplice, Shedrack Obong has received his training as a bomb expert in America, however, he now uses his skills to make explosives that are being used to carry out terrorist attacks in the various places in Northern Nigeria. In his

conversation with Sheikh Mohammed Seko, he tells him “I have built some explosives for the attacks. But we need to test the soldiers. We need to organize an attack – say an army base or a police station or a school” (128-129). In chapter 20 of the text, through their emissary, an attack is carried out in the state police headquarters. In this attack, over fifty policemen and cell inmates are killed and some of these victims were devout Muslims (168).

In *Born on a Tuesday*, Elnathan John refers to one of the world's most renowned terrorist leaders, Osama Bin Laden. According to Oana Gheorghiu, Osama Bin Laden is "the face of otherness", and thus he was synonymous with terrorism (1302). In the fight between Jibril and Sheikh's driver, the text makes inferences to the brainwashing belief that some people have on the perpetrators of terrorism. The driver tells Dantala, Osama should not have attacked America since he caused the world to start hating. On the same note, the visitors from England also seem to put the blame squarely on these cohorts of radical Muslims. The narrator reports that “One of the men said that after the planes entered the tall building in America and killed people; many people started talking about Islam as if all Muslims were bombers or terrorists” (84). Elnathan John’s use of these thoughts clearly depicts how the world in general and especially the non-Muslims perceive Muslims. The narrator goes on to advance that, “He said that we must change the way people think of our religion and always ask ourselves if anything we are doing will give Islam a good or bad name” (84-85).

Voices of antipathy from some of the Muslims who blamed Western cultures emerge, and the resentment of some fractions of characters and in particular Malam Abdul-Nur and his cohorts' perception of the Western intrusion. In the debate, Malam

Abdul-Nur supports arguments on the influence of Western civilization. Through the narrative voice, Malam Abdul-Nur is reported to have said that, “The Europeans he explains, needing to conquer Muslim people, sought to start by conquering their culture through worthless and sinful education” (196). In the process, his colleague Mohammed Sani tells the people to burn books that corrupt women with tales of illicit love affairs, burn CDs of Hausa movies and they should also burn their school certificates which apparently their followers obeyed (189).

Democracy is also considered a creation of Westernization in this text. Malam Abdul-Nur terms elections as an act of *kufur*, urging every able Muslim to forcefully challenge and remove ungodly, infidel rulers. Not through elections, because elections themselves are part of a system of *kufur*, but by force (196). Sheikh Jamal, however, is of the contrary opinion. He says, “To fight an enemy, you must understand an enemy” (198). While Malam Abdul-Nur is advocating for the use of force he is championing for the use of modest ways in outdoing the ‘enemy’. He cites Osama and Al-Zarqawi as examples of Muslims who went through the Western form of education and were, therefore, able to struggle against the West. Here we get a rather a very conflicting view of the Sheikh, we are left to ask, on whose side does Sheikh Jamal belong to? Is he a moderate or an extremist? Because he is also against the International Monetary Fund (IMF) activities. He says, “This country is a slave to Jews and their usury” (30). Sheikh Jamal is portrayed as being a hypocrite because at one point he is siding with the West and at another point with the so-called move against Western influence. These conflicting views make Malam Abdul-Nur question his thoughts, he asks him, “Are you then agreeing with the legitimacy of these systems of *kufur* over Muslims?” (198). Sheikh

Jamal instead advocates for more moderate ways of engaging the government. He says in reply:

I am saying, which is more injurious to Muslims, refusing to join the government and refusing to go to school and being sidelined by the government or going to school, pushing for separate classrooms for boys and girls, pushing for girls to wear their hijabs to school, joining government and the police and the army and eventually becoming strong enough to control the government? (199)

From this discussion above the variance in character presentation between Sheikh Jamal and Malam Abdul-Nur is drawn. Through Sheikh Jamal, the positive impacts that globalization has on a society divided by retrogressive characters practices such as these are revealed.

Technology has also made it easier for the funding of terrorist organization across the globe whose activities solely depend on some anonymous funders and perpetrators of such terrible acts. Gil Feiler observes, “Globalization of terror funding is the result of political and social factors as much as technological ones. Islamic terror groups present a useful strategic tool” (2-3). In line with Feiler’s assertion, *Satans and Shaitans* highlight some of the countries that are claimed to be the main sponsors of these terrorist organizations across the globe. In their secretive conversation, Chief Amechi tells his colleague, the Evangelist when he is asked about where the funds will be coming from, he tells him “Turkey, Yemen, Syria, UAE and the US” (191). This confirms why the training of Sheikh Mohammed Seko took place in some of these countries. For instance, the terrorist group *Jama’atul al-Mujahideen Jihad* had no leader other than Sheikh

Mohammed Seko and some foreign leaders of other organizations that gave them support (341).

Apart from the foreign donors, the *Jama'atul Al-Mujahideen Jihad* also gets its support from the occult group headed by Chief Amechi. They fund activities such as the provision of weapons and even in giving the attackers some incentives once an attack has been successful. In their conversation, Chief Amechi tells Evangelist Chuba “So far, everything is going smoothly. The young men have grown in number. The pay is good. They have a new sport and believe that they do the will of the Almighty, so recruitment is not a problem” (190). This confirms the fact that they are well funded by foreign donors who are apparently the sympathizers of their terrorist activities.

#### 2.4 **Repressive Parenting and Malfunctioned Identities**

Repressive parenting and the malfunctioned identities are one of the contributing propensities for acts of terrorism and heinous violence witnessed in *Born on a Tuesday* and *Satans and Shaitans*. These two factors are neatly intertwined in the narratives. In the wake of terrorist acts witnessed in the texts, the discourse of terrorism is brought to the limelight. In *Born on a Tuesday*, through the main character, Dantala, the concept of the malfunctioned identity and how it plays out in an environment of violence is well captured. At the same time, *Satans and Shaitans* also brings to light the effects of repressive parenting had devastating effects on its lead character, Donaldo, who resorted to violence as a way of freeing himself.

The text *Born on a Tuesday* as mentioned earlier is an African *Bildungsroman* about a young boy who is trying to find his own sense of identity amidst arduous

religious and political violence that dents the novel's fabric. As a young boy, Dantala faces so many challenges on his way to spiritual, physical, and emotional maturity. In addition, as the main protagonist of the text, his narration of the events that he comes across is often characterized with some sort of limitation and therefore to some extent one may question the authenticity of his narration. Despite this weakness, Dantala plays a very significant role in the overall development of the plot. As a novel of formation, Elnathan John's presentation of Dantala gives us an opportunity to interrogate the whole terrorism and religious extremism discourse in the eyes of a young boy who apparently has to make the right decision on which side he belongs.

Dantala's journey to self-awareness is muddled up with catastrophic events. As a young boy, he finds himself swayed by horrendous acts of violence at the very beginning of the text. He has to find his own niche among the boys under the kuka tree. As the youngest boy in the group, Dantala is forced to find a father figure in the name of Banda, who he praises and admires for his generosity and protection. In one of his affirmations towards Banda's protection and generosity, he says, "I am the smallest in the gang of the big boys in Bayan Layi and Banda is the biggest. But he is my best friend" (3). It is Banda who initiates him into smoking *wee-wee* or bang. As a young naïve boy who is striving to create an identity for himself, he is torn between going back home and joining the group whose livelihood depends on criminality.

His friendship with Banda makes him notice the sudden coughing that his best friend is going through from time to time. He says, "Banda is coughing and spitting blood out even more blood. I worry" (9). Banda's sickness worries Dantala because he usually fights for him and this is why when he is unable to finish the Big Party man official it is

Banda who comes in (16). At long last, their friendship comes to a sudden end as the police shoot Banda during the riot. Dantala's quest to save his protector is marred with confusion he says, "Banda has to get up now. I want to run; I want to hope his amulets will work. But I linger a bit" (16-17). He is unable to save his friend. He is now left alone. The impact of the death of Banda has made Dantala distraught. This leads us to his thoughts, he says, "... but I thought that if Allah was going to take someone, it should not have been Banda. I thought maybe Gobedanisa or even Alfa should have been shot in Bayan Layi" (18).

With the death of Banda, Dantala moves to Sokoto. Dantala's life takes another twist as he is welcomed by Sheikh Jamal and his deputy Malam Abdul-Nur Mohammed to stay with them in Sokoto. It is at this juncture that the text takes on another turn as narrated by Dantala, the issues of elections and religious extremism start to gain roots in the text. Dantala has to drop his eponymous name. His Islamic background is now shaping his identity. Malam Abdul-Nur says, "But Dantala... Dantala is not a name. To say someone was born on a Tuesday is that a name? A name should have meaning. Like Ahmad, the name of the Prophet... You should stop using that Dantala" (33). He eventually sheds off his old self by taking up the name Ahmad.

Dantala's mother also plays a very influential role in his growth. This is evident with the constant appearing of the images of the dead mother in Dantala's dreams. In line with Freudian's ideas on the power of dreams, that dreams echo the reality and a character's unconscious desires in life. Dantala's dream of the constant appearances of his mother confirms the deep connection that the two shared, yet they are now separated by death. Despite the fact that his mother did not talk to him when he visited Dogon Ice, he

had already made up his mind that he would be going back to Sokoto where he has found hope and love. He says, “Insha Allah when I come back she will see me. One day, insha Allah, I will take her out of this place to the city, where there are hospitals and bright fluorescent lights” (51). However, a disconnect emerges as he, Dantala, is unable to go back for his mother’s burial only to show up late for the burial.

As an adolescent, the young Dantala represents the many young boys who are faced with the challenges of adolescence in a society where such matters are considered taboo. They are forced to find their own ways of dealing with the issues that come with this state. Despite his shortcomings, Dantala makes the right choice on whom to follow as his spiritual mentor. He is able to analyze within the shortest time possible the difference between Sheikh Jamal and his deputy Malam Abdul- Nur. At one point in the text, he questions why the two are together. “I don’t understand why Sheikh and Malam Abdul- Nur are together. They are so different” (85). The kindness of the Sheikh makes him seek the Imam’s name who happens to be Sheikh Jamal when he first listened to his preaching in Sokoto. He says, “Sheikh Jamal is the name of this man whose words have arrested my feet and gone under my skin” (30). From this point, a long and a pleasant relationship between him and the Sheikh takes root.

Sheikh Jamal teaches Dantala the true values of Islam. Through his interaction with Sheikh Jamal, the concept of what constitutes a true Islamic identity emerges. Sheikh being a representative of the moderate Muslims enlightens Dantala on some of the basic teachings of Islam; an instance in point is when he sees the photo of Sheikh Inyass on Dantala’s bed:

“Do we make photos of Allah subhanahu wa ta’ala?

“Never, ya Sheikh. Never”

“What of photos of his Prophet Sallallahu alaihi wasallam?”

“No”

“Do you know of the one thing that Allah subhanahu wa ta’ala will not forgive?”(31)

Sheikh Jamal knows very well that Dantala is now a grown-up man with whom he can hold a mature conversation. He tells Dantala, “Tonight there will be no preaching. Only talking, man to man. Tonight I am just your friend” (167). It is at this point that Dantala lets him know of his fears towards Malam Abdul-Nur. When Malam Abdul-Nur breaks way from Sheikh’s movement, Dantala is promoted to the position of the deputy Imam. He leads prayers in the mosque and even accompanies Sheikh to high-powered meetings. When the mosque is attacked he tries to run and save Sheikh Jamal, but Sheikh Jamal’s words of caution come to mind, “...the president and vice president never travel together in the same plane... someone has to take over in case something happens to one person...”(221-222). When the soldiers catch him, he is hit by guilt, he says, “I have failed Sheikh and let the movement down. I have let my brothers down” (237).

From a young inexperienced boy, what we see at the end of the text is a man ready to face life head-on. Dantala’s nine-month incarceration in the pit towards the end of the text symbolizes his transformation and the full actualization of a new sense of identity. The light that dawns on him once he is taken out of the pit by the Mutu symbolizes a new beginning in Dantala’s journey of growth and self-awareness. He says, “The little light that filters through the khaki cloth over my head, more light than I have seen in the past many months, hurts my eyes” (257). He is now a new man, his identity

has gone through a transformation with no Sheikh Jamal or Jibril, and he has to face life alone, as a mature young adult. At the end of the text, he confirms his new state of self-independence, Dantala says “I think of all the things I must do: cut my hair, wash with hot water, and start writing out my story. Then take a bus and go wherever it is headed” (261). *Born on a Tuesday* ends with a glitter of hope that ensues because of the state of calm that returns after the Dantala’s nine months incarceration. However, in *Satans and Shaitans*, we get to witness the complete opposite on the discourse of terrorism on the part of the character, Donaldo.

The novel *Satans and Shaitans* is centred on two family ties. Udenwe captures what many will term as repressive parenting in the 21<sup>st</sup> century. Where the parent dictates what his/her child ought to do despite having come of age and being able to make his or her decisions concerning whom he/she can associate with or not. In this text, the consequences of retrogressive parenting styles and the devastating effects that they have in the identity of the subject are showcased. In the text, two young adults who are under the custody of their fathers’ repressive nature; Donaldo Amechi, a young handsome man, the son to Chief Donald Amechi, has fallen in love with Adeline, the daughter of Evangelist Chris Chuba.

The two are victims of repressive parenting. They are forced to do what their parents feel is good for them. They are brought up in isolation, with just a handful of friends who their parents know and manipulate at will. Donaldo and Adeline have a lot in common they are both raised up by nannies because their parents are never at home. They do homeschooling since their parents feel that exposing their children to the outside world will ruin their children’s future. These actions create in them a narrow worldview,

since they are only exposed to what their parents allow, and as a result, they become rebels.

As the text progresses the author furnishes us with the backdrop of what led to the disappearance of Adeline. Before Adeline left the house, she was sulking and there was neither laughter nor smiles written on her face (17). The only person who knew where the young beautiful lady had gone to was her nanny, Miss Spencer. She had gone to see her boyfriend, Donaldo. Even when the police officer inquires if Adeline ever leaves the compound, he is told by the gateman, "*Haa!* No sir. She has no need to leave. She has no need of friends" (23). On the part of Adeline, no one ever visits her, and if there is anybody visiting the home, it must be to see the Evangelist and his wife. Apparently, this disclosure makes the officer conclude that their home must be some kind of a 'prison' (24).

As the child of an Evangelist, Adeline is expected to behave in a Christian manner that her father dictates. Therefore, she cannot engage herself in ungodly acts because according to Evangelist Chuba, she has everything provided for her (39). We, however, learn that her parents have long lost touch with her because they are never at home. They cannot even identify Adeline's handwriting when the officers find a love letter crafted by her in her room. The narrator says, "Chuba looked at it carefully, but was not sure. He gave it to his wife who was sitting quietly on the sofa clutching Adeline's picture, but she was not sure either. She handed it over to Miss Spencer" (40). Miss Spencer knew that it was Adeline's handwriting but she dared not confirm it with the police.

This letter points out to the fact that Adeline has a boyfriend, yet Evangelist Chuba cannot hear anything of it. He tells Officer Leonard in rage, “Listen to me, Mr Man! My daughter has no boyfriend” (40). The narrator states that the letter embarrassed him. The contents of the letter as narrated by Evangelist Chuba state that she was not cared for and that her parents loved evangelical work more than they loved her. It finishes by stating that she was placed under the care of maids and her parents have forgotten about her. Through this letter, we see guilt on the part of the parents, Evangelist Chuba tells his wife, “That letter ... it worries me. We caused this. If we had stayed here more. Cared more for Nwuzo... Perhaps travelled with her” (43). This guilt is further brought to the fore by the narrator, “They had both thought that they had given their daughter abundant care, protection, and love. But now they knew how wrong they were” (44).

Because of parental disregard, Adeline’s childhood memories are dented with scenes of attempted rape and lack of parental care. At one point when she was left under the care of her uncle, Simon, when she was twelve, the uncle attempted the unthinkable (85). At the time that the two, Adeline and Donald start their friendship, we get to see a grown Adeline who is now ready to go against her parents wish. She is determined to live her life to the fullest. When Donald visit her at their place, she emphatically lets Miss Spencer know of her resolve to welcome Donald in the house despite her parents’ objection. She tells Miss Spencer, “I don’t care about my father. I can’t continue to be in this house every day, every year, without going out. I have no friends” (105). Udenwe presents to us a young woman in the 21<sup>st</sup> century determined to find a niche of her own. She is determined to find her own pleasures in the best way she knows; she tells Miss Spencer “I can’t continue to please my parents all the time and displease myself” (105).

She is a young woman in need of love yet she is being deprived. Due to her parents over protection, she often feels sad and bored.

Adeline's relationship with Donaldo has brought her some sense of freedom that she has always wanted to experience. When they were driving to Donaldo's hut, the narrator says, "She felt like a bird – free. She looked out to the heavens through the window. What could be sweeter than freedom?" (135). The symbolism of the bird's image here clearly depicts Adeline's thirst for freedom that is being curtailed. This is why she opposes her father's suggestion of going to Madonna University. She needs a change in the environment because she has stayed at home for a long time. For her, Madonna University represents confinement and deprivation of certain freedoms that she wishes she could enjoy. She tells her father, "Dad! That place? It's like a convent. No one can visit you, or if they do they only give your visitor a few minutes with you. The students are like inmates in a prison yard. You can't even use certain phones" (153). However, her mother comes in to stop her from complaining about her father's suggestion, according to her, her father knows what is best for her daughter and he will never lead her astray(154).

Amidst parent-child tensions, Adeline's and Donaldo's love flourishes but in secret. On the part of Donaldo, he is not a very happy man, despite being very handsome and mature enough to make his own decisions, he is tied to his repressive father's decisions. Their relationship takes on a rather formal nature. He, Donaldo, refers to his father as 'Chief' just as the other people call him. The narrator states, "Donaldo seldom called his father 'daddy' or 'papa' in his presence" (125). An indication of the toxic relationship that the two share. He only uses his father's name on rare occasions when he needs some attention; an example is when he first went to Adeline's home. The narrator

reports that “Donaldo hated telling people he was the son of Chief Donald Amechi, but he knew without the name he will not gain entry to the compound” (102). However, when he is arrested and put under very awful conditions in a small square cell, the narrator says, “For the first time he wished for his father’s influence he knew if his father was alive he would not be in such appalling conditions” (346).

Being the only son, Donaldo’s life is totally controlled by his father. Chief Amechi has many times warned him against associating with women. At one time, he spots Donaldo driving with Adeline and he asks Madam Vero of the identity of the girl in a very angry like-manner that is likely to suggest that he can do something bad if he eventually discovers that his son is with a woman. According to him, “women will destroy him like they did other great artists before him” (141), he tells Madam Vero. Chief Amechi wants to carry with him the designs made by his son to Italy. However, when he discovers that Donaldo has not finished drawing he becomes furious. In the following heated exchange, Chief Amechi let known of his take on Donaldo’s relationship with Adeline, he tells him:

“You are a fool Donaldo. You are toying with your future and talent! I saw you tonight, with a woman in your car.... Have you started messing about?”

Donaldo: ‘There was no girl in my car!’

Chief Amechi: “Don’t you dare raise your voice at me, you fool! You are just like your mother. Liars! You will end up throwing your efforts to the mud”. (142)

He eventually punches Donaldo’s nose. In addition, Chief Amechi tells him, “Listen, boy. Women have led to the death of so many great men. Name them. You know

the list. Be careful. Otherwise, you will join the list” (143). It is at this juncture that Donaldo’s hate for his father comes out, as he tells Madam Vero, “I hate him! I hate you! I hate everyone” (143). Despite his father being on his every move, Donaldo manages to propose to Adeline. This shows that he is determined to win the heart of Adeline despite the two parents’ objection. Adeline and Donaldo grow in love; unfortunately, Donaldo has to fulfil his father’s aspirations of making him a great artist.

Donaldo’s fear for his father signifies the Freudian idea of castration anxiety and the Lacanian idea of the mirror stage. The early childhood fear of castration that both Freud and Lacan saw as an integral part of the psychosexual development (Fellugal, “Castration Complex”, n.p ). Lacan referred to the castration anxiety as the ‘Law of the Father’ which means restrictions and laws controlling our desires and actions. Lacan’s mirror stage is synonymous with the narcissistic formation of “Ideal ‘I’ before the entry into the symbolic realm of language(Fellugal, Ego Ideal “Ideal ego”,n.p). As Lois Tyson argues, the mirror stage is the realm of satisfactory image and perception of self as a whole or complete in the relation of the independence of the mother and control over the environment (27).

Donaldo experiences castration anxiety metaphorically since he does not want to lose his promised artistic breakthrough that comes with the offer once his designs are presented in Italy. He is anxious about losing his fame and his intact image especially his Ideal ‘I’. When Adeline tells him to marry her, he says in response, “It’s impossible for now, you know that” (206). Moreover, when he is asked why he just bursts out, “My father” (206). Adeline tells him that she will tell her mother who will later talk to his dad, but Donaldo cannot hear anything about it, he tells her, “Wait, please, tell no one.

Just wait for a while” (207) Adeline also know that if her father gets to find out she will be roasted alive, she says in response, “My dad will kill me” (207). Here two confused adults are being showcased, despite being of age; they are haunted by their fear of fathers. Donaldo knows that his father is capable of anything. In fact, the narrative voice states that “He would kill him. If he destroys the Amechi name” (210). Therefore, there is no way that pregnancy is to see the light of the day. He decides to kill Adeline since she has proved stubborn and has denounced his idea of an abortion.

In secret meet up in the chapel, Donaldo tells Adeline:

Please, darling. Think of my future, *our* future. I’m going to be a world-famous artist and the next heir to this wonderful Island. Then we can have as many children as we wish, we can be free... I never told you, but my father knows about us. I am afraid of him. I can’t allow him to know about this baby, he will try to hurt us. With your decision, you force me down a path I don’t want to take.  
(220)

From this disclosure, it is clear that Donaldo is rather selfish and does not really care about Adeline. Adeline on the other hand despite her naivety, stands her ground. She tells Donaldo, “I can’t do it. It is better for my baby to die in his hands. No! I cannot. I know I’m young. Inexperienced. I know the problems we are going to face. But please, let’s face them together...” (221). Despite her pleas, Donaldo kills her with his poisonous pencil in which he had inserted a needle. From then on, Donaldo becomes a monster. A monster whose creation he attributes to his father. He goes ahead to kill Simon Chuba,

the uncle of Adeline who dared to molest Adeline. (264). “This is for trying to rape Adeline” he growled at Simon.

From a handsome young man, Donaldo has now turned into a serial killer. He confronts his dad and tells him that he inherited his killing traits from him (297). He is now immune to his constant beatings. He tells his dad:

The beatings did not start today, so I do not fear them. You know it's your fault. I hate you just like you hate me. You confined me in a small space. Now I am, a fool. I am anti-social. A dullard. I know nothing. How do you think I'd behave, like a saint? You built the monster in me. You made me like this! (297)

The monstrous Donaldo went for his father's soul while he was asleep. “This is for Christiana – for killing my mother and her baby... and for ruining my life” (300). Donaldo is arrested, and his old-time friend Ogiji visits him in the cell as he awaits conviction. Ogiji erupts on Donaldo by telling him, "You are a monster. Like your father. I thought you hated him, his wickedness. Now I know you're a witch! Human eater!" (347-348). This instance signifies the Jungian concept of the shadow, that men have an evil part hidden in them. Donaldo confirms this by telling Ogiji, “My friend, there is evil in every man's heart” (348). Donaldo is dominated by a self-destructive drive that leads him to his death, in relation to Freudian "Thanatos" the death drive. He, later on, dies of kidney failure in the hospital leaving Evangelist Chuba and Sheikh Mohammed Seko cursing since they had planned to kill him. From an angel, Donaldo is now referred to as ‘*the little Shaitan*’ (359). The death of Donaldo ties up the two stories that ran parallel, which signifies that there is no beneficiary in this society riddled by terrorism and other

acts of violence. The Christian South, led by the likes of Chief Amechi and Evangelist Chuba as well as the Muslim North led by the likes of Sheikh Mohammed Seko are all losers in the end.

## **2.5 Conclusion**

This chapter investigated how character formation presents the propensities for terrorism in Elnathan John's *Born on a Tuesday* and Obinna Udenwe's *Satans and Shaitans*. Discussed are the factors that are the main contributors in the shaping of the characters, and that these propensities were either constructive or destructive. The two authors represented several propensities, and they included; the notion of religious extremism, the ramifications of globalization, and repressive parenting and malfunctioned identities.

The question that the chapter seems to call to mind is what propels some of the characters in the two texts into acts of terrorism and violence? The chapter attempted to investigate how these characters are affected by the above-outlined propensities in an effort to establish whether the cause of violent acts stems from their attempt to free themselves from societal chains imposed on them or were there some other underlying factors, like greed for power and the misinterpretations of religious doctrines that contributed to their overall characterization.

In the next chapter, the study explores how the two authors present characters in their texts to advance the discourse on terrorism. The main aim of chapter three is to discuss how the selected characters bring out the terrorism discourse and aspects of religious extremism that the two texts seek to elucidate. It aims to investigate how the

authors represented the characters in the texts as an attempt to highlight the psychoanalytic underpinnings and the New- Historical literary theory tenets as they emanate from the selected characters.

## CHAPTER THREE

### CHARACTER PRESENTATION AND THE DISCOURSE ON TERRORISM

#### 3.1 Introduction

Character presentation is an important literary element especially as far as delivering the ideas of a fictional writer is concerned. Elnathan John and Obinna Udenwe represent a new cadre of African contemporary writers who have immersed their literary footings in polemical topics in the world of literature. Their choice of characters in their respective texts provides a good ground for a critical study as far as characterization is concerned. The interplay between literature and terrorism has continued to attract the attention of different literary critics.

The two texts are written in two distinct genres; one crafted using the tradition of the *Bildungsroman*, *Born on a Tuesday* by Elnathan John and the other a crime fiction, *Satans and Shaitans* by Obinna Udenwe. The two authors share a bit of resemblance in their overall character formation. The two authors have made a deliberate effort to present their characters with some sort of ingenuity and artistry. This analysis is guided by the premises of the Psychoanalytic literary theory, which are not limited to the following tenets: the archetypal characters, the interplay between the conscious and the unconscious mind, Lacan's symbolic order among others. This analysis is also complemented by the New Historicism theory. Peter Barry in *Beginning Theory: An Introduction to Literary and Cultural Theory* argues that the new historicism "is a method based on the parallel reading of literary and non-literary texts, usually of the same historical period" (116). Thus in line with Barry's sentiments, in the analysis of the various characters in this chapter; a contrastive character approach is engaged. This study

pays a close attention to how the various fictional characters in the two texts mirror the non-literary ones in the various epochs of Nigerian history. Secondly, the choice of characters in this analysis is also guided by their active role in the development of the plot and their general impact on the dissemination of the discourse of terrorism in the texts.

### **3.2 Deconstructing Character Presentation**

*Born on a Tuesday* and *Satans and Shaitans* allude to the philosophical discernment of the Nigerian *Boko Haram* and its rise in Northern Nigeria. The two texts deploy contrastive characterization to represent the terrorism conceptions that characterize Northern Nigeria and have for the longest time tainted the image of this region. Ikhide Ikheloa, a renowned Nigerian literary critic and political commentator in his review of *Born on a Tuesday* avers that “Elnathan paid a lot of attention to character design and development and it shows beautifully” (*n.p*). Indeed, in line with Ikhide’s sentiments, John’s artistic ingenuity is epitomized in his overall characterization just like his counterpart Obinna Udenwe. Characters in these two texts are not mere fillers of space and time, but their actions, thoughts, feelings, and utterances make these texts achieve their main goal of highlighting the underlined discourses of terrorism and religious extremism that bedevil Northern Nigeria.

### **3.3 Moderates Versus Extremists**

The Oxford dictionary defines a moderate as a person who holds on to temperate views, especially in politics and religion. A moderate person tends to attract a greater following of people compared to an extremist. Likewise, an extremist refers to that

person who holds extreme political or religious views, especially one who advocates illegal, violent, or other extreme action. While the two groups may have a following, the ideology that they stand for is what differentiates them. The study conjectures that terrorism and religious extremism give rise to this kind of duality on the part of the characters.

### **3.3.1 The Embodiments of Moderate Voices**

The two texts under analysis can be referred to as “instruments of political awareness and statement of ideology” (Dobie 180). Through the embodiments of moderate voices, these texts change the debate that always arises in the northern part of Nigeria because of religious extremism and terrorist acts. In so doing, both John and Obinna present characters whose sole objective in the texts is to champion political awareness as well as deconstruct the misconstrued ideologies preached by their adversaries; the extremists.

Sheikh Jamal and Alhaji Umar Hassan are a true representation of Dobie’s instruments of political awareness and Carl Jung’s archetype of the old wise man. They are presented as men of reason and of a judicious character. They represent moderate voices in the text, who apparently are the silent majority yet they are muzzled by the few extremist voices that are bequeathed with immense political power. Sheikh, as Dantala often refers to him in *Born on a Tuesday* and his counterpart Alhaji Umar Hassan in *Satans and Shaitans*, represent the moderate faction of Islam in the texts as well as the moral part of the mind (the super-ego) that enforces rules that are socially approved in the society by speaking against terrorism and religious extremism. The two keep their *Id* impulses in check and remain rational throughout the texts.

Being the head of the mosque in Sokoto, Sheikh Jamal commands great authority and respect from the congregation, as a result of his powerful summons. In his summon on the duty of Muslims, Sheikh emphasizes the need for the Muslims to stand strong in their faith. His words are described as being gentle, yet they have immense power, that gives the narrator goosebumps (30). In the summon he tells the congregation, “Allah will judge those who sell their brothers for money” (30). This statement sets the centre stage for the need for rightful interpretation of Islamic doctrines. It also serves as a reminder of the need for the Muslim society in Sokoto to be thoughtful in their exercise of the Islamic faith.

As an Imam and the vice-chairman of the mosque committee in charge of raising funds for the running of the mosque, Sheikh Jamal plays a pivotal role in the overall running of the mosque’s activities. He organizes a fundraising activity that would see the building of a Quranic school and the *Jama’atul Ihyau Islamil Haqiqiy-* the Society for the Restoration of True Islam. Sheikh encourages education, and that is why the five men from England were happy with his decision to build a school. The narrator tells us that the five men dropped some amount of money in the boxes on their way out in support of Sheikh’s activity (85). However, his deputy, Malam Abdul-Nur took some of the money for his own selfish plans. This is why the narrator states, “I don’t understand why Sheikh and Malam Abdul-Nur are together. They are so different” (85). Sheikh Jamal represents the conscious side of the mind while Malam Abdul-Nur remains as the unconscious; the latter seeks immediate gratification through the primitive acquisition of power. The narrator’s concern about the difference between the men can be explained further by invoking Lacan’s interpretations of the unconscious mind. Lacan puts emphasis on the

major role of the unconscious in the transactions of the people with others and in the accomplishment of desires. This instance is an indication of the wide contrast between the character of the Sheikh and his deputy.

Sheikh Jamal holds on to the belief that there is nothing wrong with one working for the government or going to the university. In fact when he heard Malam Abdul-Nur calling the people who send their children to university *Kafiri* (97), “Sheikh spoke for long about how Muslims need to get knowledge anywhere they can find it so that they can grow stronger in the world and not be defeated in learning science”(98). He is a great believer in an enlightened society. He does not take sides with political leaders on their election campaigns, neither is he against women participation in the voting exercises and instead he is used as an advocate for women rights. For some time women were not allowed to take part in electing their leaders in the Northern part of Nigeria due to the regressive values that some of the men in this particular society subscribed to. His resolve to emancipate the women in this society is seen when he addressed the people during a past election. Sheikh Jamal was heard saying: “Let your women study [...] and let them vote. Let them learn how to read. The wives of Christians read and write and our wives cannot even read the Quran. There is no sin if a man accompanies his wives to go and queue up to register or to vote” (116). However, some of the men in the crowd did not like what he said at first. The narrator says, “But after he explained the importance of numbers in elections, most people were convinced about letting their wives go out to register and vote” (117).

Sheikh Jamal’s moderate personality leads to his shooting by his anonymous enemies who see him as a threat to their plans. The intensity of the shooting leaves two of

his bodyguards, Umar, and Sambo dead (117). The shooting of Sheikh Jamal mirrors that of Shaikh Adam Albani who was shot by unknown assailants in 2014 in Zaria in his car while he was headed back home in the modern day Nigeria. The attackers are said to be members of the *Boko Haram* insurgent group. Albani was very critical of *Boko Haram* and he supported the Nigerian Military operation against the group. However, Sheikh Jamal did not die from the shooting until when a second attack takes place. The shooting of Sheikh Jamal sparks violence that follows just like the violence that erupted after the assassination of Shaikh Adam Albani at Gwagwaje area in Kaduna State.

After the shooting of Sheikh, Malam Abdul-Nur takes over the leadership of the mosque. Malam Abdul-Nur leads a crowd in burning down the big Shiite mosque on Balewa Way (131). His violent nature is drawn. This makes Alhaji Usman tell Sheikh Jamal that he will be his ruin. Despite this outright caution, Sheikh still insists on having Malam Abdul-Nur in the mosque. He tells Alhaji Usman, “Do me this one favour, Alhaji. He is stubborn as a donkey, but not useless. I still need him. A time will come to throw him away. But that time is not now” (132). As a precautionary measure, he sends Malam Abdul-Nur to Saudi Arabia, as he tries to find a permanent solution to the mess that he has created. Despite him being bedridden, Sheikh Jamal’s resolve for a society of peace and harmony is exemplified when he tells his drivers to take him to the field where people had gathered, angry and ready to carry out a retaliatory attack on the Shiites. The narrator reports, “He winced as he screamed. He said he would rather die than have them start a war with the Shiites” (136). This action exemplifies Alexandre Kojeve’s argument that in order to achieve the desired recognition “The subject must risk his own life in a

struggle for pure prestige” (Qtd. in Evans 39). Sheikh Jamal moves out of his way to calm the people as an outward sign of his commitment to the united Islamic community.

As a believer of peace, Sheikh organizes for a meeting with the Shiite Malam. In the meeting, tempers flare up. The Shiite side is very bitter. The bitterness in the room makes the narrator think that the meeting might end up in a fight. The narrator says, “I am afraid that Sheikh might get angry and the whole meeting will just be a waste of time” (140). On the contrary, Sheikh does not, in fact when he gets a chance to talk, he tells his colleagues:

I assume I know why we are here [...] I assume but I will only speak for myself. I am tired of the fighting and having soldiers insult our people in the name of protecting us. I don't want to have soldiers around my mosque. I am sure you don't want to have soldiers around your mosque. If we fight, it is Islam that suffers. Of course, don't agree with you and the things you practice. But is judgement not for Allah? Let us go to the heart of the matter and stop the accusations. And I will start by saying that I agree that we are at fault in the way in which it began. I am not joking about this. We accept the damage to the mosque and to your house and I am willing to pay restitution. I do not ask for anything in return. I do not seek retaliation or restitution, for my mosque or getting shot. I do not even make accusations. I just want the attacks to stop. (140-141)

From the above speech, it is evident that Sheikh Jamal is a man of integrity and wise counsel. The desire of Sheikh Jamal and his counterpart Alhaji Umar Hassan for a peaceful society reflects their yearning to go into what Jacques Lacan referred to as the

symbolic order, which apparently reflects the civilized world full of symbols. According to Lacan, the symbolic order comprises of apparatuses of language, intersubjective relations, knowledge of ideological conventions, and the acceptance of the law. Therefore, Sheikh Jamal acceptance of rebuilding of the burned Shiite Mosque denotes his acceptance of Lacan's notion of the *Name of the Father*, whose laws and restrictions control one's desires and the rule of communication. Through recognition of the Islamic doctrines that advocates for peaceful coexistence, Sheikh Jamal enters into a community with the others.

Moreover, this is why he is slow to anger and ready to accept his fault. He says, "We accept the damage to the mosque and to your house and I am willing to pay restitution" (141). He believes in dialogue in solving problems. John's uses the character of Sheikh Jamal to express the need for embracing dialogue in finding solutions to the many challenges that galvanize Northern Nigeria and the world in general. From his wisdom, an agreement is reached. Sheikh will renovate the burned Shiite mosque, and the Shiites will pay for the books and equipment that were burned. However one of his colleague, Malam Yunusa, "does not look too pleased" (143). He asks Sheikh "But Sheikh forgive me if I say what I shouldn't, but haven't we conceded too much?"(145). In his efforts to build bridges, Sheikh answers back "No we haven't" (145). Even when Malam Yunusa talks of the damaged car and the mosque, Sheikh stands firmly on his decision. He is sure that it is not the Shiites who attacked him, he tells Malam Yunusa "I do not want to sin by assuming. But I am sure that the Shiites are not the ones who shot me. When I am sure of it. I will tell you" (145).

Muslim clerics are known to receive money from different sources just to run their affairs. In Northern Nigeria, the perception is that those Imams who receive a monetary donation from outside sources, especially politicians are taken to be corrupted and siding with the mainstream government. John uses Sheikh Jamal to show, not all clerics who receive money from politicians are corrupt. For instance, Dantala questions Sheikh's actions of receiving money from the said politicians. Sheikh answers him so wittily, he tells Dantala:

When I started, I used to reject money. All of it. Even from Alhaji Usman. But you know what I have learned, Ahmad? Poverty does not make a man decent. Poverty is not piety. In the same vein, money does not make a man evil. A man's character is not defined by what money he has or does not have, but what decisions he takes in spite of having or not having[...] If Alhaji Usman were to do something I thought was evil today, I would be the first to condemn it. (168)

Despite him knowing that Malam Abdul-Nur normally takes the money meant for development and harbours in his mind jihadist thoughts, he insists on having him as his assistance. He tells Dantala, "I Know that he sometimes takes our money. I know what he thinks about jihad. If you let him, he would attack this minute. But I try to keep him in check and let Allah judge him. I think in all this, his heart is still good" (169). However, his acclaimed trust on Abdul-Nur will, later on, cost him his life.

After the return of Malam Abdul-Nur from Saudi Arabia, with a new movement- *Firqatul Mujahideen Li Ihayau Islam*- in opposition to that of Sheikh, Sheikh's moderate views are subjected to a test. Malam Abdul- Nur challenges Sheikh for a doctrinal debate about whether it is (*haram*)- prohibited to go to university and work for the government,

which Sheikh agrees (187). The debate takes place in Saudi Arabia and it is taped. In this debate, Sheikh and Malam Abdul-Nur's ideological perceptions of Western education are captured. Malam Abdul-Nur is heard arguing that, "The Europeans, he explains, needing to conquer Muslim people, sought to start by conquering their culture through worthless and sinful education" (196). Despite Malam Abdul-Nur's direct attacks on Sheikh, he maintains his composure. Sheikh emphasizes the importance of education by telling Malam Abdul-Nur:

To fight an enemy, you must understand an enemy. How do you struggle against those whose elements you know nothing about? Seek Knowledge, the Prophet Sallal-lahu alaihi wasallam said. Where are the Muslim schools for our children to attend? Have we built them? I have built one school. But of the millions of Muslim children, how many can go to Muslim school? Should our people remain ignorant and keep being controlled by the same Western forces? Give me one hadith or Quranic verse that tells you that English itself is haram, even by ontological deduction. If there is, I would like to know. (198)

From the above quotation, John echoes Abubakar Gimba's *Sacred Apple* by emphasizing the importance of education in Islam, which negates the philosophy that education is *haram*, forbidden. Sheikh Jamal expresses that Malam Abdul-Nur is only driven by his selfish ambitions of acquiring power and fame. He tells him:

All you want is to give into your lust for power and get Muslims killed unnecessarily in the streets. That is what is ignorance – allowing your feelings to guide you instead of thinking of whether this will be good for Muslims or not.

This is dangerous thing you are preaching and if you have the interest of the Muslim ummah at heart, you will stop it. (199)

Sheikh Jamal extends an invitation of working together for the benefit of the general Muslim population to Malam Abdul-Nur. “I am still extending my invitation to you. Let us continue working together” (200). Malam Abdul-Nur refuses.

The debate between Sheikh Jamal and Malam Abdul-Nur echoes the historical debate between Sheikh Ja’far Mahmud Adam and Mohammed Yusuf. Mohammed Yusuf was a former *Almajiri* who broke away from the Salafists to found the insurgent group of *Boko Haram*. At the same time, this debate also represents the in-fight between the unconscious mind and the conscious mind, where the unconscious mind is denoted by the *Id* impulses that Malam Abdul-Nur harbours in mind while the *super-go* is entrenched in Sheikh Jamal. Because of Malam Abdul-Nur’s refusal to build bridges, Sheikh Jamal now openly condemns Abdul-Nur’s movement. He tells the congregation:

Some of the worst enemies of Islam are the ones who deceive innocent people into thinking they are Muslims. Somebody who has no understanding of Islam and its precepts will go around calling himself a Mujahideen. Islam does not put people in bondage like they are doing, or in fear. These are the people who are our greatest enemies, the traitors from within. (217)

Sheikh Jamal’s open condemnation against Abdul-Nur’s actions leads to his brutal murder by the same group. Men disguised in police uniforms storms in the mosque and decapitate Sheikh. The narrator says, “The man steps on Sheikh’s back and pulls his hair to expose his throat. As two pin Sheikh down, the man begins to cut” (222). The

death of Sheikh Jamal symbolizes the end of Dantala's dependency and his entry into the real. The 'real' according to Lacan is the world of the unknown that the subject finds himself.

In *Satans and Shaitans*, we first encounter Alhaji Umar in the meeting organized at Williams Island by the members of the Sacred Order with his colleague Sheikh Mohammed Seko, who is the head of the Center for Islamic Knowledge. The narrator tells us "They deliberated quietly about issues that would change the history of Nigeria forever" (63). Among these issues is to entrust Sheikh Mohammed Seko with – "the power to command death" (63), which apparently is what makes Alhaji Umar Hassan a moderate.

The meeting is geared towards sponsoring of terrorist attacks in Northern Nigeria so that the Sacred Lords can ascend to power, and for the North, headed by Sheikh Mohammed Seko to be ruled using Sharia laws. In the entire meeting, Alhaji Umar Hassan was the only person indignant on the supposed terrorist plans. The narrator says, "Alhaji Umar Hassan spoke up for the umpteenth time, waving his hands in the air" (64). Despite him being challenged that he has attended every meeting and has contributed some of the ideas by Chief Amechi, he comes in and clarifies his reasons as to why he supported the earlier deliberations. He says "Yes. Yes, I did. But that was at the beginning when it was to expand the madrasa to propagate Islam in Nigeria and try to Islamize Northern Nigeria. Did I ever know that we would be sitting here today, planning terrorism?" (64).

From the above quotation, Udenwe's uses of Alhaji Umar Hassan as the voice to uncover the hidden plans that politicians deploy with the pretext of empowering the

society, only to have a hidden agenda like the one displayed. As pointed out in the above excerpt it emerges also that the wise old archetype as exemplified through the character of Alhaji Umar Hassan is also riddled with weaknesses. They are not immune to human weaknesses. Despite that, they are able to realize their mistakes and rectify as soon as possible.

Alhaji Umar Hassan is used to clarify the misconstrued teachings that some individuals like the Evangelist, who apparently has no knowledge of the true doctrines of Islam use in order to achieve their evil goals. Evangelist Chuba dares to challenge Alhaji Umar by asking him “Do you say the Holy Qur’an does not support jihad? Do you? Have you read the Holy Book well? Does it not say: “Fight those who do not believe in Allah...?” (64). In his rejoinder, Alhaji Umar answers back by telling the Evangelist “Evangelist, do you believe in Allah yourself? This is not jihad to promote Islam. What you plan is evil. Terrorism against the Nigerian state to gain power! Jihad is different from terrorism” (64-65). It is stated Alhaji was frantic and was sweating profusely because what he harboured in him was great fear towards the proposed plans. Alhaji’s franticness confirms the mental in fights taking place in his mind between the *id* and the *superego*. The *id* is represented by the plans for terrorism to satisfy the egocentric needs of the Evangelist and his cohort, while the moral part that Alhaji is fighting for alone is championed by his stand against the plans. As a rational character, Alhaji stands firmly on his decision. His *ego* enables him to know what the *id* impulses require is evil and thus he needs to make a compromise and negotiate between the *id* and the *superego* (evil and the good).

He is also used by the author to shed light on the true meaning of the word jihad that now his colleagues are planning to unleash to the society. According to Alhaji Umar Hassan:

Jihad means to “strive or to struggle”. Striving against oneself for holiness, to become a better person. Striving against the Shaitan. Striving to teach people the correct doctrine of Islam. To defend the religion from external attack from hostile or violent people. Terrorism is deliberate killing. To kill is “qitaal”, not jihad. (65)

Alhaji Umar Hassan’s resolve to dissuade his colleagues from the plans are further frustrated by Mohammed Seko’s influence. According to Mohammed Seko:

Islam is the religion of the world. And we must strive to bring it to greater prominence, insha’ Allah. Our Holy Book says, “Oh you believe! What is your excuse when you decline to go forth in Allah’s way? Are you contented with this world’s life instead of the hereafter?” To do the will of Allah and his messengers is a sign of true Muslim, Alhaji. (68)

Despite Sheikh Mohammed Seko’s ideological machinations, Alhaji Umar Hassan stands his ground. He knows very well that the Southerners, led by Chief Amechi are only interested in using them to ascend to power. Alhaji Umar knows very well that what is being proposed is also going to taint the image of Muslims in the world, because of the already constructed stereotypes that Islam is a violent religion. Udenwe, through the character of Alhaji Umar Hassan, voices his belief in the need to deconstruct the negative beliefs that the world especially the Western part has towards Islam. Alhaji Umar Hassan tells his counterparts:

We may win the Northern states. But what of the Presidency? The President is a Northerner. If the war starts in the North, the whole country and the world will blame Islam, they will call us bad names. They will say we are evil. Then a Southerner will win the elections, even if he is a weakling. He is bound to win. And if terrorism continues, the more people are killed, the more hatred there will be for the North. I bet you, no Northerner will ever rule Nigeria Again. (70)

Having failed to persuade his colleagues to drop their evil plans, Alhaji Umar Hassan goes to Dr Bode Clark, who had the powers to talk to the Sacred Lord. He takes a flight to Abuja. In his conversation with Dr Bode Clark, he tells him “Islam does not support terrorism [...] what is being planned will consolidate the control over the Government. But we will destroy the holy religion of Islam in Nigeria, forever” (73). However, just like the Evangelist, Dr Bode Clark also uses his vague understanding of the Holy Qur’an to counter Alhaji Umar’s sentiments. Dr Bode Clark tells Alhaji Umar “The young men who are to benefit from this, do they not have a reward in paradise? If they die in this war, do they not have seventy-two virgins waiting them in paradise? You cannot take the decision of these men, my brother” (74). Once again, the misinterpretation of Islamic doctrines is exposed. Udenwe uses Alhaji Umar to clarify on the supposed reward of seventy – two wives as quoted by Dr Bode Clark. He replies and says, “There is no mention of seventy-two virgins for a killer in the Holy Qur’an. That is Western Islamophobia. The Qur’an condemns the killing of innocent souls whether Muslims or Christians. Islam rebukes forceful conversion” (74-75). Alhaji Umar Hassan again encounters opposition; Dr Bode Clark turns him down. Dr Bode Clark tells him, “What you ask for, my friend, is very difficult. Very difficult” (75).

Meanwhile, an assassination plan is hatched by Chief Amechi and Evangelist Chuba to have Alhaji Umar Hassan eliminated. Knowing very well that he, Alhaji Umar is likely to be assassinated, he informs his younger brother, Malik Hassan of the said plans and who are likely to carry out the attack on him. He tells his brother, “I am going to be assassinated, Malik [...] I have no documents to prove all that I have told you about the terrorism plans. But the men whose names I gave you-you must watch out for them” (124).

Before his assassination, Alhaji Umar takes time to explain to his younger brother why the plans that his colleagues have are contrary to Islam. He tells him:

The religion of Islam is not under external attack, though some terrorist organizations will make you believe otherwise. The fact that some countries have attacked an Islamic country does not mean every Muslim should take up arms against Christians and non-Muslims [...] Do you never wonder what kind of God would command people to kill others? No. Allah is compassionate. (123-124)

Alhaji Umar Hassan again goes back to Sheikh Mohammed Seko to plead with him to drop the plans. In their conversation, Alhaji Umar again touches on the grounds in which Jihad is prohibited. He tells Sheikh Mohammed Seko:

Jihad is prohibited if it will cause destruction to the Islamic world and if it doesn't fulfil the prerequisite that Islam must be under attack before one embarks on jihad to protect it against attack and aggression. We are not under attack, at least not in Nigeria. Some Nigerian states even have Sharia law in place. Sheikh, if you go

ahead with the plan the Government will order war against the North and bomb Muslims [...] Jihad is prohibited if it fails to lead people in the good path. (132)

However, Sheikh Mohammed Seko is not moved with what Alhaji Umar Hassan says to him. He is deluded that he is doing the will of God. Deep down Alhaji Umar Hassan, “gave a knowing smile – he had always known that the Sheikh was not fighting for the faith. He was a greedy man, drunk in his quest for fame and fortune” (133-134). Sadly, in chapter Seventeen, Alhaji Umar Hassan meets his dreadful fate, Simon Chuba; the younger brother of Evangelist Chuba kills him. The narrator states that “And the bullets came. They travelled in a split second. His forehead opened and the bullets entered” (146). Just like his counterpart in *Born on a Tuesday*, Sheikh Jamal, Alhaji Umar Hassan who represents the moderate Muslims is brutally murdered.

### **3.3.2 The Incarnations of Extremist Voices**

The whole spectrum of religious extremism and perpetuation of terrorism is anchored on the character of Malam Abdul-Nur and Sheikh Mohammed Seko. In the eyes of Greenblatt’s *Renaissance Self Fashioning*, these two characters find a linkage. The two characters seem to have undergone ‘self-fashioning’ in order for them to confront the problematic structures of power that surround them. Although, each individual self is fashioned by the generative rules and conflicts of a given culture, according to Greenblatt’s Althusserian ideological apparatuses (8) that relentlessly transform individuals into subjects also overpower it. These two characters instead of picking up socially acceptable values, they are depicted as extremist.

In other words, Malam Abdul-Nur and Sheik Mohammed Seko's self-fashioning as extremist characters in the texts unveils how the two authors skilfully manipulate their reader's consciousness. The two characters idealistically foreground the whole discourse of terrorism in Northern Nigeria. There is quite some similarity between the two characters. The two create their own Jihadist movements, which they use in carrying out their attacks. Malam Abdul-Nur and Sheikh Mohammed Seko are models of Jung's evil archetype. In his own work *Jung on Evil*, Jung delves into the mystery that surrounds man's evil nature, he says:

We need more understanding of human nature because the only real danger that exists is man himself. He is the great danger, and we are pitifully unaware of it. We know nothing of man, far too little. His psyche should be studied because we are the origin of all coming evil. (Jung 436)

Jung is emphasizing the need to study and critically unpack the mystery that surrounds man's evil nature. For that to be achieved he is calling for the study of man's behaviour just to ascertain the origin of his wickedness. In line with Jung's notion, the two authors create the character of Malam Abdul-Nur (*Born on a Tuesday*) and Sheikh Mohammed Seko (*Satans and Shaitans*) to try to highlight how man corrupts religious doctrines for his own selfish goals and in turn corrupts himself resulting into evil doing.

Described as the short man with a big voice (30). Malam Abdul-Nur is the deputy of Sheikh Jamal. He is a Yoruba man from Ilorin. His name was Alex before he converted into a Muslim. "There is not a hadith of the Prophet that he doesn't know" (31) the narrative voice states. Malam Abdul-Nur's character is from time to time juxtaposed to that of Sheikh Jamal. He is depicted as a man of violence, strict and always full of

anger. He is power drunk and has no tolerance and lacks a basic understanding of Islamic teachings.

In *Born on a Tuesday*, Malam Abdul-Nur embodies a split personality, obsessive passions, and infatuated behaviour. It is clear that his unconscious is full of unfulfilled desires that give rise to his abnormal behaviour. For instance, we witness his violent nature on how he treats his younger brother and other children:

I don't like the way Jibril returns with a red eye or swollen lip many times after his brother has sent for him. Jibril is too old to be beaten like a child. I don't like the way Malam Abdul-Nur hits people, especially the new boys [...] Last month he whipped one of the boys, Khalil, with a horsewhip until he bled...(80)

He also beats up his wife from time to time. Jibril who secretly engages in acts of adultery with his elder brother's wife narrates the mistreatment. Jibril tells Dantala, "He treats her like a donkey [...] He treats her like an animal that he despises. Some days he locks her in her room without any food because his food is cold or there is too much salt or not enough salt. He beats her with a tyre whip... He forces things into..." (148-149). John presents the secret suffering that women in the Northern part of Nigeria go through in the hands of their husbands yet they cannot dare go against their husbands' wishes for fear of societal ridicule and humiliation. According to Jibril "Since he started beating her and she lost one pregnancy, she swore that as long as he was beating her she would never get pregnant for him" (177). Despite his wife losing two children because of his perennial battering, Malam Abdul-Nur's animalistic nature still kept on growing.

Malam Abdul-Nur's high-headed extremist nature is brought to the fore of the text when he interrupts one of the visitors from England. In his own submission, the visitor did not know what the true meaning of Islam is, and therefore, it was his duty to make this correction. The visitor had just said that Islam means peace and that all Muslims should be examples of peace in that community. Malam Abdul-Nur retorts, "Islam does not mean peace [...] Islam means submission. Submission to the will of Allah. And the will of Allah is not the will of the infidel or the will of America. Islam means that we do not submit to anything or anyone but Allah" (84). This utterance opens up the radicalized nature that the character Malam Abdul-Nur epitomizes. Malam Abdul-Nur and Sheikh Jamal are different. Indeed, they are so different especially when it comes to their perspective on Western education and on the issue of Muslims working in the government.

Malam Abdul-Nur advocates for the use of violence against the government since it is not doing anything to stop the killing of Muslims in Jos. Overwhelmed by his lust for power, and his inability to take charge of his *Id* impulses, which seek primitive gratification through bloodshed. He tells people to burn down the drinking places and the mosques of those people who are not agreeing with them. According to the narrator, Malam Abdul-Nur says that those who are working for the government in any position are working for *Shaitan* and are making themselves enemies of Islam (97). On the same note, he is against those who are sending their children to the university. He calls them *kafiri* (97) which Sheikh Jamal refutes since there is nowhere in the Qur'an that says it is forbidden to work for the government or to go to the university. The term *Kafiri* refers to the signifier that seeks to paint a negative image that Islam as a religion holds towards

those that are deemed to be going against the doctrines of the religion. Lacan argues that the relationship between the signifiers and signified is arbitrary and based on the premise that Malam Abdul-Nur seems to be alluding to, his choice for the term *Kafiri* denotes the uncertainty of language which later on leads to the emergence of the unconscious on his part.

When Sheikh Jamal is attacked and wounded, Malam Abdul-Nur takes over the running of the mosque and it is here that his true personality tainted with hate and violence is depicted. In his address to the congregation, he openly castigates the Shiites. He tells the congregation, “There is nothing worse than shirk, and in this matter, some Christians are better than the Shiites” (127). His words point to the fermenting violence that is set to occur in the text. We are not sure if the attackers were Shiites, since the text is silent on this, however, Malam Abdul-Nur in his already confirmed state as the leader concludes that it is the Shiites who have attacked Sheikh, and therefore it was his duty to avenge. He tells the congregation:

What have we ever done to the Shiites? What have we ever done but be merciful to them? We do not even follow the command of Allah to be severe against them. How do they repay our mercy? By killing our brothers. By shooting our Sheikh on the very day, we launch our movement. But they cannot stop us. They cannot stop Jama’atul Ihyau Islamil Haqiqiy! (127)

After this address, Malam Abdul-Nur and his regiment went ahead to burn down the big Shiite mosque on Balewa Way (131). This action makes Alhaji Usman warn Sheikh Jamal that he should take care because Malam Abdul-Nur will be his ruin. After this burning incidence, Sheikh Jamal sends Malam Abdul-Nur to Saudi Arabia to allow

him to make amends with the Shiites. In his return, Malam Abdul-Nur is totally a changed man. He came back putting on a turban and with a new movement- *Firqatul Mujahideen Li Ihyau Islam*- The Jihadist Group for Reviving Islam (186). The narrator says, “Malam Abdul-Nur now preaches openly against us, mentioning us by name, mocking us in his sermons” (187). It is his newfound self that he challenges Sheikh for a doctrinal debate about whether it is prohibited to go to the university and work for the government. We note that Malam Abdul-Nur’s group is a historical resemblance of the rise of Muhammadu Marwa, popularly known as Maitatsine in the 1970s. Just like Maitatsine that preached according to the puritanical interpretation of the Quran, promoting Islamic fundamentalism, Malam Abdul-Nur’s group also condemns all forms of Western education and Western ideas, which is a philosophy synonymous with the *Boko Haram* insurgent group. An instance is drawn when his colleague, Mohammed Sani, who is the new Malam for the dariqas, tells his followers to burn books since they corrupt the mind (189). Malam Abdul-Nur also on the other end tells those people who want to join his movement to burn any school certificates they possess and burn the books by Hausa writers because those books corrupt women with tales of illicit love affairs. (189-190).

Malam Abdul-Nur advances the philosophy that education is *haram* and is thus a tool used in controlling others in his remarks in the debate. The *Boko Haram* insurgent group that the text coincidentally alludes to shares this remark. The *Boko Haram* in the Nigerian Hausa language means, “Western Education is forbidden”. Its founder Muhammad Yusuf(1970-2009) rejected Western educational system. According to the founder, the British had introduced their education system in north Nigeria in order to

fight Islam. Therefore, Nigerians who went through the official education system were committing sin (48). In the text, Malam Abdul-Nur tells Sheikh Jamal, “The Europeans, [...] needing to conquer the Muslim people, sought to start by conquering their culture through worthless and sinful education [...] they came with liberal ideas and education to slowly eat at the root of Islamic civilization and control” (196). In the tape, he is also heard saying that those who are working for the Nigerian government are infidels since democracy is disgusting and anti-Islamic (196). For him, it is the obligation of every able Muslim to forcefully challenge and remove ungodly infidel rulers. However, not through elections since those elections themselves are part of a system of *kufir*, and therefore he advocates for the use of force, and by force, he means even by killing.

Behind any extremist move, there is always a hidden agenda that the extremist wants to achieve, it can either be overthrowing an existing government, for the acquisition of State power, or the installation of certain doctrines, such as the Sharia laws that Malam Abdul-Nur and Sheikh Mohammed Seko are advocating for. However, it is apparently made known to us that Malam Abdul-Nur just like his counterpart in *Satans and Shaitans* is only using his movement for his own selfish ambitions for power. Sheikh Jamal tells him off, “You don’t have a plan! You don’t even have a plan for defeating the army. All you want is to give in to your lust for power and get Muslims killed unnecessarily in the streets” (199). After this open disagreement, Malam Abdul-Nur escalates his extremist actions. He buys a huge piece of land and moves his followers along with him. Malam Abdul-Nur’s resolve to move his movement away from Sokoto is an indication for his failure to enter the symbolic order, and thus his alienation. He forces his followers to pay tax to him. According to Jibril, the new place is like an army training

camp and that Malam Abdul-Nur now walks with a gun. After his return from the debate, he has made his people train as if they were going to war. At the same time, he has a little cell where he keeps people who have committed offences (195).

Malam Abdul-Nur's aggression takes an ugly twist when he chops off a boy's hand for stealing meat (216). They also had an open confrontation with the police. Malam Yunusa tells Sheikh "A police officer tried to arrest one of their members, and they gave the policeman the beating of his life. If he hadn't run away they would have killed him" (216). As a man who is now loose and self-driven by his own selfish ambitions, Malam Abdul-Nur sends his men who adorned police uniforms to kill Sheikh Jamal. The killing of Sheikh Jamal by slitting of his neck is reminiscent of that of the extremist groups operating in the Middle East and Africa. This heinous action propels the text's plot into horrendous acts of violence. The killing of Sheikh Jamal marks the onset of the violence that borders terrorism and culminates in the extremism of Malam Abdul-Nur. Prior to this attack, Alhaji Usman says, "This is not the only one. They attacked three police stations last night and this morning and killed several people. That is where they got the police uniforms. They are enemies of our people and enemies of Islam and I tell you, Insha Allah, we will get them" (225). In a short while, Alhaji Usman conveys Malam Abdul-Nur's news of his arrest to Dantala. This makes Dantala and his colleagues have temporary relief. This is quite evident in Dantala's words:

You cannot fight Allah. Hypocrite infidel! How did he think he was going to win? He wanted us to think it was the police so that our boys would attack the police and get killed. I wish they would give him to us so that we can cut him to pieces while he is still alive (226).

However, it later emerges that someone has secured Malam Abdul-Nur's release. In addition, this person according to Malam Yunusa sentiments does not want Malam Abdul-Nur to talk. He tells Dantala "There is someone involved at a very high level" (228). With the release of Malam Abdul-Nur, people who are against his Mujahideen movement become violent and start waging attacks on his suspected members. The narrator says, "In just a few hours tyres are burning everywhere and at least two more Mujahideen have been killed" (230). Malam Abdul-Nur's former house is torched. The narrator says that a huge number of people are seen patrolling the street chanting, "No more Mujahideen in the streets. Cars are being stopped and searched. Drivers who are stubborn or ask too many questions are beaten" (230). These actions lead to an open confrontation between the protesters and the soldiers who are deployed to calm the situations. During the commotion, the soldiers arrest Dantala and other people who were escaping Sokoto on their way to Dogon Icce. In the group, Mohammed Sani, the new Dariqa Malam is also arrested; he has a swollen head (239).

In the tiny cell, it emerges that members of the Mujahideen have a scar shaped like a crescent on the outer part of the right thigh (240). Moreover, ironically, Sale, who works in the Mosques, is a member of the Mujahideen. Dantala says, "If anyone had told me that Sale as a Mujahideen, I would have said it was a lie but I might have understood. But a part of the Mujahideen killer squad?" (240-241). This marks the end of Malam Abdul-Nur's extremist faction in the text, even though we are not told of his whereabouts.

His counterpart in *Satans and Shaitans* is described as a very tall man with a long grey beard (67). Sheikh Mohammed Seko is the head of the Centre for Islamic

Knowledge, a centre that he uses to plan his terrorist activities. He is portrayed as a very crafty man, who uses his Islamic knowledge to lure young men into his evil plans and selfish desires for power and fame. The first encounter with Sheikh Mohammed Seko brings to light the evil nature that characterizes his personality. For instance, the narrative voices states “[...] in his mind roamed thoughts – very strong thoughts – that if said aloud would send shivers down the spine of his followers, his soldiers” (26). Accordingly, Lacan argues that individuals, in this case, Sheikh Mohammed Seko are driven by their evil desires, which are originated in their unconscious. He also emphasizes that the repressed thoughts are the symbols of the unfilled desire. In this case, therefore, Sheikh Mohammed Seko just like his counterpart in *Born on a Tuesday* has disastrous desires that have the possibility of destroying the congruous union of the good and evil side of his character.

Sheikh Mohammed Seko is portrayed as a man driven by his vicious thirst for power, fame, and wealth. His quest to ascend to power and accomplish his evil plans is brought to the fore of the text through his devious interpretation of the Holy Qur’an. A good illustration is when Musa, a young man who comes to him as a volunteer martyr for the supposed plans. From his own distorted knowledge, Musa knows that he will be doing the “will of the Almighty”. Sheikh Mohammed Seko uses his knowledge of the Qur’an to reassure the young man of the reward that he will gain once he has accomplished his deed. He tells Musa:

You do not know ... you do not have any idea what great work you are about to do. You are bound to gain when you complete the task before you, Musa. Listen to me, brother, in Sunnah al-Tirmidhi it is narrated that the least reward for the

people of heaven is eighty thousand servants and seventy-two wives, over which stands a dome of pearls, aquamarines, and rubies. (26-27)

From the above quotation, the conniving nature of Sheikh Mohammed Seko is portrayed. Sheikh Mohammed Seko as the leader of the *Jama'atul al-Mujahideen Jihad* – The Group of the Jihadists of Jihad - whose sole objective is to make the Northern Nigeria region ungovernable through terrorist activities is further demonstrated on page thirty-two, where he briefs his people of the plans to relaunch attacks. He tells them, “Now, listen everyone. The explosive is ready. It was finished yesterday in Abuja. The boys are ready to move back to the university from the flat” (32). Through his deputy, Abouzeid, Sheikh Mohammed Seko’s plans to attack Christians in Southern Nigeria are also brought to focus. According to Abouzeid, “Those who falsely claim to follow Isa son of Maryam will surely bleed this time” (33). The hatred towards Christians by the so-called terrorist organizations is further justified by Sheikh Mohammed Seko’s Qur’anic quotation he says, “In the Holy Book of the Qur’an it says, “fight in the cause of Allah and know that Allah is hearing and knowing” (33).

Sheikh Mohammed Seko’s conspiratorial nature is also showcased when he, and Shedrack Obong, a bomb maker craft a plan to make ‘powerful Improvised Explosive Device’ (51) for the attacks. Shedrack Obong assures Sheikh Mohammed Seko that the IEDs are going to be effective, he tells him “*Haba*. Sheikh, after our training in Yemen, I have consolidated my knowledge with further research. I am an engineer, and our brothers sent me for special technical training [...] it is my duty to build and plant this. I won’t fail” (51). After this assurance, Sheikh Mohammed Seko tells Musa “Have no fear, brother. You are blessed. What you have chosen to do is a great duty” (52). On the other

hand, the narrative voice states, “The Sheikh smiled to himself - at times even he was surprised at the ease with which he lied in the name of his faith. By quoting the appropriate chapters and verses, he could bend the will and heart of soldiers to do his bidding. He had never been so happy” (52).

In Chapter Seven, a meeting is convened that will see Sheikh Mohammed Seko being “entrusted with a tremendous power- the power to command death” (63). Through the leadership of Chief Amechi and his colleagues, Sheikh Mohammed Seko’s *madrasa* is to be funded for its use as a training ground for terrorist activities that will be spearheaded by Sheikh. Chief Amechi tells him “Sheikh Mohammed Seko, thank God the *madrasa* has been expanded to a bigger institution. It will serve as a cover for our operations. For the young men who are preparing to do the will of Allah” (63-64). These are the sentiments that set Alhaji Umar Hassan against Sheikh Mohammed Seko and despite facing opposition from Alhaji Umar; he is determined to see that the plans go as stated. Sheikh tells Alhaji Umar:

Alhaji Hassan, I am disappointed. I did not think it would be you who would stand in the way of the progress of Islam. Our forefathers dreamt of this opportunity. Today, it is presented to us, at last. Are you scared because of where it has come from? Because it has come from our brothers from the South? (67)

The text underscores another revelation of the selfish nature of Sheikh Mohammed Seko; the narrator avers, “Looking at the men gathered around the room, he smiled to himself. He could see endless opportunities- wealth, fame, and power were within his grasp after training in Yemen, Pakistan, and the United States of America” (69). He is used by the author to expose the decay that permeates Islamic establishments

like the Madrasas. It is noted, “People wondered why the elementary school should be bigger than most of the secondary schools in the state and how this man, whose intelligence matched his impressive physical stature, had got the funds to build such an institution” (77). With the rise of Sheikh Mohammed Seko as the head of the Centre for Islamic Knowledge, the narrator tells us that clashes between the Christians and the Muslims became a predominant feature in regions such as Kano (78). Sheikh Mohammed Seko is quoted to have preached, “It was an individual responsibility of every Muslim in Kano to cleanse the town of infidels” (78). It is further explained that “He was already a very ambitious man who sought to set himself up as an indispensable authority in the Islamic world in Nigeria, by any means possible” (78).

Driven by his own selfish ambitions, Sheikh Mohammed Seko opens up to his deputy about his plans, he tells him “Brother, what do we gain? We need to flush Northern Nigeria free of infidels. So that we will start what we did in Kano, which failed that time. But now, we use the arms they will supply to wage war against them. Against their own people” (81).

Alhaji Umar later gives him a lecture on the grounds in which Jihad is prohibited in Islamic teachings exposes Sheikh Mohammed Seko’s greed for power. Despite being told that the jihad that he is about to start will lead to the destruction of infrastructure and the image of the Muslims in the world, he still holds on to his plans. He tells Alhaji Umar “We destroy the infrastructure, but Alhaji infrastructure is nothing compared to what we will gain - an Islamic region. Perhaps, Insha’Allah, we might succeed one day in making Nigeria an Islamic nation” (133). Sheikh Mohammed Seko idealistically represents the extremist Sheikhs who are on a rampage with their distorted knowledge on the Qur’an

and who use their position of influence to advocate for the Islamization of Nigeria, but underneath these motives is just but egocentric interest. The text states that “Alhaji Umar gave a knowing smile- he had always known that the Sheikh was not fighting for faith. He was a greedy man, drunk in his quest for fame and fortune” (133-134). This is further elucidated when the narrator takes us through his thoughts “Oh, how I draw nearer to my destination. Fools. Fools. They believe whatever they are told” (150). This is in reference to his foot soldiers who have just returned from a mission.

Sheikh Mohammed Seko’s deceptive character is once again exposed when finally Shedrack Obong completes making the IED that is to be used in launching another attack at the Shoprite mall in Abuja. The young man, Musa tells Sheikh “I am going to be the first volunteer [...] I will be the first to await the others in paradise” (185). Despite Sheikh feigning disapproval on the young man’s decision, he was satisfied that his grooming was proving successful (185). Musa, later on, carries out the attack by dislodging an IED wrapped on his body killing more than a hundred people and leaving more than a thousand others wailing in panic (233).

As the leader of the extremist, Sheikh Mohammed Seko leads his group into attacking government institutions. The terrorist attacked a government research institute, shot five women and nine men and on top of that, they opened fire on a police station as they released inmates (291). Upon the death of his deputy and his main funder, Chief Amechi, the narrative voice states that “Sheikh Mohammed Seko had gone berserk he attacks the Department of State Security, they mowed down all the State Security staff as they ran out, dazed and blinded (315). After this attack, Sheikh Mohammed Seko makes a statement that that is recorded and sent to the government; he says:

We the members of Jama'atul al-Mujahideen Jihad- a group that fights to purge Northern Nigeria of the presence of infidels, and show disaffection for the corruption that has swallowed the Nigerian Government- wish to claim with Jubilation responsibility for the five attacks that took place today.[...] We shall continue our attacks until all infidels leave Northern Nigeria. (316)

From this statement above, Sheikh's personality of defiance and violence is further developed. He becomes bolder and bloodthirsty. He recruits more men to fight for his course. In his address to the men, he tells them:

We have been very victorious in our jihad. Alhamdulillah! It is a sign that the Almighty is our strength [...] Our fight is against the corrupt, evil, devilish and deceitful [...] This fight extends not just against the Government but against the constitution of this government. Against the people who adhere to this constitution, and against the infidels who have rejected the way of Islam! (341)

Men are later on deployed to Southern Nigeria as 'sleepers' awaiting Sheikh's orders. Meanwhile, the president appoints Sheikh Kabiru Ibrahim as the Senior Special advisor on Islamic Affairs. This does not augur well with Sheikh Mohammed Seko who later on plans for his assassination. He uses Suleman who is a houseboy in Sheikh Ibrahim's house to do his dirty job for him (345). The Sacred Lord, looming destruction is further accelerated when they discover that Sheikh Mohammed Seko was actually using them as a stepping-stone for his own selfish ambitions. Professor Musa tells his colleagues "JMJ is on its own now. Sheikh Seko is a man on his own. We have learnt that he wasn't doing this for the sake of Islam in the North. He was fighting for himself - he is an egotist. Drunk for power and intoxicated by dreams and visions of greatness" (352). In

the end, Sheikh Mohammed Seko's determination to find the killer of his friend Chief Amechi is thwarted when Donaldo dies in the hospital before a student of the University of Abuja who he had sent strapped with an IED on his body calls him. According to the narrator, "The death of the Chief had been a big blow to his plans. He took it as a personal attack against him and was determined to seek revenge" (359).

### **3.4 The Impact of Terrorism and Other Forms of Violence on Female Characters**

#### **3.4.1 Introduction**

Women have always been the most affected during terrorist onslaughts and other acts of violence instigated on them. However, this vulnerability of women has also contributed to their elusive presentation in Nigeria's English language fictional world since the pre-independence time of Amos Tutuola's *Palmwine Drinkard* and Chinua Achebe's seminal text *Things Fall Apart*. The texts have been accused of lacking dynamic female characters and in most cases, female characters are assigned some of the most peripheral roles. These texts lack resilient heroines due to a number of injustices in the form of oppression, marginalization, and the traumatic experiences associated with being female. In relation to the traumatic experiences that the female characters are subjected to, Sigmund Freud contends that hysteria leads to a state of shame and silence because of psychological suffering that women experience. This feeling of 'shame' and the state of 'silence' is manifested in almost all the female characters in the texts.

The post-independence Nigeria brought with it a paradigm shift in the presentation of women characters in literary texts. A good example is Cyprian Ekwensi's *People of the City*, which created a new image of the woman. It is also during this period that women also started to produce literary texts, with Flora Nwapa's novels playing a

significant role in voicing women's plight in the male-dominated literary sphere. Authors such as Buchi Emecheta also played a very important role in unpacking some of the stereotypes that bedevil the womenfolk in her diasporic writings. Her novel, *Second Class Citizen* portrays women as more enduring in the face of difficulties.

However, despite some notable writing examples from Northern Nigeria states, such as Abubakar Imam's *Magana Jari Ice* and Zainab Alkali's *The Descendants* that illuminate the substantial role women play in the region, the contemporary Northern Nigerian literature production characterized by empowered female characters is still not adequately represented in the English language. The region still holds on to the ethos and values of the patriarchal order of life (Muhammed n.p). Furthermore, in *Limits and Beyond: Greenblatt, New Historicism, and a Feminist Genealogy*, Chung-Hsiung Lai argues, "Patriarchal power structure admittedly has reduced history *per se* into *his* story" (19). This has led to the recurrent perpetuation of the Northern Nigerian female image as docile and homely in a majority of the male-written text, such as the ones we are analyzing. We take that, John and Udenwe's female presentation in their respective texts serves as a reminder of the need to continue with the struggle for women emancipation and liberation from the jaws of regressive traditions and religious practices. In addition, a look at the texts represents the authors' capacity to provide textual remedies to the problems of presenting women experiences, and more generally, their role in a society riddled with discourses of terrorism and religious extremism. These two texts capture the New Historicist's tenet that speaks of the subjugation of the marginalized by the dominant groups, in this case, the male characters. Because of this, the subversive female

presentation in the two texts underplays the dominant discourses of retrogressive cultural practices imposed on women by men are repressed.

*Born on a Tuesday* and *Satans and Shaitans* depict some of the challenges and experiences women in Northern Nigeria are exposed to in their day-to-day encounters in this richly patriarchal society and Islamized region. The presentation of the identity of the Northern woman as perceived by many and constructed by the media revolves around certain stereotypes. In these texts, female characters are depicted as weak, docile, mute, overly submissive, and lacking agency in life. To some extent, some of their female characters lack concrete names, which is a sign of the deprived identity that women have to endure in this region. This kind of presentation is echoed in Onyekachi Onuoha's, *The search for political correctness in Obinna Udenwe's Satans and Shaitans*, where he argues that "Udenwe's female characters are mere fillers and objects to carry the burden of the plot without them performing any functional role in the body of the narrative" (n.p). Female characters in these two texts serve as a good delineation of the historical socialization dictum of patriarchy in Nigeria with a backdrop of terrorism and religious extremism. Set in the Southern and the volatile Northern Nigeria region, characterized by terrorism and maleficent violence; worth noting is that there is just a few number of the female characters that play leading roles in the heinous activities that their male counterparts are deeply involved in.

### **3.4.2 Psychological Suffering of Women**

Umma is Dantala's mother in *Born on a Tuesday*. She represents the Northern Nigerian woman who is weighed down by the societal demands that are heaped on a woman. Her overall impact in the life of Dantala is always brought to the fore of the text

in the form of dreams. In these dreams, she is depicted as a woman who is experiencing a lot of emotional and psychological turmoil. For instance, in his dream, Dantala says “I saw Umma sitting on her stool, with her back against the wall [...] she had dark circles around her eyes from my father always punching her in the face.[...] Her face was not happy” (29). Umma’s dark circles around her eyes represent the many beatings that she is forced to endure in the hands of her husband. In Freudian neologism of the dream work, dreams are the roads to the unconscious. They provide a better understanding of the repressed desires in the unconscious. The constant reappearances of Umma in Dantala’s dreams show the deep connection that the two share. Their relationship mirrors what Freudian psychoanalysis referred to as the Oedipus complex - the boy-mother relationship. This is why Dantala promises to come back and take his mother with him back to Sokoto. “Insha Allah, when I come back, she will see me. One day, insha Allah, I will take her out of this place to the city, where there are hospitals and bright fluorescent lights”(51).

As a woman, she is burdened by the weight of womanhood. This has made her mute. Her muteness signifies her entry into the Lacan’s Imaginary world, where alienation occurs on the part of the subject due to the uncertainty of language that means her failure to overcome her unconscious that leads for her resignation into the state of dementia. The narrator states, “Umma is quiet and doesn’t spend her time gossiping with any of the other women in Dogon Ice” (36). This form of isolation has made her look sad every time Dantala looks at her “She laughs softly when she does but mostly, her eyes are sad” (36). Because of her passive demeanour, which is attributed to her developed habit of thinking a lot as pointed out by Dantala’s grandmother who has many

times told her “You think too much. What is in this world?” (36). A question that seems to suggest that there is nothing in the world that should preoccupy a woman’s mind.

The death of her two girls- Husseina and Hassana- due to the ravaging floods has made her engraved in a state of depression. The floods also destroyed her only home that provided solace forcing her to seek refuge in Katako. Her suffering has made her an introvert always keeping to herself and even refusing to eat. Upon the arrival of Dantala, Khadija tells him, “Come and let your mother see your face, maybe she will agree to say something. Since she lost her girls, she has stopped talking or eating. We have to force her to eat” (45). The death of her twins in the floods has really affected her since they were the only lasting comfort that she had after the death of her husband. Here we get to see a woman beleaguered by nature. She does not only suffer from man-made problems but the environment also contributes to her sorry state.

Umma detaches herself from Dantala, despite him calling her several times. Dantala narrates her changed personality “I gaze into her eyes to look for my mother, my Umma, who told me to behave well when I was leaving for Bayan Layi, who taught me the Arabic that saved me from a lot of beating. I cannot see her” (47). This makes Dantala break down. Furthermore, according to Dantala the woman that he is talking to is not Umma “This woman sitting here has her eyes, her smile, her dark circles but is not Umma. The Umma I know talks to me even when she is upset or worried, she talks to me even when she has to scold me, she talks to me” (47). Her sudden muteness perturbs her son. Umma’s reserved nature makes Dantala wonder what he can do to make her talk to him, because of this, he says only “Allah knows best. Allah knows best” (47).

Umma's continual mental health deterioration takes toll of her health. The narrator states that she now looks more sickly and pale, her fingers are bruised and bloody, her hair has turned grey, and her skin is wrinkled. Her waning health makes Khadija feed her like a baby because she never eats (55). In addition, she has run mad. She is chained to her bed because many times she has gone missing. John uses Umma to paint to us the devastating mental health sicknesses that women as victims go through. They are the worst hit by effects of child loss and other burdens of the society. Umma has been forced to endure constant beatings from her husband that has made her lose several pregnancies.

When I heard Umma screaming and the midwife who came to help her give birth came out with a bag that my father eventually went to bury. When the midwife came again after less than a year and my father had to make that trip to the burial ground a second time. (71)

Because of her suffering, it appears that the only relief to her suffering is only through death. In a meeting with Dantala, Shuaibu confirms Umma's psychological suffering "Umma suffered much. She stopped eating altogether and threw up anytime they tried to force - feed her" (89). The death of Umma makes Dantala develop some mixed reactions; he says, "I feel both sadness and relief in my heart. Relief because Allah has taken away her suffering" (89).

Another victim of psychological suffering is Khadija. She is Dantala's sister-in-law. Khadija is married to Shuaibu and together they have a daughter. She is the one who takes care of Umma in her ailing state. Khadija is represented as a woman who is loving and caring and is very submissive to her husband despite experiencing open mistreatment

from her religious husband. She acts as the link between Dantala and Umma. In most cases, she is the one who does the talking and apparently it appears that she is the one who is most affected by Umma's condition. On several occasions, Khadija is reported to have cried just to have Umma cheer up and talk to her son, but her efforts have never bore fruits. "Khadija sits by her side, crying, asking if she will not at least say something to her son" (47) the narrator says. Through her, the fear that people harbour towards the Shiites is illustrated. She has a negative opinion of Dantala's brothers. The narrator says, "She is sure they were brainwashed to follow the group because our father was not Shiite" (48).

Just like the many women who suffer silently in the hands of their spouses, Khadija is not an exception; she has her own share of suffering. Her husband abandons her with her daughter and marries another wife. Apparently, the new wife has a son and is already pregnant. Despite having a daughter with Shuaibu, Shuaibu leaves Khadija for another woman who has a son and can give him more children. Here Elnathan John presents the devaluation of the girl-child in Northern Nigeria and to make matters worse, these women are not set free despite their husband's open infidelity. The narrator states, "He has refused to divorce her and set her free, yet he does not want to keep her" (56). She sacrifices her marriage for the sake of Umma. This has made her think that "Shuaibu married another wife because he was tired of her spending so much time taking care of Umma" (56). After all, according to her religious knowledge, taking another wife is 'sunna for him' (56).

Khadija's suffering makes the protagonist develop hatred towards Shuaibu. However, being a man, he tries to put himself in the shoes of Shuaibu. He says, "What

would I have done if I were Shuaibu? What would I have done if the wife that I married no longer had time for me?” (103). It appears from this quotation as if Dantala is justifying Shuaibu’s action. This delineates the place of patriarchy in this society. Khadija’s suffering is further exemplified in her changed physique and just like Umma, “she has creases on her forehead and grey hair in her eyebrows. There are no smiles left in her eyes, only dullness (106). Her waning physique takes a toll on her health. This is further demonstrated in her choice of words. She refers to herself as “an old woman” (111) when talking to Dantala. From a very talkative and open-minded Khadija, she finally reaches her breakdown, she tells Dantala:

Do you know I did not cry? [...] what crying will I cry, when tears have been taken away from me a long time ago? Ah, if they had told me that a person exhausts her tears I would have sworn that it wasn’t true. I cried for my husband. I cried for Umma. I cried for my empty womb. Every day. So when Umma died, I looked for tears. I hit my chest and shook my stomach, but nothing. The tears of an old woman were finished. (111)

Khadija’s crying epitomizes the many silent cries that women in Northern Nigeria have to endure. Her inability to cry symbolizes the absence of humanness in her life. The dry eyes denote the climax of her suffering. She is physically alive but deep down she is emotionally dead. Thus, in reference to herself as an “old woman”, she is actually mocking her husband and the society which has reduced her identity to just an “old woman”. In other words, she is nothing in this society. She figuratively refers to her womb as being “empty”. The emptiness here is in reference to her inability to give birth to more children to appease her husband’s thirst for male children. Likewise, in *Born on*

*a Tuesday*, Malam Abdul-Nur's nameless wife further extrapolates the suffering of women in the hands of their rogue husbands.

### **3.4.3 Physical Suffering of Women**

Malam Abdul-Nur's wife is the only nameless female character in *Born on a Tuesday*. Throughout the text, she is referred to as Malam Abdul-Nur's wife. With no name on her tag, she is deprived of her identity. Her identity is pegged on her husband's existence. Her entry into the text is first brought forward through her adulterous engagement with her husband's young brother, Jibril. Abdul-Nur's wife represents the many women who are confined in the house by their husbands. The narrator says that she never steps out of the house (147). She is discontented with her husband's love and thus sleeps with Jibril, to fill the void of love that she is experiencing. As a wife of an extremist, she suffers quite a lot in the hands of her wayward husband. However, she dare not leave her husband, because of fear and her lack of self-confidence.

Through Jibril's revelations, we get to learn of her secret suffering in the hands of Malam Abdul-Nur. Jibril tells Dantala that:

He treats her like a donkey [...] Like a donkey. He treats her like an animal that he despises. Some days he locks her in her room without any food because his food is cold or there is too much salt or not enough salt. He beats her with a tyre whip. He forces things into... (149)

Malam Abdul-Nur's wife is used to reveal the mistreatments that Northern Nigeria women go through in the hands of their rogue husbands. What is ironical is that torture is instigated by people who are revered in the society, like the likes of Malam

Abdul-Nur. We note that this abuse of women has to do with some cultural practices that have since been bypassed with time. Women like Malam Abdul-Nur's wife can only opt for family planning as a way of fighting back with the hope of not getting pregnant for their abusive husbands.

Malam Abdul-Nur's wife has lost several pregnancies because of her husband's constant beating. Jibril tells Dantala "Since he started beating her and she lost one pregnancy, she swore that as long as he was beating her she would never get pregnant for him" (177). She, therefore, uses pills to prevent her from getting pregnant. However, with her secretive sexual engagements with Jibril she becomes pregnant (191). The pills that she was using were defective. Because of this, she tells her husband that she is pregnant for him, knowing very well that it is a lie.

Malam Abdul-Nur's wife lacks agency. Even after the fallout in Malam Abdul-Nur's movement, she still suffers from the fear of the unknown. Her life seems to revolve around Malam Abdul-Nur. Jibril tells Dantala "She refused to come with me [...] she just said she rather stay" (219). Her decision to stay with her husband despite suffering under his hands depicts the indecisiveness that the Northern Nigerian woman has to overcome in order to realize her full potential. Furthermore, in line with Greenblatt's *Shakespearean Negotiations* that agency is a very important facet of the New Historicism theory, he states:

Indeed, if there is an inevitability in the new historicism's vision it is this insistence on agency, for even inaction or extreme marginality is understood to possess meaning and therefore to imply intention. Every form of behaviour, in

this view, is a strategy, taking up arms or taking flight is a significant social action. (271-272)

However, this is not the case with Malam Abdul-Nur's wife; she decided to do none of these. In addition, her resolve to follow her errant husband denotes the New Historicist's notion of psychic disintegration that comes with her namelessness. Moreover, her decision to follow her husband represents the realistic accounts of the everyday lives of female figures in Northern Nigeria who are in compliance with the dominant discourses of male chauvinism.

In *Satans and Shaitans*, another victim of psychological breakdown is presented, Miss Carol Spencer. She is the one entrusted with the duty of looking after Adeline. In the text she is famously referred to as Miss Spencer, we only get to know of her other name towards the end of the text when things at the Chubas plunge into chaos and violence. As the main caregiver in this household, the burden of reporting the sudden disappearance of Miss Adeline Chuba falls in her docket. A lot of fear and secrecy characterizes her relationship with the Chubas especially Evangelist Chuba which spans for many years. For instance, upon telling Evangelist Chuba of the disappearance of his only daughter, the narrator says that "The Evangelist fell silent until Miss Spencer feared he was no longer on the line" (16).

Miss Spencer is the main confidant of Adeline. She is the only one who has the key to the main suspect in the debacle surrounding Adeline's sudden disappearance. The narrative voice states "Miss Spencer was the only one who saw Adeline leave when it was drizzling in the afternoon of the previous day. Adeline had told her she was going out with Donald, her boyfriend" (17). She, however, opt not to disclose the whereabouts

of Adeline when the authorities came. The narrator says “But how could she break her promise and tell the other?” and therefore the whole mysterious disappearance of Adeline reclined in her heart. To make sure that the main suspect is not apprehended the narrator says “What they did not know was that very early in the morning before calling the police, Miss Spencer had gone into Adeline’s room and removed everything- all the portraits and drawings and artworks made by Donaldo” (18). On top of that, she also warned the other workers not to mention the name of Donaldo to the police (39).

As a dully-trusted woman in the family of the Chubas, we are made to believe that anything that she tells the Chubas is taken as the gospel truth and therefore, there is no way that she could lie to the Chubas, which is actually fallacious. Therefore, when it emerges from the detectives’ investigation that she knew that Adeline had a boyfriend, Miss Chuba could not make believe what she was hearing because “If Miss Spencer had told her that Adeline had no male friends, it meant she had no male friends” (258). Finally, in chapter forty-eight, Miss Spencer opens up to Evangelist Chuba and tells him the truth:

I am very sorry, sir. I am so sorry. I loved Adeline like my own child. Perhaps more than I love my own daughter, Mary. Adeline was so happy with him. She made me swear not to tell anyone... to respect her wishes I hid the information from you... from the police. How could I have known? (337)

It is at this juncture the secret relationship between Miss Carol Spencer and the Evangelist that began way back then in Cameroon is brought to the fore of the text. Evangelist Chuba forces himself on Miss Spencer while Miss Spencer pushes him away. However, Mrs Chuba overheard their conversation and a fight ensued. “I said, the mother

of the brat who posed for portraits- stark naked- has no womb” (339). Miss Chuba witnessed the murder of Mrs Chuba, a fellow woman suffering from marital violence. She decides to leave the residence since she could no longer stomach the hypocrisy on the part of Evangelist Chuba’s telecasts. (349). On her return back to Cameroon, Miss Spencer suffers depression that later on leads her into committing suicide. The narrative voice states “Every time she closed her eyes all she could see was Adeline, her darling Adeline. She felt dizzy and ill” (355). It is because of this mental anguish that she walks across a busy road with her eyes closed and a truck hits her.

Lastly, *Satans and Shaitans* present how women end up being victims of horrendous violence. This is well portrayed by the characters who play motherly roles in this text. The two female characters in question here are Mrs Chuba and Christiana. Both married to the two most powerful men, whose devaluation and subjugation of the women they claim to love is evident through their actions and diction. Udenwe’s creation of these two female characters seeks to mirror the notion of objectification of women and the travails that they go through silently in marriage as well as the overall impact that they have on their children’s wellbeing as it is discussed below.

To begin with, Miss Chuba is the wife of Evangelist Chuba and the mother to Adeline. Her presentation in the text is that of a woman who has no sense of identity aside from that of a woman whose power only lies in her constant tears that do not set her free. Religion is the only consolation in her seemingly disjointed life. She is a typical presentation of the African woman whose submissiveness is overly exploited by their husbands. Her counterpart Christiana throughout the text, we do not get to hear her voice but only the tribulations that she went through in the hands of her bloodlust husband.

Christiana was an Italian and they had met with Chief Donald Amechi in his prime days in England when he was a national hero after his successful football career. Apparently, there is nothing positive reported about Christiana. It is only Donaldo who keeps her memories alive despite his father hate on her. Donaldo reminds his father of the death anniversary of her late mother. He tells him “This month is the anniversary of my mother’s death” (125).

Mrs Chuba contributes to the victimization of her daughter. She never protects her daughter from her father’s domineering stands. A good illustration is when Evangelist Chuba proposed Madonna University and Adeline could not buy into the idea. She tells Adeline “Listen to your father. He will never lead you astray. He won’t advise you wrongly” (154). Then the narrative voice states, “She regretted scolding her child but wished Adeline could understand what a great life her father could offer her” (155). As a woman entangled in her own fears of what her husband is capable of doing and being a victim of Evangelist Chuba’s machinations; she did not have any other option but to marry a man whom she knew out rightly is evil (159). The narrator says, “Franca knew her husband was evil but she could not leave him” (159). This blind love for the Evangelist exposed her to constant mistreatment that was coupled up with aggressive lovemaking style. In chapter 48, the brewing hate that was taking place inside Mrs Chuba finally gets an outlet. She catches her husband with Miss Spencer in the kitchen conversing about their longtime love affair. It is at this point that the narrator states, “In a fit of rage Mrs Chuba lunged at her husband and grabbed his tie to strangle him” (339). She, however, falls down hitting her head on a sharp corner of the kitchen marble worktop and dies instantly.

Furthermore, just like her counterpart, Miss Chuba, Christiana suffered a lot in the hands of her husband. As a young boy, Donaldo witnessed the torture and humiliations that she went through. In their usual hideout, Donaldo narrated to Adeline the predicaments that his mother went through. He tells her:

My father used to beat her until she became too frail to fight him. I watched all the time... she was always out of the house at the clinic. After every fight, she would say to me, "I'm going to Enugu, I will buy you something on my way back" They'd help her climb into a car. Sometimes, I'd watch from the window. Then, one day, I saw him push her down the stairs. She was pregnant. She rang me the next and said she was in Enugu, for business. She wanted me not to be afraid. It was the day she promised me a teddy – the next day, she died. (167-168)

From the excerpt above, it is very clear that Donaldo was very much connected to his mother. The bond that the two shared is likened to the Freudian concept of the Oedipus complex. Where boys are taken to be very close to their mothers and thus they perceive their fathers as their soul enemies. It is because of this that Donaldo, later on, kills his father according to him; he is the main cause of her death. "This is for Christiana – for killing my mother and her baby" (300).

Sadly, even the only woman terrorist in the text, Alhaja Amina Zungeru is not immune to the violence being meted out on women in the text. The presentation of Alhaja Amina Zungeru may be taken as an afterthought. It may also be taken as a sideline on the role of women in terrorism. According to Onuoha, "Alhaja Amina Zungeru is a female character that is forced on the book towards the end of the novel. Even at this, she was passive and did not possess real power except the one assigned to her by men" (n.p).

Despite this being the case, Alhaja Amina Zungeru's role in the terrorist acts witnessed in the text cannot be underestimated. She is what Amanda Spencer in *The Hidden Face of Terrorism: An Analysis of the Women in Islamic State* refers to. Spencer states that:

Women are increasingly holding roles in terrorism. Their involvement is significant as they perform in a myriad of activities, including procreating the next generation of militants, managing the logistics, recruiting new members to the organization, being political representatives, and also acting as operation leaders and militants. Despite their contribution, there is a tendency amongst counterterrorism experts and policymakers to minimize the female influence in the success of extremist groups. (74)

Alhaja Amina Zungeru does not have an active role in the terrorism plans as intimated by Onuoha. She is passive; however, she is used in executing some of the plans that required top secrecy. She hides her identity in her extreme beauty and high level of education. Sheikh Mohammed Seko accuses her of hiding herself from the real cause of jihad. It emerges that she is the main link between the terrorist organizations with foreigners. She tells Sheikh Mohammed in reply "Was I not the one who connected JMJ to the other organizations in Bangladesh, Afghanistan, Pakistan, and Somalia? Even in – "(334). She, however, does not live to see another day as a young man is sent by Sheikh Mohammed Seko to finish her in London. The narrator states "Alhaja Amina Zungeru did not alight with the other passengers. Blood dripped from her side to the glistening floor of the train" (350).

### 3.5 Conclusion

This chapter has explored how characters have been represented in the texts with the hope of trying to unravel their various roles in the advancement of the terrorism discourse and religious extremism. Noted are the following sub-groups of character presentation: moderates and extremists and lastly the impact of terrorism and other forms of violence on female characters.

From our discussion above, it emerged that the two authors share quite a lot in their overall characterization process. In both texts, we identified the divergent groups of characters especially on the theme of terrorism and religious extremism. Sheikh Jamal and Alhaji Umar Hassan were categorised as the moderate characters since they espouse similar sentiments on the two texts respectively. Moreover, they both suffer the same fate in their process of enlightening their extremist antagonists. On the extremists' side, we isolated, Malam Abdul-Nur in *Born on a Tuesday* and his counterpart Sheikh Mohammed Seko in *Satans and Shaitans* respectively. Both Malam Abdul-Nur and Sheikh Mohammed Seko epitomize the extremist voices that dent Northern Nigeria's constant violent uproars. Their characterization borrowed a lot from Nigeria's *Boko Haram's* style of extremism, which shows that they are the fictionalized extremists that create havoc in Northern Nigeria that the two authors sought to represent in fiction.

This chapter also attempted to explore the overall impact of terrorism and other forms of violence on female characters in the two texts with the hope of unpacking the traumatizing effects that they have on them. We took note of the psychological suffering that women are forced to endure in the hands of their male counterparts as well as the

devastating effects that these sufferings have on their mental health, and physique. It emerged that the pervasive forces of dominance, such as religion, culture, and male chauvinism are the main contributors to the suffering of women in Northern Nigeria. Thus, in the wake of terrorism, women are more predisposed to the elemental forces of violence that come with this vice.

The next chapter will interrogate how the selected characters in the two texts reveal the sub-conscious undertones of religious extremism that lead to terrorism. The question that this chapter will seek to answer is on how the selected characters' thoughts, actions, and verbalizations reveal the sub-conscious undertones of religious extremism.

## CHAPTER FOUR

### SUB-CONSCIOUS UNDERTONES OF RELIGIOUS EXTREMISM

#### 4.1 Introduction

This chapter interrogates how characters presented in the two texts reveal the sub-conscious undertones of religious extremism. Through this chapter, the study seeks to explore how the characters reveal sub-conscious undertones of religious extremism through their thoughts, verbalizations, and actions. The question that this chapter seeks to answer is how these sub-conscious undertones of religious extremism lead to the violence witnessed in the texts. This chapter also seeks to elucidate that acts of violence, in this case, terrorism, are typically concealed in the mind of the characters and take form and shape through either their thoughts, verbalizations, or actions.

A French psychologist Pierre Janet invented the term sub-conscious. He argued, "Underneath the layers of the critical thought functions of the conscious mind lies a powerful awareness called the sub-conscious mind" (qtd. in Henri 1). Besides, Freud first used the term in 1893 to describe associations and impulses that are not accessible to consciousness (50). However, Sigmund Freud, later on, used the term unconscious instead of the sub-conscious to refer to the unconscious as a storehouse for socially unacceptable ideas, wishes, or desires hidden in the mind of the individual through the mechanism of psychological repression. In connection to this, the term 'undertone' is included in this analysis as it represents the subdued voices that emanate from an individual's mind either knowingly or unknowingly. These undertones constitute the realm of religious extremism that contributes to the terrorism witnessed in the two texts under study.

## 4.2 Sub-conscious Undertones of Extreme Thoughts

Elnathan John and Obinna Udenwe's texts are riddled with undertones of extreme thoughts on religious extremism. These thoughts find root in selected characters' minds. In both texts, the power of extreme thoughts is demonstrated through acts of violence that ensue. As writers, writing in an era of religious upheavals characterized by terrorism, John and Udenwe lead us to the conflicting point of view that shapes their fictionalized characters in the two texts.

In *Satans and Shaitans*, Udenwe takes us through the mind of Sheikh Mohammed Seko. As the narrator states: "His eyes were closed and in him roamed thoughts – very strong thoughts – that if said aloud would send shivers down the spine of his followers, his soldiers" (26). The narrator's use of the adjective 'strong' followed by the abstract noun 'thoughts,' clearly illustrates that these thoughts that 'roamed' in the mind of the character are not the usual ordinary thoughts. Sheikh Mohammed Seko being the head of the Centre for Islamic Knowledge wields power over his followers. His evil nature is brought to the fore of the text through what is hidden in his mind. The beginning of the extremism witnessed in the text originates from Sheikh Mohammed Seko. As the defiant character, Sheikh Mohammed Seko finds comfort in his thoughts since he knows that he stands to gain from the actions that he is about to actualize.

As a man driven by the lust for power and fame, Sheikh Mohammed Seko's egoistical character is further exemplified through the fake smile, he harbours on his countenance as he persuaded his soldiers to take up arms against the government. For instance, we are told, "Just a while longer, he thought, just a while longer and power,

fame, and fortune would be his. No one needed to know his true motivation, not even his friends in the South, and especially his soldiers” (27).

Sheikh Mohammed Seko bends the teachings of the Qur’an in support of his terrorist activities. For instance, he tells his foot soldiers, "Surely those who guard against evil are in a secure place. You standing here today, are the ones the Holy Qur'an talks about [...] I cannot thank you all enough. What do I have to give? Nothing. But your rewards are in heaven"(149). However, deep down in his mind, he harbours malicious thoughts. He says, "Oh, how I draw nearer to my destination. Fools. Fools. They believe whatever they are told" (150). He uses his religious position to influence the masses to support his evil course. His followers do not dare question his interpretations of the Qur'an. By saying that "I draw nearer to my destination," Sheikh Mohammed Seko is illustrating the Lacanian concept of the desire. He is a man after power, fame, and wealth. This is unconsciously expressed as an undertone through his thinking. According to Jacques Lacan, man's desires are usually expressed in language (201). The language that Sheikh Mohammed Seko uses is characterized by pejoratives like those that he uses to refer to his followers; he calls them ‘fools’ (Udenwe 150). By calling them fools, he has already displayed his selfish desire to use them as a ladder for his material well-being.

In *Born on a Tuesday*, the narrator's stream of thought is from time to time perforated by negative thoughts. An instance in mind is when he heads to Sokoto. In the lorry, he admits that he has been thinking a lot. On this occasion, his thoughts wandered too far, he says, "Once I thought a bad thought, astaghfirullah. I am ashamed to admit it, but I thought that if Allah was going to take someone, it should not have been Banda. I thought maybe Gobedanisa or even Alfa should have been the one shot in Bayan Layi”

(18). His thoughts point to his close-knit friendship with Banda, which was cut short by a bullet.

Another instance is drawn on the character of Malam Abdul-Nur. His extremist nature is also attributed to what he usually thinks. Even Sheikh Jamal knows that he thinks about Jihad and that given a chance, he can launch an attack at any given time. He tells Dantala that "[...] despite all the Malam Abdul-Nur's atrocities, I kept him. His thoughts may sometimes be evil..." (167). Indeed, Malam Abdul-Nur's line of thought is characterized by evil desires. At one point, he asks Dantala, "If Allah asks you to do something, will you refuse?" (82). Dantala, in his reply, says, "No." Malam Abdul-Nur goes further and asks him, "Are you just saying it, or do you understand it, what it means to do what Allah wants without any questions?"(82). These thoughts make Dantala question the character of Malam Abdul- Nur. He says, "... I don't know what is going on in his mind. I cannot say that he is kind because he slaps people when he is angry. I cannot say that he is wicked because he also gives people gifts. And Allah only judges what is inside a persons' heart" (82-83). Malam Abdul-Nur asks Dantala if he is ready to do the will of Allah, which he quickly responds with an affirmative not knowing what Malam Abdul-Nur is insinuating. Malam Abdul-Nur's question points to what Lacan referred to as the fundamental fantasy, which serves as the source of his evil desires that he has been harbouring since childhood. Furthermore, his question directs us to his love for extremism, which is his fundamental fantasy and thus his object of desire.

#### **4.3 Sub-conscious Undertones of Extreme Verbalizations**

From extreme thoughts, the characters verbalize what goes on in their minds. These words are characterized by hate and anger, as it is depicted below. The utterances are

geared towards igniting violence and perpetrating acts of terrorism in the two texts. In both books, we get to hear of undertones of extreme verbalizations that emanate from selected characters whose choice of words depict the level of their religious extremism.

The term infidel has been repeated several times in the two texts. Besides, the two authors have also made use of its alternative in Arabic, *Kafir*. As a term, that bears negative connotation in the Muslim world and in particular, the northern part of Nigeria, its use in the two texts points out the religious extremism that permeates the two novels. In *Born on a Tuesday*, Malam Abdul-Nur voices his sentiments towards what he considers as the true meaning of Islam. In his reply, he says, "Islam means submission. Submission to the will of Allah. And the will of Allah is not the will of the infidel or the will of America. Islam means that we do not submit to anything or anyone but Allah" (84). Worth noting in Malam Abdul-Nur's outburst is the close-knit that the words 'infidel' and 'America' share in this statement. Malam Abdul-Nur deliberately avoids directly referring to the Americans as infidels, though clearly, this statement is suggestive of the fact that Americans are the infidels.

Likewise, in *Satans and Shaitans*, Alhaji Musa Donga, one of the Governors of the northern States in his support for the terrorist plans, says, "My State is becoming filled with Christians. With infidels and *mushriks*! With this new force, we will outwit them and win the next election." (70). With these kinds of sentiments, the northern states of Nigeria through extremist groups, such as the two depicted in the texts, have continued to wage war against the so-called infidels and who are the Christians who form the minority groups in these States. Malam Abdul-Nur and Alhaji Musa Donga's sentiments seek to otherize the so-called infidels because the Christians, in this case, are not

conforming to the dictates of the majority Muslim society; they are objectified as disruptive, foreign, and perhaps mad. These outbursts by the two characters in their text also illustrate the religious mythos as a product of their psychotic delusions that have continually been propagated by these neurotic individuals (Malam Abdul-Nur in *Born on a Tuesday* and Mohammed Seko in *Satans and Shaitans*).

*Born on a Tuesday* further demonstrates that ordinary people who feel short-changed by the political system also perpetuate the notion of the infidels. The narrator, in his first encounter with the anonymous man who seems to be knowledgeable about matters to do with the country's politics, paints to us the attitude people from the north have towards the Southerners. He says:

Our Emirs and big men are greedy and are not interested in us or our religion. They only claim to be Muslim and Northern but side with those oppressing us. For them, an infidel party that accepts all sorts of kufr is more important than standing with Muslims and with Allah. (27)

From the above sentiment, what comes out is the justification for the deployment of violence in ridding Northern Nigeria of any links to the Southerners. The Southerners, in this case, are an intrusion in the minds of the Northerners. The above sentiment acts as a form of defence, in the Freudian term, a defence mechanism. In this case, therefore, the anonymous character engages in the act of projection; he attributes their suffering to the ruling party, which its leader hails from the politically incorrect South. "For them, an infidel party that accepts all sorts of kufr is more important than standing with Muslims and with Allah" (27).

According to Sheikh Mohammed Seko in *Satans and Shaitans*, the war against the infidels is warranted. He tells his followers after a successful attack: "Today our actions have made the souls of our ancestors, our fathers, rest in peace with Allah. The infidels who are a threat to the religion of Allah bleed. What a great honour you do to the world with your actions!"(148-149).

Moreover, his deputy, Abouzeid, also glorifies the plans to attack Christians in southern Nigeria. He tells Sheikh Mohammed Seko, "Those who falsely claim to follow Isa son of Maryam will surely bleed this time" (33). Sheikh Mohammed Seko, in his response, quotes the Qur'an to justify their course "In the Holy Book of the Qur'an it says "fight in the cause of Allah and knows that Allah is hearing and knowing" (33). The belief that the Holy Qur'an is advocating for the use of violence in the restoration of God's word is advanced in this utterance. However, underneath Sheikh Mohammed Seko's sentiments, there is a clarion call for war against the disbelievers. He selectively reads the verses in the Qur'an that suits his present circumstance.

In *Born on a Tuesday*, a fight ensues between Sheikh Jamal's driver and Jibril because of the use of the term infidel. The driver had called Jibril an infidel; in return, Jibril whipped him three times on the back. "Bastard! Infidel! Stupid infidel! Offspring of an infidel!"(171). According to Dantala, the driver "...Should know better than to call a Muslim an infidel" (172). Because no human being can decide who is a Muslim and who is not, it is only God who can do that.

This text further highlights the obstacles that bedevil Western-oriented ideologies like going to school and attending universities. Through character formation, extremists

like Malam Abdul-Nur are used to voice out the rigidity of some of Northern Nigeria's Muslim clerics on these ideals. According to Malam Abdul-Nur, the coming of the Europeans eroded Islamic civilization. Therefore, "it is the obligation of every able Muslim to forcefully challenge and remove ungodly infidel rulers. Not through elections, because elections themselves are part of a system of kufr, but by force" (198). Again, a picture of violence is accentuated in Malam Abdul-Nur's utterance. He is championing the use of unorthodox means, like the use of force, which will involve bloodshed. The same sentiments are echoed in Udenwe's text. In *Satans and Shaitans*, Sheikh Mohammed Seko sends a message to the Nigerian government to warn them of the attacks that they had just actualized. He says, "We shall continue our attacks until all the infidels leave Northern Nigeria. We shall continue our attacks until the Nigerian Government shows a genuine commitment to fighting corruption" (316).

*Born on a Tuesday* also highlights the sectarian crisis of Islamic identity that traverses the different sects of the Islamic society in Northern Nigeria. The divisions between the Sunnis and the Shiites sects are depicted by the negative sentiments that they hold against each other. Each faction thinks that they are doing the right thing. This is illustrated by the exchange between Dantala and his brothers. Dantala asks his brothers, "Why do you people observe Ghadir Khum, why do you elevate Ali among the Prophet's companions?"(107). Maccido replies, "[...] Of whomsoever I am mawla, Ali is his mawla. O, Allah! Love him who loves Ali, hate him who hates Ali" (108). From Maccido's sentiment, it emerges that, hating the Sunnis is the only respite for their survival. The Sunnis, who are the majority, hold the same views on the Shiites. For instance, this is illustrated by Shuaibu's sentiment to Dantala. He tells him:

Those boys are up to no good, wallahi. I see it in their eyes. Those were not the eyes of ordinary people. I can swear it. If it wasn't for our family relationship, would I have let ungrateful Shiites enjoy my home and hospitality? You just be glad they didn't get you mixed up in whatever nonsense they are mixed up in. (110)

From Shuaibu's tone, we can tell of the resentment that the two sects have for each other. The antipathy between these two major sects has made the Shiites move to areas where they are the majority, as a way of defence in case of an attack on them. According to the narrator, "No one likes the Shiites in Sokoto. Everyone believes they are dangerous, especially those of them who go to Iran to study and the Shiites malams who take money from Hezbollah to fight Dariqas and Izalas" (107). This hate is historically enshrined in Northern Nigeria, where frequent feuds between the Sunnis and the Shiites are the order of the day. John uses the narrator's brothers, Maccido, and Hussein to highlight the various challenges that the Shiites face, even in the hands of their blood relatives. Their religious arguments, on which sect is practising the true Islam only ends when Dantala is exhausted from arguing with them. Dantala admits that due to their different practice of the Islamic doctrines, there is suspicion and confusion between him and his brothers. This suspicion and confusion symbolize the mixed feelings being witnessed in Northern Nigeria even today.

Furthermore, the antagonism between Sunni Muslims and the Shiites confirms that there are potential patterns of religious subversions within the text fabric, and these patterns in line with the New Historicism literary theory expose the networks of pervasive power struggles operating within the text. We get to witness the clashing of

two major religious sects in the text as they try to establish their authority that involves power acquisition. In Foucauldian terms, the antagonism between these two sects represents a means through which the majoritarian Sunnis are controlling the marginalized, in this case, the Shiites. In return, the Shiites retaliate with violence since they too, seek to acquire power. Therefore, this dispute gives room to this site of a power struggle between the two sects. Furthermore, these two sects represent the conflicting discourses operating in the text. Shiites being the minority in Northern Nigeria are therefore suppressed by the majority Sunnis, and this leads to a conflict of interest between their followers in Northern Nigeria and Nigeria in general.

#### **4.4 Sub-conscious Undertones of Extreme Actions.**

Heinous acts of violence perforate the two texts. The violence in these texts bears a similitude to the actual violence that bedevils Northern Nigeria's socio-political atmosphere. A reading of the two texts points to the undertones of extreme actions of violence that arises from selected characters' sub-conscious mind and leads to the acts of terrorism being witnessed. From the preceding discussion above, it is noted that, from the extreme thoughts and verbalizations, the result is acts of violence instigated by some of the characters whose main reason in indulging in these acts is based on personal egocentric drives.

*Born on a Tuesday* and *Satans and Shaitans* alludes to the *Boko Haram* insurgency that since 2009 has continued to terrorize Nigeria, with Northern Nigerian states like Borno, which serves as the headquarter of this terrorist organization being the worst-hit State. The two texts highlight some of the extreme actions of violence that some of the characters result from amassing power and instilling fear on their subjects. These

terrorist actions, range from, burning of Mosques, invading of government institutions such as police stations, attacks on shopping malls, and assassinations.

In the two texts, the authors' present acts of terrorism through the two main extremist characters (Malam Abdul-Nur and Sheikh Mohammed Seko) in the respective texts. These two characters initiate the plans that involve recruiting assailants, soliciting for funds, and launching the attacks. In *Born on a Tuesday*, Malam Abdul-Nur declares war against the Shiites Sect by leading his group in the burning of their Mosque along Balewa way. This is the first instance of hostility being witnessed in the text. Because of this attack, tension grows between the two sects leading to his send-off to Saudi Arabia by Sheikh Jamal. On the return of Malam Abdul-Nur from Saudi Arabia, he comes back with a new movement in opposition to that of Sheikh Jamal, *Firqatul Mujahideen Li Ihyau Islam*. Through this movement, just like his counterpart in *Satans and Shaitans*, Sheikh Mohammed Seko's *Jama'atul al-Mujahideen Jihad* is geared towards creating an Islamic State out of Nigeria's mainstream State. From these two movements, sporadic terrorist attacks are launched.

As a show of his resolve to challenge the power, that is, Malam Abdul-Nur initiates attacks on police officers and other people who are not in their group. The narrator says, "They beat up anyone who tries to make trouble with them, and they threaten non-members who have similar businesses around them" (187). Two police officers are killed, and ten of his members died in the attack. In *Satans and Shaitans*, a similar scenario is depicted; Sheikh Mohammed Seko leads his men into attacking a government research institute. The narrator states, "They shot five women and nine men. They then entered a police station and opened fire on those inside. The policemen ran for

their lives. The terrorist released the inmates” (291). A further show of bellicosity to violence is traced in chapter Forty-Four where Sheikh Mohammed Seko leads his group of armed men into the Katsina office of the Department of State Security. In the text, "They threw flash grenades through the windows and into the courtyard, then mowed down all the State Security staff as they ran out, dazed and blinded"(315). Likewise, in *Born on a Tuesday*, the terrorist wing led by Malam Abdul-Nur adorns police uniforms in their operation to kill Sheikh Jamal. They shoot at people trying to run out of the mosque. Alhaji Usman discloses how they managed to secure the police uniforms, he says, “They attacked three police stations last night and this morning and killed several people. That is where they got the police uniforms” (225). Worth noting from these scenes is the way the two authors have managed to mirror *Boko Haram’s* style of attacks, which involves targeting government security institutions and the stealing of weapons plus other gadgets for their operations.

Accordingly, *Satans and Shaitans* also show how terrorists target innocent civilians in their operations. Majorly, the targeted areas include public places, such as shopping malls. Terrorists' leaders like Sheikh Mohammed Seko make use of martyrs to launch attacks on these highly guarded places. For instance, in the text, Musa, the supposed martyr, walks into the Shoprite Mall in Abuja, where he ordained to launch a suicide bomb attack. The text reports that "He began to recite to himself, his mouth moving slowly. Then his hand slipped into his suit jacket, and he screamed from the top of his voice, ‘*Allahu Akbar!*’ The explosion occurred" (232). This explosion left over a hundred people dead and a thousand others injured.

Consequently, his counterpart, Malam Abdul-Nur, uses force to have people abide by his rules; failure to observe the rules warrants a shot (195). The military-like training also highlights his determination to create an Islamic State that he takes his followers through. Dantala reports, "He has been making his people train in the bush as if they were going to war" (195). Aside from the training, he makes his members pay tax to him. He has organized his followers into units, and each unit has fifty people with a team leader who spearheads the tax collection.

Moreover, *Born on a Tuesday*, also highlights the extent to which radicalization can lead to extremist acts of violence. To be a member of an outfit such as the one Malam Abdul- Nur and Sheikh Mohammed Seko are heading, one has to be ready to take up arms and get rid of all that is prohibited. For instance, in the act of frenzy, the character Mohammed Sani, the dariqa Malam, instructs his followers to burn books. Besides, Malam Abdul-Nur also goes further to instruct people to burn their school certificates, books by Hausa writers, CDs of Hausa movies before they can join his movement. (189-190). The scene of this burning is narrated in the text:

Malam Abdul-Nur is supervising the burning, adding kerosene any time the items being dumped seem to be overwhelming the fire. Every time the flames leap from the pile, the crowd screams: 'Allahu Akbar!' There is excitement on their faces, and many are jumping and pumping their fists in the air. (189)

Furthermore, terrorist acts are also characterized by assassinations. These assassinations usually target people who are considered a hindrance to the plans mentioned above. In both texts, the extremists murder the moderate characters in the likes

of Sheikh Jamal and Alhaji Umar Hassan. Their assassination is pegged on their stand against the plans of terrorism.

#### **4.5 Conclusion**

This chapter has interrogated how selected characters in the two texts reveal sub-conscious undertones of religious extremism. From our discussion, it emerged that sub-conscious undertones of religious extremism are revealed through the line of thought, verbalizations, and the actions that the characters resort to. In our analysis, the outlets mentioned above were further grouped into three major categories that are: sub-conscious undertones of extreme thoughts, sub-conscious undertones of extreme verbalizations, and lastly, sub-conscious undertones of extreme actions.

On the undertones of extreme thoughts, we isolated some of the thoughts of religious extremism that give rise to violent acts, especially terrorism in the two texts. It emerges that Sheikh Mohammed Seko is the only character in *Satans and Shaitans* whose mind revolves around thoughts of extremism geared towards his egocentric ambitions for power, wealth, and fame. He bends the Holy Qur'an to suit his selfish ambitions of winning martyrs to advance his terrorism quest. While Dantala, in *Born on a Tuesday*, is also haunted by the extremist thought of evil more so because of the death of his mentor Banda. On the undertones of extreme verbalizations, we inferred from the characters that their diction is peppered with hate and pejorative words such as the predominant use of the term infidel in reference to the outsiders. Because of this, they resort to acts of violence to fight the infidels, especially the Christians and other organizations, and the ideologies they come with. Lastly, on the undertone of extreme actions, we ascertained that some of the characters resort to heinous acts of violence such as burning of mosques,

invading government intuitions, especially the Police stations. They also launch attacks on shopping malls using suicide bombers and lastly assassinating people who dare stand against them.

This chapter attempted to link the extreme thoughts, verbalizations, and actions to the two theories that this study is pegged on. In conclusion, we confirm that the two authors used these three parameters to expose the problems that Northern Nigeria continue to grapple with in trying to find solutions to them.

## CHAPTER FIVE

### SUMMARY OF FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

#### 5.1 Introduction

This study set out to investigate how character formation in Elnathan John's *Born on a Tuesday* and Obinna Udenwe's *Satans and Shaitans* respectively present the different propensities for terrorism, how the two authors, in the works under study, present characters to advance their discourse on terrorism, and interrogating how the two authors deploy characterization in the selected works to reveal the sub-conscious undertones of religious extremism. To achieve its objectives, the study utilized an eclectic theoretical approach by using tenets from psychoanalytic literary criticism and the theoretical principles derived from New Historicism. The psychoanalytic criticism provided the study with literary tools useful in interrogating the texts' discourse on the different propensities for terrorism, the contrastive presentation of characters in the texts, and lastly, the sub-conscious undertones emanating from the characters' minds. New Historicism provided the study with tenets that were used to identify how the cultural, historical, and political happenings shaped the presentation of the characters in the two texts.

In chapter two, the study responded to the first objective that investigated how Elnathan John and Obinna Udenwe deployed character formation in their texts to present the propensities for terrorism. This objective was grounded on the assumption that through character formation, as portrayed in the texts under study, the propensities for terrorism are elucidated.

Chapter three stemmed from the second objective, which explored how the two authors presented characters in the selected works to advance their discourse on terrorism. This objective was premised on the assumption that the characters presented in the two texts promote the authors' discourse on terrorism.

Chapter four hinges on the last analytical section that responded to the third research objective of the study. It interrogated how the characters presented in the two texts revealed the sub-conscious undertones of religious extremism. This section was guided by the assumption that the characters in the two texts revealed the sub-conscious undertones of religious extremism through their thought process, verbalizations, and actions.

Lastly, Chapter five outlined a summary of findings, conclusions, and recommendations for future research. The three objectives were met as summarized below, and the research assumptions were proved through the qualitative textual analysis.

## **5.2 Summary of Findings**

This study set out to explore how character formation has been deployed in Elnathan John's *Born on a Tuesday* and Obinna Udenwe's *Satans and Shaitans* in the advancement of their discourse on the different propensities for terrorism. Besides, the study also explored how character presentation in the texts helped in the advancement of the theme of terrorism and lastly how characterization has been used to reveal the sub-conscious undertones of religious extremism in the two texts.

This study, therefore, made the following findings. In chapter two of the thesis, the various propensities for terrorism were discussed and analyzed. We found out that the

genesis of terrorism is inclined towards religious extremism. The two texts broadly captured the concept of religious extremism and, more specifically, Islamic extremism. The study found out that religion played a very vital role in the terrorist acts witnessed in the texts. From religious extremism, we get other forms of propensities for terrorism that played a very significant role in character formation. The aspects of the *Almajiri* system of education, the belief that everything that happens (especially evil masterminded by man is but the will of God), and lastly, the practice of occultism. For instance, we found out that the micromanagement of the *Almajiri* system of education by the elite political class in *Satans and Shaitans* for the launch of terrorist activities in Northern Nigerian is one of the leading instigators of terrorism. The *Almajiri* system of education is defective. It acts as a breeding ground for extremists who are manipulated by fabricated interpretations of the Holy Qur'an, leading to them taking part in terrorist activities masterminded by extremist Malams. Secondly, the Madrasahs are used as training grounds and hideouts for weapons used in the launching of terrorist attacks. "It will serve as a cover for our operations. For the young men who are preparing to do the will of Allah" (64).

Moreover, the *Almajiri* system of education led to the deprivation of a sense of identity on the part of the youth. For example, the main character in *Born on a Tuesday*, Dantala, was separated from his brothers at a very tender age. His brothers, Maccido and Hussein, later on, are conscripted into terror groups after they decided to follow the Shiite faction of Islam. Furthermore, this exposes the brewing antagonism between the two major sects of Islam in Nigeria that the two texts mirror. This study concludes that this

heralds the pervasive power struggle that has always affected the peaceful coexistence of the Sunni and the Shiite Muslims in Nigeria.

Furthermore, in chapter two, this study demonstrated that with the entry of the globalization phenomenon, the nature of terrorism has drastically changed. Through globalization, the funding of terrorist organizations around the world has become easier; the training of terrorists has been enhanced, leading to more severe fatalities during attacks.

The deployment of contrastive characterization as a literary technique in the two texts deconstructs the discourse of terrorism, for instance, in chapter three of this study we found out that in each text, there are characters who are moderates such as Alhaji Umar Hassan and Sheikh Jamal while on the extremist wing we have characters like Malam Abdul-Nur and Sheikh Mohammed Seko. This contrastive characterization bears semblance with Nigeria's *Boko Haram* insurgent group. This duality in character presentation also foregrounded the societal aversion to Eurocentric ideologies such as western education and democracy. The contrastive presentation of these characters also brings to the fore the counter-hegemonic discourse that permeates the texts, especially issues of Islamization of Northern Nigeria against the mainstream government that has dominance and monopoly of power. Furthermore, we found out that the practice of occultism is one of the main instigators of political instability in Nigeria. Through cultic practices, political elites- like Chief Amechi and Evangelist Chuba scramble for political power leading to the sponsoring of terrorist activities as well as political assassinations as the means of ascending to power.

The malfunctioned identities are used to enunciate the two authors' commitment to the fight against repressive parenting. This is achieved through the novels' representation of the predicaments that overshadows Dantala in *Born on a Tuesday* and his counterpart Donaldo in *Satans and Shaitans*. The two characters struggle against the chains of psychological, physiological as well as cultural entrapments that seek to hold them hostage. Their struggle against their parental and societal dictates paints a two-sided portrait, one on the quest for individualism and selfhood and another one of curtailment of individual thinking and decisiveness. Dantala is used to point out the mental struggle that the youth in a society riddled with terrorism and radicalization undergo. Despite the antagonism that he faces from society and from the people that surround him, such as Malam Abdul-Nur, at the end of the text, we get to see him come of age, and he is now more independent and ready to face the world around him. Dantala's coming of age symbolizes the conquering of terrorist elements such as Boko Haram and other societal problems that Nigeria faces. His triumph at the end of the text also serves as a sign of hope for Nigeria. In this way, a neocolonial state like Nigeria can regain its value system that entails redefining the values and ideologies that foster a national vision and a culture free from religious extremism and other forms of violence.

This study further concludes that the two texts captured the impact of terrorism and other forms of violence meted on female characters. In both texts, it emerges that women suffer psychologically and physically because of the chauvinistic tendencies of their male counterparts. Despite some of the women like Alhaja Amina Zungeru being part of the terrorist movement in *Satans and Shaitans*, her role is overlooked, leading to her death. At the same time, the overall presentation of female characters in the two texts is dismal;

they are assigned some of the most peripheral roles in the texts. This points to one of the subtexts of power dominance that exclude women in the plots of the texts.

In chapter four, this study found out that the two texts have exposed how selected characters' sub-conscious undertones of religious extremism are revealed through their thoughts, verbalizations, and actions. From these three main outlets, the genesis of extremist acts of violence, such as terrorism, is elucidated.

### **5.3 Conclusion**

This study set out to explore how character formation has been deployed in Elnathan John's *Born on a Tuesday* and Obinna Udenwe's *Satans and Shaitans* in the advancement of their discourse on the different propensities for terrorism. Besides, the study also explored how character presentation in the texts helped in the advancement of the theme of terrorism and lastly how characterization has been used to reveal the sub-conscious undertones of religious extremism in the two texts.

In an attempt to contribute to knowledge in this area, this study looked at how the literary element of character formation is manipulated in the advancement of the discourse of terrorism in the two texts. We argue that character formation is an essential component of any analysis that revolves around literature and terrorism. To achieve this, the two authors deployed an array of characters with very diverse character traits, which enables them to bring out the multifaceted nature of the discourse of terrorism in Nigeria. Through the contrastive characterization technique, this study concludes that the authors employed this element of style to concretise the issue of terrorism as a historical, psychological phenomenon that continues to bedevil Nigeria. The use of character

formation functions to aesthetically question and ideologically attempt to explain the interconnectedness between literature and terrorism extrications that characterize Nigeria.

We further argue that the two authors' socio-political vision for their country is well captured in their thematic concerns, especially the issues involving terrorism, religious fundamentalism, occultism, and the impact terrorism and other forms of violence on women in literary works. Elnathan John and Obinna Udenwe are addressing the political elites, religious men and women, and the public on the need to fight the vices that are derailing the country's Social- Political and Economic development. This study concludes that through the depiction of occultism as one of the propensities for terrorism in the text, Udenwe's quest to uncover the underlying forces of power struggle that are masterminded by the elite political class is something that needs to be fought by the enactment of laws that outlaw such occult organization. Through characterization, the two texts have achieved the merit of verisimilitude since the socio-political conditions as well as the psychological underpinnings that characterize Nigeria, more so, Northern Nigeria, which informs the setting of these texts, are metaphorically depicted.

The two texts are progenies of a historical epoch riddled with the forces of hate and anger. As literary writers and social commentators, John and Udenwe do an excellent job of trying to exorcise the demons that come with terrorism aesthetically. Their creative ingenuity is showcased in their overall character presentation, especially on their deployment of contrastive characterization techniques in bringing out the many distinct faces of terrorist acts.

The terrorist menace in Northern Nigeria is fuelled by religious extremism. The religious extremism witnessed in this region is a result of the religious antagonism

between the different sects (mainly the Shiites and the Sunnis) of Islam found in this region and the incursion of the Western cultures in the Northern States. This religious antagonism pits the different sects against one another and this result in bloodshed and displacement of people across the Northern States.

Elnathan John and Obinna Udenwe's texts capture this convoluted phenomenon more poignantly through the different genres of writing, with John fashioning his narrative through the *Bildungsroman* genre and Udenwe opting for the crime fiction genre. These two genres have proved to be very useful in their discussion of the various thematic concerns in the two texts. The *Bildungsroman* genre provides room for one to journey with the main character, from his state of naivety to self-discovery. By using the young Dantala, the narrative grows with his encounters as he narrates the happenings in his environment. Despite growing up in this toxic environment, *Born on a Tuesday* communicates ideas of selfhood and the power of personal decision-making. Dantala made up his mind to follow the benevolent Sheikh Jamal. Through the crime fiction genre, Udenwe demonstrates to us the complicated wave that gives rise to terrorism and other violent acts in the texts. The secretive funding of terrorist acts spearheaded by political belligerents in their selfish quests for state power is neatly drawn. Sadly, the multifaceted nature of the network of terrorism masterminds makes the whole war against terrorism virtually impossible.

In spite of this, there is hope in the fight against terrorism, as the two texts seem to suggest in the background. The government needs to spearhead more activities on counter-terrorism in these regions by empowering young people who are easily lured by terrorist organizations. This can be achieved through increased access to employment

opportunities, the creation of more vocational training centres, coming up with programmes geared towards the reintegration of those people who denounce terrorism. The government should encourage more moderate voices in the teaching of the Qur'an by integrating Western knowledge into the school syllabus. This will ensure that young people are not radicalized through the disjointed teachings that the extremist teachers preach. The Malams need to be trained continuously to ensure that they are up to date with the changing wave of scholarship and that their thoughts are deconstructed to remove any susceptibility of changing them into dogmas. Besides, the government needs also to invest in the training of the security personnel in modern tactics of curbing insurgency.

Lastly, these two authors have strived to novelize very serious and emotive discourses in the world. Their resolve to enter into these murky waters full of controversies and hardliners is worth being emulated. Indeed, literary writers are endowed with the ability to create and give life to characters in their various works of art. How a specific writer shapes, his/her characters will determine the reception of the text. Elnathan John and Obinna Udenwe represent a new cadre of contemporary African writers who have immersed their literary footings on polemical topics in the world of literature.

#### **5.4 Recommendations**

This study has interrogated the various propensities for terrorism, the use of contrastive characterization, and lastly, the sub-conscious undertones of religious extremism. The study has purposively delimited itself to *Born on a Tuesday* and *Satans, and Shaitans*. The researcher is of the view that future studies can interrogate the

narrative and structural choices employed by the two authors and explore how these choices illuminate the discourse of terrorism and religious extremism. Here the study may analyze the effectiveness of the *Bildungsroman* genre in Elnathan John's *Born on a Tuesday* and the crime fiction genre in Obinna Udenwe's text *Satans and Shaitans* in deconstructing the thematic concerns in the two texts.

The texts are analysed using the Psychoanalysis and the New Historicism literary theories; therefore, John, and Udenwe's characterization strategies could be projected on other theoretical frameworks in an attempt to widen the scope of criticism on the two texts. Furthermore, future studies may utilize the tenets of the postcolonial literary theory to interrogate how the marginalized groups in these two texts become the victims of religious fundamentalism, social and political conflicts.

In conclusion, one may also look at the interrelatedness between literature and terrorism using other literary texts from the continent, especially on the issue of the gender dimension in terrorism.

## Works Cited

Abrams, M. H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 10<sup>th</sup> ed.

Delhi: Cengage Learning, 2012.

---. *A Glossary of Literary Terms*. "Archetypal Criticism" Thomson Place:

Wadsworth Cengage Learning, 2012.

Abungu, Maurice. "Character transformation and social-historical Awareness in the

Novels of Marjorie Oludhe Macgoye". Master's Thesis, Kenyatta University, Dec 2017, [//core.ac.uk/download/pdf/71887123.pdf](http://core.ac.uk/download/pdf/71887123.pdf)

Achebe, Chinua. *Morning yet on Creation Day: Essays*. London: Heinemann

Educational, 1975.

---. "The Role of the Writer in a New Nation." *Nigeria Magazine*, No. 81,

P.157, June 1964.

---. *The Trouble with Nigeria*. Heinemann, 1983.

Ackerman, Elliot. 'Elnathan John's debut novel out November 12'. n.p, accessed on July

20<sup>th</sup>2017. [premiumtimesng.com/.../192825-elnathan-johns-debut-novel-out-november-12](http://premiumtimesng.com/.../192825-elnathan-johns-debut-novel-out-november-12).

A. D. Nuttall, "The Argument about Shakespeare's Characters," *Critical Quarterly*

7.2,1965.

Ali, Y. Abdullah. *The Holy Quran (Koran)*. King Fahd Holy Quran Printing Complex,

1987.

Amritha, Venkatraman. "Religious Basis for Islamic Terrorism: The Quran and Its

Interpretations, *Studies in Conflict & Terrorism*", 30:3, 229-248, *Taylor and Francis Online* 5<sup>th</sup> Nov2018. DOI: 10.1080/10576100600781612 , 2007.

Aristotle. *Aristotle's Poetics*. New York: Hill and Wang, 1961.

Arunga, Abigail. 'Book Review: Born on a Tuesday'. *Daily Nation*,

n.p, July 19<sup>th</sup> 2017, [www.nation.co.ke](http://www.nation.co.ke) > *Life and Style* > *myNetwork*.

Bartemeier, Leo H. "Character Formation". Guilford Publication, ProQuest, Nov

17<sup>th</sup> 2017, [publons.com/publisher/168/guilford-press](http://publons.com/publisher/168/guilford-press).

Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*.

Aberystwyth:ManchesterUniversityPress,2002.Web: [www.en.bookfi.org](http://www.en.bookfi.org)

Bamgbose, Temi. "Obinna Udenwe, His Satans and Shaitans", n.p, July 17<sup>th</sup>

2017, [flairng.com](http://flairng.com).

Cauda, Claudia. "Elnathan John Born on a Tuesday: Nigeria's Invisible Voices",

n.p, July 16<sup>th</sup> 2017, [www.goethe.de/ins/ng/en/kul/mag/20863994.html](http://www.goethe.de/ins/ng/en/kul/mag/20863994.html).

Celine, Surprenant. 'Freud and Psychoanalysis' in Patricia Waugh ed. *Literary Theory and Criticism*, 2006.

Conrad, Joseph. *Secret Agent*. Methuen & Co edition by David Price, 36 Essex street w  
c. London, 1907.

Crenshaw, Martha. "The Causes of Terrorism." *Comparative Politics*, vol. 13, no. 4,  
1981, pp. 379–399. *JSTOR*, JSTOR, [www.jstor.org/stable/421717](http://www.jstor.org/stable/421717).

David, Macey. *Introduction, Jacques Lacan, The Four Fundamental Concepts of Psycho-  
Analysis*. London, 1994.

Dauda, Susan. "Ending Religious Extremism In Northern Nigeria: A study of Elnathan  
John's *Born on a Tuesday*". *Nile Journal of English Studies*. Vol 1, pp 16-  
20, 16<sup>th</sup> Nov 2017, [journal.nileuniversity.edu.ng/index.php/NileJES/article/view/97](http://journal.nileuniversity.edu.ng/index.php/NileJES/article/view/97).

De Coster, Phillippe. *The Collective Unconscious and its Archetypes*. Satsang Pres- Gent  
Belgium, 2010.

David, Macauley. "Night and Shadows: The Space and Place of Darkness." *Environment,  
Space, Place*, vol. 1, no. 2, pp. 51–76. *JSTOR*, 8<sup>th</sup> Nov. 2017

www.jstor.org/stable/10.5749/envispacplac.1.2.005.

David, J. Whittaker. (ed). *The Terrorism Reader*. Routledge Readers of History, 2012.

Dobie, Ann B. *Theory into Practice: An Introduction to Literary Criticism*. South

Melbourne, Vic.; Boston, Mass.: Heinle & Heinle, 2002.

Emerson, Ralph Waldo *Selected Essays: 'Self- Reliance'*, Harmondsworth: Penguin

American Library, 10th Dec 2017, [www.drarffa.com/self-reliance-and-other-essays-amazonclassics-edition-english.pdf](http://www.drarffa.com/self-reliance-and-other-essays-amazonclassics-edition-english.pdf).

Evans, Dylan. *An introductory dictionary of Lacanian psychoanalysis*, Routledge, 11

New Fetter Lane, London, 1996.

Edwin, Hartman. "Aristotle on Character Formation" C.Luetge (ed.), Handbook of the

Philosophical Foundations of Business Ethics, July 14<sup>th</sup> 2017,

[//philpapers.org/rec/HARAOC-2](http://philpapers.org/rec/HARAOC-2).

Ebimboere Seiyefa. "Elite Political Culture—A Link to Political Violence: Evidence

from Nigeria, African Security", *Taylor and Francis Online*, Sep 5<sup>th</sup> 2017,

10:2, 103-130, DOI: [10.1080/19392206.2017.1305860](https://doi.org/10.1080/19392206.2017.1305860), 2017.

Freud, Sigmund. *Character and anal erotism*. *SE*, 1908

---. *The Ego and the Id*. *SE*, 1923.

- . *Freud's Psycho-analytic Procedure. SE, 1904.*
- . *The Interpretation of Dreams. SE. 1900.*
- . *Obsessive Actions and Religious Practices. The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume IX (1906-1908): Jensen's 'Gradiva' and Other Works, 115-128, 1907.*
- . *Thoughts for the Times on War and Death. SE, 1915.*
- . *Three Essays on the Theory of Sexuality. SE, 1905.*

Felluga, D. *Terms used by psychoanalysis. Introductory Guide to Critical Theory.*

Retrieved Aug 27, 2018 3:18 PM from <http://www.purdue.edu/guidetotheory/psychoanalysis/psychterms.html>, 2011.

Frye, Northrop. *Anatomy of Criticism: Four Essays.* Princeton University Press. New Jersey, 1957.

Gass, William. *Fiction and the Figures of Life.* New York: Nonpareil Books, 1971.

Gay, Peter. *The Freud Reader.* Ed. New York: W.W. Norton & Co, 1995.

Gale, Thomas. "Character Formation". *International Dictionary of Psychoanalysis.*

n.p., 16<sup>th</sup> Nov 2017, /title/international-dictionary-of-psychoanalysis-dictionnaire-international-de-la-psychanalyse/oclc/62778099.

Gallagher, Catherine, and Stephen Greenblatt. *Practising New Historicism.* Chicago: The

U Of Chicago P, 2000.

Greenblatt, Stephen. *The Form of Power and the Power of Forms in the Renaissance*.

*Genre*, 1990.

---. *Renaissance Self-Fashioning*. Chicago: Chicago University Press, 1980.

Hashemnezhad, Hossein. "Qualitative Content Analysis: A Review Article". *Journal of*

*ELT and Applied Linguistics(JELTAL)* vol. 3, Issue 1 March 2015: pp.54-62.16<sup>th</sup>Jan2017,/pdfs.semanticscholar.org/eb79/0d12b813076402e0f63c46ac76353ffb07b7.pdf.

Hoffman, Bruce. *Inside Terrorism*. New York : Columbia University Press, 1998. Print.

Henri F. Ellenberger. *The Discovery of the Unconscious*, 1970.

Ike, Doris Ann. "Character Formation in Chimamanda Ngozi Adichie's *Purple Hibiscus*

and Kaine Agary's *Yellow Yellow*". Masters Thesis, 2016 University of NigeriaVirtualLibrary,5<sup>th</sup>July2017,repository.unn.edu.ng:8080/xmlui/handle/123456789/4753

Ikhide R. Ikheola. 'Elnathan's song: Born into a war on a Boiling Tuesday (Review)',

n.p, Jun 25<sup>th</sup> 2017, //xokigbo.com/2015/11/14/elnthans-song-born-into-a-war-on-a-boiling-tuesday/.

Johnston, Adrian, "Jacques Lacan", *The Stanford Encyclopedia of Philosophy* (Winter

2016 Edition), Edward N. Zalta (ed.). Sep 16<sup>th</sup> 2017, /plato.stanford.edu/.

John, Elnathan. *Born On a Tuesday*. Cassava Republic, Nigeria, 2015.

Joseph S. Tuman. *Communicating Terror: The Rhetorical Dimensions of Terrorism*

Thousand Oaks: Sage Publications, 2003, p.125-126.

Jung, Carl. "Psychology of the Unconscious", A Study of the Transformations and

Symbolisms of the Libido, Princeton University Press, Princeton and Oxford, 2001.

Karumba, Julia. "Character Formation and Historical Consciousness". Master Thesis.

Kenyatta University, 2014.

Kojève, Alexandre. *Introduction to the Reading of Hegel*, trans. James H. Nichols Jr.,

New York/ London, 1969.

Kushner, Harvey W. *Encyclopedia of Terrorism*. Sage Publications Inc. 2003.

Kellaway, Kate. "Elnathan John: 'I Want To Show That Things Are Never Simple'", n.p,

July 27<sup>th</sup> 2017, [www.theguardian.com/profile/katekellaway?page 7](http://www.theguardian.com/profile/katekellaway?page 7).

Lacan, Jacques. 'Fonction et champ de la parole et du langage en psychanalyse', in

Jacques Lacan, *Écrits*, Paris: Seuil, 1966, 'The function and field of speech and language in psychoanalysis', trans. Alan Sheridan, in Jacques Lacan, *Écrits: A Selection*, London: Tavistock. 1977.

---. Séminaire. Livre VI. Le désir et son interprétation, 'Desire and the Interpretation of Desire in *Hamlet*', trans. James Hulbert, Yale French Studies, vol.55/6, 1977:11–52], [www.lacanianworks.net/?p=842](http://www.lacanianworks.net/?p=842).

Laqueur, Walter. *No End to War: Terrorism in the 21st Century*. New York, 2003.

---. *The New Terrorism: Fanaticism and the Arms of Mass Destruction*, New York: Oxford University Press, 1999.

---. *A History of Terrorism; with a New Introduction by the Author*. New York: Little Brown. 1997.

Maja- Pearce, Adewale. 'The successor: on the African Literary Renaissance'. *University of Virginia*, 2016. Vol.92, No.4 Fall 2016, pp.203-206. 14<sup>th</sup> Dec 2017, [journals.sagepub.com/doi/pdf/10.1177/0021989417733178](http://journals.sagepub.com/doi/pdf/10.1177/0021989417733178).

Martin, Elaine. "The Global Phenomenon of "Humanizing" Terrorism in Literature and Cinema." *CLCWeb: Comparative Literature and Culture* 9.1(2007): pp.2of 9. 28<sup>th</sup> April 2018. <<https://doi.org/10.7771/1481-4374.1023>>

Marie Jeanne and Suhr Nathan. 'Religion Secularity and African Writing' *Research in*

*African Literatures* Indiana UP. Vol. 48. No.2. Summer 2017 pp. 7-

16. 10<sup>th</sup> Nov 2017, Project MUSE //muse.jhu.edu/article/663894/pdf.

Mambrol, Nasrullah. "Carl Jung's Contributions to Psychoanalytic Theory", n.p,

10<sup>th</sup> Dec 2017, //literariness.org/2016/04/27/carl-jungs-contribution-to-

*Psychoanalytic-theory/*.

Mugubi, John. *Style in Literature: A Practical Approach to Literary Analysis*. Royallite

Publishers Ltd, Nairobi, 2017.

Murphet, Julian. 'Character'. *Oxford Research Encyclopedia for Literature*. Literary

TheoryAndCulturalStudies, 14<sup>th</sup> Dec 2017, DOI:10.1093/acrefore/97801902

01098.013.107.

Omar, Malik. *Enough of the Definition of Terrorism*. Royal Institute for International

Affairs/Chatham House, 2001.

Onuoha, Onyekachi. 'The Search of Political Correctness in Obinna Udenwe's *Satans*

*andShaitans*'. n.p, 2<sup>nd</sup> Nov 2017, /search-political-correctness-Obinna-

udenwes-satans-shaitans/.

Propp, Vladimir. *Morphology of the Folktale*. (Ed). Louis A. Wagner, trans. Svatava

Pirkova- Jakobson Austin: University of Texas Press, 1988.

Puri, Nikhil Raymond. "The Pakistani Madrassah and Terrorism: Made and

Unmade Conclusions from the Literature." *Perspectives on Terrorism*, vol. 4, no.4,2010,pp.51–72.Retrieved28thAug,2018. JSTOR,www.jstor.org.

Rocco, Fiammetta. 'Growing Up in Radicalized Nigeria: A New Novel Shows

*The Gritty Reality- Born on a Tuesday review*'.n.p, 14th June 2017, [//www.nytimes.com/2016/.../books/review/born-on-a-tuesday-el-nathan-john.htm](http://www.nytimes.com/2016/.../books/review/born-on-a-tuesday-el-nathan-john.htm).

Sabo, Kpade. 'Satans and Shaitans Review', n.p, June 28<sup>th</sup>2017, /satans-and-shaitans-

*review-obinna-udenwes-bracingly-contemporary*.

Scanlan, Margaret. *Plotting Terror: Novelists and Terrorists in Contemporary Fiction*.

Charlottesville: University of Virginia Press, 2001. *Project MUSE*

Selden, Raman et al. *A Reader's Guide to Contemporary Literary Theory*. London and

New York: Prentice Hall, 1997.

Spencer, Alexander. "Questioning the concept of 'New Terrorism' Peace Conflict and

Development issue 8, July 2017.

Spencer, Amanda N. "The Hidden Face of Terrorism: An Analysis of the Women in

Islamic State." *Journal of Strategic Security* 9, no. 3 (2016): 74-98. 7<sup>th</sup>  
Nov 2018.

Soyinka, Wole. "Religion against Humanity". *Granta 122: Betrayal Online Edition*

*Essays and Memoirs*, 5<sup>th</sup> Oct 2012. Access on 21<sup>st</sup> Sept 2018.  
[www.granta.com](http://www.granta.com).

The United Nations. 'With the call for action, not more words, Annan outlines a plan for  
radical UN reform, July 17<sup>th</sup> 2017, /apps/news/story.asp?NewsID=13715.

"Terrorism." *New World Encyclopedia*, July 19<sup>th</sup> 2017,

Tyson, Lois. *Critical Theory Today- A User-Friendly Guide. 2<sup>nd</sup> Ed.* Routledge

Taylor & Francis Group, USA, 2006.

Udenwe, Obinna. *Satans and Shaitans*. Jacaranda Books Art Music Ltd, Great

Britain, 2014.

Unigwe, Chika. "First Love, Friendship and Family Under Boko Haram In Nigeria", n.p,

July 13<sup>th</sup> 2017, /Elnathan-john-Nigeria-book-born-on-a-Tuesday-Boko  
*haram*

Urama, Evelyn, N. 'Literature and the Society: Lack of Patriotism and Unity of Purpose

And Nigeria Democratic Government' *Ars Artium: An International Peer  
Reviewed-cum-Refereed*, Vol. 6, January 2018, Pp.19-30, [www.arsartium.org](http://www.arsartium.org).