



GOMBE SAVANNAH

**JOURNAL OF LANGUAGE, LITERATURE AND
COMMUNICATION STUDIES (GOSAJOLLCOS)**



**DEPARTMENT OF LANGUAGES
AND LINGUISTICS
GOMBE STATE UNIVERSITY**

**Volume 6 Number 1
JUNE, 2025**



Savannah Journal of Language, Literature and Communication Studies (SAJOLLCOS)
Vol. 6 No. 1: June, 2025 — ISSN: 2787-0286 & 2811-2261 (Online & Print)

**SAVANNAH JOURNAL OF LANGUAGE, LITERATURE AND COMMUNICATION
STUDIES (SAJOLLCOS)**

**DEPARTMENT OF LANGUAGES AND LINGUISTICS,
GOMBE STATE UNIVERSITY**



VOLUME 6, NO. 1, JUNE 2025

ISSN: ONLINE: 2811-2261, PRINT: 2787-0286

**A Publication of Department of Languages and Linguistics
Gombe State University, Gombe State**

**Copyright © 2025 SAVANNAH JOURNAL OF LANGUAGE, LITERATURE AND
COMMUNICATION STUDIES**
(SAJOLLCOS) Gombe State University, Gombe State. Volume 6, No. 1 June, 2025.



© Department of Languages and Linguistics, 2025
Gombe State University,
Tudun-wada Jauro Abare,
Gombe - Nigeria.

All rights reserved.

No part or whole of this Journal is allowed to be reproduced, stored in a retrieval system or transmitted in any form or by any means, without prior permission of the Copyright owner.

ISSN: 2787-0286 Print & 2811-2261 Online

Printed in Nigeria @Six-Sweet Printers and Publishers

GSU, Gombe, Gombe State.

Phone No: +2348039511789

E-mail: alameenalfira@gmail.com

The Journal

Gombe Savannah Journal of Language, Literature and Communication Studies (GOSAJOLLCOS) is a peer-reviewed journal of the Department of English, Gombe State University. The journal is committed to the development of communication arts through researches in Language, Linguistics, Literature, Theatre Arts, Cultural Studies, Creative Arts, Media and Communication Studies. It has both print and online versions. The Editorial board hereby calls for thoroughly researched papers and articles on the subject areas already mentioned. Submissions of papers are accepted all year round but publication is expected to be done in May/June annually. All manuscripts should be accompanied with the sum of ten thousand (**₦10,000**) naira only. On acceptance of any manuscript, contributors will pay the sum of twenty five thousand (25,000) naira only as publication fee.



Editorial Committee

Dr. Abubakar Mohammed Gombe	Editor-in-chief
Dr. Leah I. Jalo	Editor
Dr. Fatima Shuaibu Gara	Member
Fatima M. Gurama	Member
Mohammad Abubakar Musa	Editorial Secretary

Advisory Board

Professor Saleh Abdu	Department of English, Federal University Kashere
Professor Emmanuel S. Dandaura	Department of Theatre and Cultural Studies, Nasarawa State University
Professor Muhammad Dahiru	Department of Languages, Yobe State University
Professor A. S. Abdulsalam	Department of Linguistics and Nigerian Languages, University of Ilorin
Professor E. U. Ahidjo	Department of English, University of Jos
Professor Nahum Upah Butari	Department of English and Drama, Kaduna State University
Professor Nesta Alu	Department of English, University of Jos

Editorial Policy

Savannah Journal of Languages, Literature and Communication Studies is Produced by the department of English and Literary Studies, Gombe State University, Gombe Nigeria. It invites scholarly and well researched articles on any topic related to language, literary and communication studies. Authors of article(s) should adhere to the following requirements:

- Manuscript(s) should be double spaced on A4 paper with 12 points, Times New Roman.
- Manuscript(s) length should not exceed 5000 words, including titles, references and/or notes.



- Abstract(s) should not be more than 250 words, followed by four to five keywords.
- Manuscript(s) sent to SAJOLLCOS must be original and previously unpublished.
- Manuscript(s) should adopt either the APA 7th edition or MLA 8th edition format
- Title(s) and subtitles should conform to the adopted referencing style.
- Manuscript(s) would be subjected to editing and peer reviews prior to acceptance and publication.
- Author(s) should provide a bio-data of not more than three sentences at the end of their paper stating their rank, affiliation, research interest and email address.
- All Manuscript(s) for consideration should be accompanied with non-refundable sum of ₦10,000.00 assessment fee.
- On acceptance of any manuscript, author(s) will pay the publication fee of ₦25,000.00
- Creative work publication fee of ₦5,000.00
- All editorial correspondences should be directed to:

The editor,

Savannah Journal of Language, Literary and Communication Studies, Department of Languages and Linguistics,
Gombe State University, Gombe.

Email: sajollicos@gmail.com

Website: <https://www.gombesavannahjournal.com>

For further enquiries, please contact: Editor-in-Chief

SAJOLLCOS, HOD's Office,

Faculty of Arts and Social Sciences Gombe State University, Gombe

sajollicos@gsu.edu.ng,

C/o: amgombe2@gsu.edu.ng



LIST OF CONTRIBUTORS

Mariam Titilope Olugbodi

Department of English and Linguistics, Faculty of Arts, Kwara State University, Malete, Nigeria.
mariam.gobir@kwasu.edu.ng

Olanike Olaleru

Department of English and Linguistics, Faculty of Arts, Kwara State University, Malete, Nigeria.
olanike.olaleru@kwasu.edu.ng

Anthonia Elejo Dugga

Department of Linguistics and Nigerian Languages, University of Jos, Jos, Plateau State

Maimuna Muhammad Kabir

Hausa Depaertment, Yusuf Maitama Sule, University of Education, Kano State.
maimunatukabirwali@gmail.com

Fauziyya Muhammad Hassan

Hausa Depaertment, Yusuf Maitama Sule, University of Education, Kano State.
Fauziyyahassan46@gmail.com

Dorcas Omaojo Idakwo

Department of English and Literary Studies, Federal University Lokoja, Nigeria.
dorcasogwo606@gmail.com

Ezekiel Olajimbati Opeyemi

Department of English and Literary Studies, Federal University Lokoja, Nigeria.
opebukola56@gmail.com

Peter Ochefu Okpeh

Department of English and Literary Studies, Federal University Lokoja, Nigeria.
peter.okpeh@fulokoja.edu.ng

Seini Bello

Department of French, Federal College of Education, Yola.
Seinibello1559@gmail.com

Jibrilla Garba

Department of Hausa, Federal College of Education, Yola
garba.jibrilla@fceyola.edu.ng

Obidah Daniel

Department of French, Federal College of Education, Yola.
obidah0164@gmail.com

Atteh, Femi Yinka

Department of Performing Arts, Faculty of Arts, University of Ilorin, Nigeria
atteh.fy@unilorin.edu.ng

Yaouba Ousmanou

Department of French, Federal College of Education, Yola
usmanyauaba@gmail.com

Abubakar Muhammad Baba

Department Of French, Federal College of Education, Yola
auwalbappa746@gmail.com

Seini Bello

Department of French, Federal College of Education, Yola
seinibello1559@gmail.com



Shema'u Abubakar Umar

Department of General Studies, Isa
Mustapha Agwai I Polytechnic, Lafia -
Nasarawa State
shemauari@gmail.com

Muntari Babangida

Federal Polytechnic Daura, Katsina
State
muntaribabangida4@gmail.com

Bamidele Ibiyemi Lydia

Federal University of Transportation,
Daura, Katsina State, Department of
General Studies
lydiabamidele@ymail.com

Esther Nuhu Samuel

Federal Polytechnic Daura, Katsina
State
esthersamuelamba@gmail.com

Kwasau Blessing Shiyin

Federal Polytechnic Daura, Katsina
State
kwasau@fedpolydaura.edu.ng

Ngor, Cornelius Iko-awaji

Department of English and
Communication Arts
Ignatius Ajuru University of
Education, Rumuolumeni Port
Harcourt Nigeria.
ngorc89@gmail.com

Dorcas Chide Abdulsalam (PhD Student)

Department of English and Drama,
Kaduna State University, Kaduna
cdorcasabdulsami@gmail.com

Oladele John Toluhi

Department of English Literary
Studies, Federal University Lokoja
oladeletoluhi@gmail.com

Peter Ochefu Okpeh

Department of English Literary
Studies, Federal University Lokoja
Peter.okpeh@fulokoja.edu.ng

Muhammad Muhammad

Department of English and European
Languages, Kano State College of
Education and Preliminary Studies
muhd4muhd@gmail.com

TELLA Samson Adekunle

Department of English and
Linguistics, Kwara State University,
Malete
Samson.tella@kwasu.edu.ng

Ridwan Akinkunmi RABIU

Department of English and
Linguistics, Kwara State University,
Malete
ridwan.rabiu@kwasu.edu.ng

Nafisat Bolanle AIYELABEGAN

Department of English and
Linguistics, Kwara State University,
Malete
nafisat.aiyelabegan@kwasu.edu.ng

Mustapha Ibrahim Garba

Department of English & Linguistics,
Federal University Dutse
Igmustapha6@gmail.com

Abubakar Isa Abubakar

Ministry for Higher Education,
Science & Technology Dutse – Jigawa
abubakarabubakarbkb@gmail.com

Abdullahi Usman Garko

Department of English and
Linguistics Gombe State
augarko@gmail.com



Suku Hyellamada Kenan

Department of Languages and
Linguistics, Gombe State University,
hyellassuku@gsu.edu/hyellawilbe@gmail.com

Juilet Aluke

Department of Languages and
Linguistics, Gombe State University.

Taiwo Mary Akanmu

Department of English and Literary
Studies, Faculty of Arts, Kwara State
University, Malete, Nigeria.
taiwoakanmu155@gmail.com

Olanike Olaleru

Department of English and Literary
Studies, Faculty of Arts, Kwara State
University, Malete, Nigeria.
olanike.olaleru@kwasu.edu.ng

Mariam Titilope Olugbodi

Department of English and Literary
Studies, Faculty of Arts, Kwara State
University, Malete, Nigeria.
mariam.gobir@kwasu.edu.ng

Aliyu Haruna Muhammad

Directorate of General Studies,
Abubakar Tafawa Balewa University
P.M.B. 0248, Bauchi- Nigeria
aliyuharuna7@gmail.com

Felix Oluwabukola Oladeji

Department of English, Faculty of
Arts., University of Ilorin, Ilorin,
Nigeria.
Oladejifelix94@gmail.com

Rabi Bashir Ph.D

Department Of Nigerian Languages
And Linguistics, Kaduna State
University, Kaduna.
rabiubashi@kasu.edu.ng

Dr. David Mikailu

Department of English, University of
Abuja
davidmikailu@yahoo.com

Asana Kehinde Alemede

Department of English & Literary
Studies, Federal University Lokoja,
Kogi State, Nigeria
alemsjnr@gmail.com

Ifeyinwa Genevieve Okolo

Department of English & Literary
Studies, Federal University Lokoja,
Kogi State, Nigeria
ifeyinwaokolo@fulokoja.edu.ng

Oluwatoyin Barnabas

Department of English & Literary
Studies, Federal University Lokoja,
Kogi State, Nigeria
oluwabar@yahoo.com

Idowu, Stephen Olufemi

Department of English Education,
Lagos State University of Education,
Oto/Ijanikin, Lagos State, Nigeria.
idowuos@lasued.edu.ng

Azeez, Abimbola

Department of English Education,
Lagos State University of Education,
Oto/Ijanikin, Lagos State, Nigeria.
azeezas@lasued.edu.ng

Vivian Chukwu

Department of English and Literary
Studies at Federal University Lokoja

Ifeyinwa Genevieve Okolo

Department of English and Literary
Studies at Federal University Lokoja
ifeyinwaokolo@fulokoja.edu.ng



Abba Abba

Department of English and Literary
Studies at Federal University Lokoja
abba.abba@fulokoja.edu.ng

Okache C. Odey

Department of English & Literature,
Nnamdi Azikiwe University, Awka
okacheodey@yahoo.com

Peace Chinenye Chidolue

Department of Igbo, Federal College
of Education, Yola
Chidolue.pc@fceyola.edu.ng

Suwaiba Mohammed, Ph.D

Department of Languages and
Linguistics, Gombe State University

Fatima Muhammad

Department of Languages and
Linguistics, Gombe State University
fatimam@gsu.edu.ng

YOHANNA, Gilamdo Kwem

Department of English and Literary
Studies, Ahmadu Bello University,
Zaria
gilamdokwemyohanna@gmail.com

SAMUEL, Joy

Department of English and Literary
Studies, Ahmadu Bello University,
Zaria.
joysammy68@gmail.com

Joshua, Josephine

School of Languages, Department of
English, Adamawa State College of
Education, Hong
Josephinejoshua06@gmail.com

Dathini Yinasimma Bright

School of Languages, Department of
English, Adamawa State College of
Education, Hong
dathinibright@gmail.com

Ali Baba Dada

Department of English and Literary
Studies, University of Maiduguri.
alibdhadha@gmail.com

Ben Ita Odeba

Department of Mass Communication,
Bingham University, Karu, Nasarawa
State, Nigeria
benjamin.odeba@binghamuni.edu.ng

Jummai Mbuzi Waziri

Department of Mass Communication,
Bingham University, Karu, Nasarawa
State, Nigeria
jummaiwaziri74@gmail.com

Desmond Onyemechi Okocha, PhD

Department of Mass Communication,
Bingham University, Karu, Nasarawa
State, Nigeria.
desmondodoo@yahoo.com

Akuta Michelle Idialu

Department of Mass Communication,
Faculty of Communication and Media
Studies, Bingham University, Karu,
Nasarawa State
gamboakutamichelle@gmail.com

Farouk Umar Mohammed

Department of Mass Communication,
Faculty of Communication and Media
Studies, Bingham University, Karu,
Nasarawa State
faroukmohammmed@gmail.com



Ruth Barnabas

Department of Mass Communication,
Faculty of Communication and Media
Studies, Bingham University, Karu,
Nasarawa State, Nigeria

Bridget Azenda

Department of Mass Communication,
Faculty of Communication and Media
Studies, Bingham University, Karu,
Nasarawa State, Nigeria

Christopher Anyokwu, PhD

University of Lagos

SAKA, Idayat Oyenike

Department of Yoruba, Adeyemi
Federal University of Education,
Ondo, Ondo State, Nigeria
ridahtullahi@gmail.com

FARINDE, Muibat Abiola

Department of Yoruba, Adeyemi
Federal University of Education,
Ondo, Ondo State, Nigeria
farindemuibat@gmail.com

Prof. Nesther Nachafia Alu

Department of English, University of
Jos, Nigeria
nestherta@gmail.com

Sani, Sylvia

Department of English, University of
Jos, Nigeria
nyuyihyfsylvia@gmail.com

Melchizedec James Onobe, PhD

Department of Mass Communication,
Faculty of Communication and Media
Studies, Bingham University, Karu,
Nasarawa State, Nigeria

Fasehun Mercy Ayò

fasehunmercy@yahoo.com
Faculty Of Arts, Department Of
Yorùbá, Adéyemí Federal University
Of Education, Oñdó

Òjó Ìlúfóyè Fáwọ̀lé

ilufoye@gmail.com
Faculty Of Arts, Department Of
Yorùbá, Adéyemí Federal University
Of Education, Oñdó

Ibrahim Fatima Usman

Department of Languages and
Linguistics, Gombe State University
phartimarhibrahim@gmail.com

Emoruwa, Oluwatoyin Titilayo

Adeyemi Federal University of
Education, Ondo, Ondo State
tititoyin@gmail.com

Melchizedec James Onobe, PhD;

Department of Mass Communication,
Faculty of Communication and Media
Studies Bingham University, Karu,
Nasarawa State, Nigeria

Richard Okujeni, PhD

Department of Mass Communication,
Faculty of Communication and Media
Studies Bingham University, Karu,
Nasarawa State, Nigeria

Emoruwa, Oluwatoyin Titilayo

Adeyemi Federal University of
Education, Ondo, Ondo State
tititoyin@gmail.com

Aliyu Sambo Alhassan

Department of English and
Linguistics, Federal University Dutse,
Jigawa State.
asambo1010@gmail.com



TABLE OF CONTENTS

Between Text and Texture: An Exploration of the Socio-Stylistic Imports in Selected Songs of Ololade Asake Mariam Titilope Olugbodi and Olanike Olaleru	1-10
Home language Dynamics: A Study of Cross – Lingual Households in Jos Anthonia Eleajo Dugga	11-20
Analysis of the Realization of Hausa Sounds Maimuna Muhammad Kabir	21-30
An Overview of Language Acquisition Processes: A Review Approach Fauziyya Muhammad Hassan	31-39
Metaphorical Representation of Ideologies in Media Reportage on <i>Japa</i> Discourses Dorcas Omaojo Idakwo¹, Ezekiel Olajimbiti Opeyemi², Peter Ochefu Okpeh³	40-56
Integrating Hausa Words and Phrases in French Language Instruction Enhances Learning Among Northern Nigerian Students Seini Bello, Jibrilla Garba and Obidah Daniel	57-66
Language, Literature and the Proverbial Tones of Cultural History in Ola Rotimi's <i>Kurunmi</i> Atteh, Femi Yinka	67-77
Evaluation of The State of French Language Teaching and Learning in Public Schools in Adamawa State Yaouba Ousmanou, Abubakar Muhammad Baba and Seini Bello	78-88
Language and Identity in Nigeria's Nollywood Dialogues Shema'u Abubakar Umar	89-102
The Role of Forensic Linguistics in Detecting and Curbing Plagiarism Among University Undergraduate in Katsina State Muntari Babangida, Bamidele Ibiyemi Lydia, Esther Nuhu Samuel and Kwasau Blessing Shiyin	103-113
Influence of L1 on Spoken English in Nigeria: An Assessment of Obolo Vowels Ngor, Cornelius Iko-awaji	114-123
A Pragma-Craft Analysis of Shehu Sani's Selected Tweets/Headlines Dorcas Chide Abdulsalam	124-142



Intertextuality in Bola Ahmed Tinubu's Press Releases on X
Oladele John Toluhi and Peter Ochefu Okpeh 143-165

Lexico-Semantic Analysis of Lassa Fever Reportage in Selected Nigerian Newspapers
Muhammad Muhammad 166-178

A Stylo-Linguistic Analysis of President Bola Ahmed Tinubu "Emi Lokan" Speech
TELLA Samson Adekunle, Ridwan Akinkunmi RABIU and Nafisat Bolanle AIYELABEGAN 179-197

Morphological Analysis of Lexicons in Hausa Dialects
Mustapha Ibrahim Garba, Abubakar Isa Abubakar and Abdullahi Usman Garko 198-207

A Comparative Multimodal Discourse Analysis of MTN and Airtel's Instagram Advertising Strategies
Suku Hyellamada Kenan, Ph.D and Juilet Aluke 208-224

Protest and Politics of Idealization: a Rhetorical Analysis of *òKéDìjì's Rẹ́Rẹ́ Rún* and *QláTẹ́jú's Iná Ràn*
SAKA, Idayat Oyenike and FARINDE, Muibat Abiola 225-237

Cohesion in Student's Academic Writing: A Linguistic Exploration of Language Organization and Meaning-Making
Emoruwa, Oluwatoyin Titilayo 238-246

SECTION B: LITERATURE

A Stylistic Exploration of Tanure Ojaides' *Narrow Escapes*, A Poetic Diary of the Coronavirus Pandemic
Taiwo Mary Akanmu, Olanike Olaleru and Mariam Titilope Olugbodi 247-259

Writing and The Voice of Difference: Despondent and Repressed Archetypes in Commonwealth Literature
Aliyu Haruna Muhammad 260-272

Ecopoetic Language And Symbolism In Selected Tomas Transtromer's Poems *The Deleted World*
Felix Oluwabukola Oladeji 273-284



- Social Equality in Hausa Oral Songs: An Overview of [Anmaraya's Song 'Mai Akwai Da Mai Babu' (The Rich and The Poor)
Rabiu Bashir, Ph.D 285-295
- Reimagining Power and Technology in African Science Fiction: Techno-Hybridity and The Aesthetics of Governance in Dilman Dila's *Yat Madit*
Dr. David Mikailu 296-310
- Traumatic Embodiment and Resistance among Persons with Disabilities in Indra Sinha's *Animal's People*
Asana Kehinde Alemede, Ifeyinwa Genevieve Okolo and Oluwatoyin Barnabas 311-323
- Science, Myth, and Reality: Deconstructing Nigerian Women's Roles in Traditional and Modern Scientific Discourses through a Literary Lens
Idowu, Stephen Olufemi and Azeez, Abimbola 324-347
- Variations in the Representations of the Igbo Belief in Chi in Chigozie Obioma's *An Orchestra of Minorities*
Vivian Chukwu, Ifeyinwa Genevieve Okolo and Abba Abba 348-359
- Human Trafficking, Organ Harvesting and the Politics of the Body in Ifeanyi Ajaegbo's *Sarah House*
Okache C. Odey 360-370
- Gendered Silence in Igbo Funeral and Marriage Rites: Reclaiming Female Agency Through Cultural Reformation
Peace Chinenye Chidolue 371-386
- Changing Roles of Male And Female Characters in The Twenty First Century Women Writings: An Example of Zaynab Alkali's *The Initiates*
Suwaiba Mohammed, Ph.D 387-403
- The Language of African Literature in the Era of Globalisation
Fatima Muhammad 404-418
- Deconstructing The Narrative of Helon Habila's *The Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Niger*
YOHANNA, Gilamdo Kwem and SAMUEL, Joy 419-430
- Migration, Modern Slavery And Sexual Objectification Of Women In Nigerian Fiction: A Study Of Unigwe Chika's *On Black Sisters' Street*
Joshua, Josephine, Dathini Yinasimma Brigh, and Ali Baba Dada 431-446



Widowhood Challenges and Expectations: an Analysis of Abubakar Adam Ibrahim's *Seasons of Crimson Blossom*
Prof. Nesther Nachafia Alu and Sani, Sylvia 447-459

Otherring in The Genre of Life Writing: a Literary Critique of Awolowo's *Awo: The Autobiography of Chief Obafemi Awolowo*
Aliyu Sambo Alhassan and Professor Nesther Nachafiya Alu 460-471

SECTION C: COMMUNICATION

Influence of Instagram Celebrities' Fashion Lifestyle on Nile University Female Mass Communication Students
Ben Ita Odeba, Jummai Mbuzi Waziri and Desmond Onyemechi Okocha, Ph.D 472-487

Influence of Japanese Animation on Indigenous Nigerian Cultures Among Youths in Abuja Municipal Area Council
Akuta Michelle Idialu and Farouk Umar Mohammed 488-503

Perception of the Undergraduate Mass Communication Students of Bingham University towards Teaching as a Career
Ben Odeba, Ruth Barnabas and Bridget Azenda 504-521

Assessing Brand Awareness of ULesson among Bingham University Undergraduate Students in the Digital Era
Ben Odeba; Ruth Barnabas, Bridget Azenda, and Melchizedec James Onobe, Ph.D 522-545

Evaluating the Effectiveness of Digital Public Relations Strategies for Brand Awareness and Reputation Management by Andela in Abuja
Melchizedec James Onobe, PhD; Richard Okujeni, PhD and Ben Odeba 546-575

Between Heritage and Reform: Traditional Education and Nigeria's Quest for Transformation
Fasehun Mercy Ayò and Òjó Ìlúfóyè Fáwọ̀lé 576-592

SECTION D: REVIEW

Udenta's Revolutionary Aesthetics and The African Literary Process: A Review
Christopher Anyokwu, Ph.D 593-602

SECTION E: CREATIVE WRITING

Humanity is Dead and other Poems
Ibrahim Fatima Usman 603-605



Deconstructing The Narrative of Helon Habila's *The Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Nigeria*

YOHANNA, Gilamdo Kwem
gilamdokwemyohanna@gmail.com

and

SAMUEL, Joy
joysammy68@gmail.com

Department of English and Literary Studies, Ahmadu Bello University, Zaria.

Abstract

*This paper examines Helon Habila's *The Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Nigeria* using deconstructionist literary theory. Focusing on the instability of language and meaning, the study interrogates how the narrative subverts binary oppositions such as victim/perpetrator, speech/silence, and fact/fiction. The aim is twofold: first, to explore how the text resists closure by foregrounding undecidability and différance; second, to reveal how narrative structures, despite their journalistic tone, participate in the politics of representation and epistemic framing. Drawing on the works of Jacques Derrida, Paul de Man, and J. Hillis Miller, the paper demonstrates that the text not only deconstructs ideological binaries but also implicates its own authorial and discursive position. The findings show that the text destabilises the authority of reportage by exposing the constructedness of trauma narratives. In conclusion, the paper argues that Habila's text serves as an epistemological site where representation, knowledge, and meaning are shown to be contingent, rhetorical, and politically fraught.*

Keywords: Deconstruction, Boko Haram, Narrative Instability, Epistemic Violence, Postcolonial Trauma

Introduction

The 2014 abduction of the Chibok girls by Boko Haram constitutes one of the most traumatic events in Nigeria's recent history, sparking international condemnation and underscoring the complexities of trauma within the country's sociopolitical milieu (Opeyemi, 2018, p. 135). Helon Habila's *The Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Nigeria*

offers a poignant literary account of this national tragedy, foregrounding the human experiences frequently obscured by political discourse (Anazodo & Ego, 2023, p. 187). While existing interpretations often emphasize its journalistic dimension and its critique of state failure (Ebim et al., 2023, p. 25), this paper adopts a deconstructionist literary approach to excavate the layers of meaning

embedded within the narrative structure (Culler, 2007, p. 152).

Through deconstruction, this study interrogates the unstable relationship between language, meaning, and representation in Habila's text (Derrida, as cited in Zima, 2002, p. 144). It explores how binary oppositions—such as victim/perpetrator and speech/silence—are not only presented but also subverted, revealing the text's resistance to closure and definitive interpretation (de Man, as cited in Culler, 2007, pp. 160–161). In doing so, the paper situates the narrative within the broader socio-political discourse of the Boko Haram insurgency (Agofure et al., 2022, p. 198).

The juxtaposition of the book's journalistic tone with its literary complexity results in a hybrid narrative mode that captures both the disorder of the events and the intricacies of the cultural and political context in which they unfold (Okpiliya & Akpan, 2020, p. 50). This hybrid form challenges the conventions of journalistic objectivity by revealing the constructedness of all narratives, especially those purporting to depict trauma (Hartman, as cited in Zima, 2002, p. 144). Habila's storytelling thus emerges not merely as reportage but as a complex negotiation of knowledge and power within the postcolonial experience of violence and suffering (Miller, 1977, p. 462; Uwatt, 2024).

Consequently, this paper contends that *The Chibok Girls*

functions not simply as a factual chronicle but as an epistemic space where narrative and representation converge to expose the contingencies of meaning and the politics of visibility (Culler, 2007, p. 217). Through a deconstructive lens, the study contributes to ongoing scholarly discussions on literature's capacity to mediate and complicate understandings of trauma, violence, and historical memory in postcolonial contexts (de Man, as cited in Culler, 2007, pp. 160–161).

Literature Review

Helon Habila's *The Chibok Girls* has largely been interpreted as a journalistic response to the Boko Haram insurgency and its devastating impact on Northern Nigeria. However, this study reconceptualizes the work through a deconstructive framework, exploring how narrative structure, binary logic, and rhetorical indeterminacy undermine representational transparency and challenge dominant epistemologies in postcolonial trauma discourse.

Critics such as Anazodo and Ego (2023) acknowledge the text's dual role: documenting the insurgency while exposing governmental apathy, all within a richly contextual portrayal of Northern Nigerian life. Ebim et al. (2023, p. 25) describe the work as a "biting critique" of Nigeria's security failures. Okpiliya and Akpan (2020, p. 50) read the narrative as a reconstruction of traumatic spectacle, emphasizing the affective repercussions on ordinary citizens.

Similarly, Agofure et al. (2022, p. 198) interpret the text as a nonfictional genre that engages terrorism through betrayal, violence, and sociopolitical critique, calling for ethical accountability.

Opeyemi (2018, p. 135) focuses on the multidimensional trauma experienced by the Chibok girls and the surrounding communities, addressing its psychological, sociocultural, spiritual, and environmental layers. Uwatt (2024) highlights the text's formal innovation, noting how it blends the traditional African quest narrative with postmodern techniques—fragmentation, perspectival multiplicity, and epistemic uncertainty—to articulate both local and global concerns.

Thematically, scholars have explored various facets of the work. Ebim et al. (2023) examine its deployment of language and ideology, while Anazodo and Egole (2023) emphasize its rootedness in regional testimony. Okpiliya and Akpan (2020) explore its representation of fundamentalism and trauma, and Agofure et al. (2022) consider terrorism as a force that disintegrates civic structures. Opeyemi (2018) underscores the intersection of violence and religion, and Uwatt (2024) provides a narratological reading that addresses thematic multiplicity.

Theoretical approaches have also varied. Ebim et al. (2023) employ Critical Discourse Analysis to interrogate media portrayals of ethnic minorities. Postmodernist

readings by Okpiliya and Akpan (2020) and Uwatt (2024) foreground narrative fragmentation and epistemological dissonance. Psychoanalytic frameworks adopted by Agofure et al. (2022) unpack underlying psychological tensions, while Opeyemi (2018) applies trauma theory to map affective disruptions caused by religious extremism.

Despite these contributions, there remains a critical gap in deconstructive readings of *The Chibok Girls*. This paper seeks to fill that void by examining how the text enacts the deferral, contradiction, and instability of meaning through narrative techniques, rhetorical tensions, and epistemic fractures.

Methodology

This study employs deconstructionist literary theory to interrogate Helon Habila's *The Chibok Girls*. Drawing on the theoretical frameworks of Jacques Derrida, Paul de Man, and J. Hillis Miller, the methodology is designed to expose textual instabilities and interrogate how meaning is continually deferred and complicated within the narrative (Culler, 2007, p. 152).

Central to the methodology is the deconstruction of binary oppositions such as victim/perpetrator, knowledge/ignorance, and objectivity/subjectivity. These oppositions, while structurally embedded in the narrative, are systematically destabilized. For

instance, the binary of victim versus perpetrator, initially reinforced through dedications and testimonies (Habila, 2016), is complicated by socio-economic conditions that implicate both state actors and insurgents (Habila, 2016, pp. 26–30; Culler, 2007, p. 157).

The study also interrogates the text's narrative authority. Habila's self-reflexive characterisation as "Professor Americana" (Habila, 2016, p. 13) highlights his dual role as both insider and outsider. His limited access and academic distance underscore the narrative's mediated nature (Habila, 2016, p. 18), reinforcing Derridean critiques of authorial neutrality and the impossibility of transparent truth (Culler, 2007, p. 153; Miller, 1977, p. 462).

The analysis focuses on the inherent instability of language. While the book incorporates interviews and testimonies, it remains entangled in *différance*—the simultaneous deferral and differentiation of meaning (Culler, 2007, p. 153). The term "Chibok girls" itself becomes a floating signifier, moving beyond its referential function to embody multiple and often conflicting narratives. This rhetorical indeterminacy, according to Hartman (as cited in Zima, 2002, p. 144), reveals the futility of fixed interpretation and underscores the impossibility of a singular historical truth.

Key textual moments—such as the government's uncertainty over the number of abductees (Habila, 2016, p. 74) and the unexplained assassination of a local official (Habila, 2016, p. 35)—function as aporias that resist narrative resolution. Rather than being seen as narrative failures, these moments are examined as symptomatic of the larger undecidability that characterizes both the text and the socio-political realities it depicts (Zima, 2002, p. 144).

Moreover, the methodology explores how narrative coherence is retroactively constructed. Despite Habila's attempt to impose order through structure, his account ultimately functions as an interpretive scaffold that organizes chaos into semblance (Jelavich, 1989, p. 62). In this sense, the text aligns with deconstructive views that literature does not reflect reality but constructs it rhetorically and ideologically (Zima, 2002, p. 145).

By exposing the constructedness of representation and the epistemological fault lines embedded in language, this deconstructive methodology positions *The Chibok Girls* as a critical site where knowledge, trauma, and power converge in contestation. It resists the presumption of objective reportage and instead reveals how narratives—particularly in postcolonial and conflict-ridden contexts—are shaped by silences, exclusions, and the politics of meaning (Culler, 2007, p. 155).

Deconstruction as a Theoretical Framework

Deconstruction, introduced by Jacques Derrida, has evolved into a foundational yet frequently misapprehended theoretical orientation in the humanities (Norris, 1988). Rather than offering a fixed interpretive methodology, deconstruction presents a critical strategy that challenges the presumed coherence and stability of language and meaning (Sikirivwa, 2020). At its core, it interrogates the foundational binaries and logocentric traditions of Western thought, revealing internal contradictions and undecidabilities that destabilise established hierarchies (Culler, 2007; Sikirivwa, 2020).

Origins and Philosophical Underpinnings

Arising from post-structuralist critiques of structuralism, deconstruction contests the structuralist notion that language yields stable meaning through binary oppositions (Norris, 2003; Culler, 2007). Influenced by Saussurean linguistics and Heideggerian ontology, Derrida critiques structuralism's logocentrism—the privileging of speech over writing based on its perceived proximity to truth (Norris, 1988; Culler, 2007). In *Of Grammatology*, Derrida (1997, p. 3) challenges this assumption, positing that writing, with its capacity for deferral and difference, actually undergirds speech. The neologism *différance* encapsulates this idea,

simultaneously signifying deferral and difference in the signifying chain (Derrida, 1997; Norris, 2003).

The term “deconstruction” originates from the French *déconstruire*, itself a translation of Heidegger's *Abbau* and *Destruktion* (Culler, 2007). Yet, as Derrida (1995, p. 112) famously notes, there is no single deconstruction but rather “deconstructions in plural” (Sikirivwa, 2020, p. 45), emphasizing its contextual specificity and resistance to doctrinal fixity. Beyond philosophy and literary theory, deconstruction also bears political significance, advocating for a “deconstructive radicalisation of democracy” (Derrida, 1981, pp. 9–10, cited in Zima, 2002, p. 16).

Deconstruction proceeds by reversing binary oppositions and examining how subordinate terms—previously marginalized—both condition and subvert their dominant counterparts (Culler, 2007; Norris, 1988). Its methodological tools include concepts such as the trace, which denotes the lingering presence of other meanings in any sign, and *différance*, which underpins the endless deferral of meaning.

Core Assumptions and Philosophical Tenets

Deconstruction is undergirded by several interrelated assumptions:

Instability of Meaning: Meaning is fluid and contingent, perpetually reconstituted through interpretation

(Norris, 1988). As Ellis (1988, p. 261) notes, a deconstructive reading resists the idea of any “privileged reading.”

Critique of Binary Oppositions:

Deconstruction reveals the co-dependence and mutual subversion of binary structures such as speech/writing and nature/culture (Culler, 2007).

Archi-Writing: Derrida’s reconceptualisation of writing as a primordial system of signification—archi-écriture—challenges the traditional subordination of writing to speech (Norris, 1988; Culler, 2007).

Textuality: All phenomena, including philosophical doctrines and sociocultural institutions, are read as “texts” embedded in discursive practices (Culler, 2007; Norris, 1988).

Undecidability and Aporia:

Deconstruction identifies aporias—sites of irresolvable contradiction—where interpretive closure is impossible (Culler, 2007; Zima, 2002).

Rhetoric and Figuration: Language is inherently rhetorical and figurative, blurring the line between philosophical and literary texts (Norris, 1988; Culler, 2007).

Major Proponents and Intellectual Traditions

While Derrida remains the seminal figure in deconstruction (Norris, 1988; Atkins, 1985), its

dissemination—especially in the Anglophone world—owes much to the so-called Yale School, comprising Paul de Man, J. Hillis Miller, Geoffrey Hartman, and Harold Bloom (Zima, 2002; Norris, 2003; Felperin, 1985).

Paul de Man emphasised the rhetorical and grammatical tensions within texts, demonstrating how rhetorical structures subvert semantic stability (Zima, 2002; Norris, 2003; Felperin, 1985). J. Hillis Miller explored the ethical dimensions of language and the “uncanny” qualities of literariness (Zima, 2002; Felperin, 1985), while Geoffrey Hartman linked deconstruction with Romanticism and Nietzschean thought, highlighting textual indeterminacy (Zima, 2002; Norris, 2003). Harold Bloom, though not strictly a deconstructionist, contributed to the tradition through his concept of the “anxiety of influence,” which paralleled deconstruction’s emphasis on interpretive instability (Zima, 2002; Felperin, 1985).

However, as Felperin (1985, p. 140) observes, the Yale School’s deconstruction “refrained” from the overt political engagements of its Parisian counterpart—a view echoed by Zima (2002, p. 16), who contrasts its verbal radicalism with Marxist critique.

Application and Relevance

Deconstruction’s critical gestures—its interrogation of metaphysics, focus on aporia, critique of logocentrism, and subversion of binary hierarchies—equip scholars

with a robust toolkit for engaging texts beyond surface-level interpretations (Norris, 1988; Culler, 2007; Zima, 2002). It reorients reading as an active, subversive process and foregrounds the rhetorical nature of all language (Ellis, 1988; Felperin, 1985). By highlighting the figurality and heterogeneity of texts, deconstruction destabilises the illusion of interpretive closure and exposes the politics embedded in textual meaning (Culler, 2007).

This framework, as applied in the current study, enables a rigorous interrogation of Helon Habila's *The Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Nigeria*, revealing how its narrative logic, institutional rhetoric, and cultural assumptions produce – yet also unsettle – claims to truth and representation..

Deconstructing The Narrative of Helon Habila's *The Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Nigeria*

Helon Habila's *The Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Nigeria* positions itself as a factual account of a national tragedy. However, a deconstructive reading reveals the narrative's internal instabilities and tensions, showing how the text, despite its journalistic mode, inevitably participates in the indeterminacy of meaning and the play of *différance*.

A central site of deconstructive inquiry lies in the narrative's binary oppositions.

Habila juxtaposes victims (the Chibok girls, their families, the Nigerian populace) against perpetrators (Boko Haram). The book's dedication – “This book is dedicated to the 218 Chibok Girls still missing, and to all victims of the Boko Haram insurgency” (Habila, 2016)—sets up this binary. The graphic description of an attack where insurgents “threw explosives into the boys' dorm rooms, then shot and stabbed the boys as they tried to escape” (p. 22) reinforces the opposition between innocence and violence.

Yet, the narrative complicates these binaries. The international response, which appears to position the West as a benevolent observer, is marked by irony and scepticism. The chapter title “Professor Americana” (p. 13) satirically reflects the superficial engagement of some Western actors. Though Habila documents international efforts (2016), the narrative critiques the West's often reductive understanding of the crisis, problematizing the observer/observed binary.

Similarly, the speech/silence dichotomy is rendered unstable. Habila restores some of the girls' voices through interviews, challenging their symbolic silencing by Boko Haram. Yet, the trauma underlying their narratives reveals the limits of language. When one girl “mumbled something about not being from Chibok,” Habila replies, “But the world only knows you as the Chibok girls, the ones that escaped”

(p. 81). This exchange illustrates how global discourse can obscure individual identities, reinforcing silences even through speech.

Deconstruction reveals that such oppositions are inherently unstable; each term depends on and subverts the other. The Nigerian government, ostensibly a protector, emerges as complicit in the disorder. Soldiers at checkpoints are described as extortionists rather than guardians of safety (p. 15), and a top aide to President Jonathan allegedly kept a significant portion of ransom funds meant for negotiations (2016). As Culler (2007) notes, deconstruction interrogates philosophical oppositions and undermines their hierarchies. The Nigerian state, far from being a counterforce to terror, is implicated in its perpetuation, destabilising the protector/perpetrator binary.

The instability of language and representation also becomes apparent. Habila's narrative, relying on interviews and testimonies, strives for factual accuracy. For instance, he recounts, "What they said is the same in all cases... 'These people [Boko Haram] have come and we are here to protect you, so don't run'" (p. 26). Yet, Derrida asserts that writing never transparently conveys truth (Atkins, 1985). Habila's framing introduces interpretive filters. Even "Professor Americana" (p. 18), a nickname given to him by a soldier, signifies his dual identity – an insider-outsider trying to mediate a local tragedy through foreign lenses. Language, as Miller (1977, p.

462, cited in Culler, 2007) observes, is never fully referential; its mimetic function is constantly undermined by ambiguity and metaphor.

The narrator's positionality is equally fraught. While Habila claims journalistic neutrality, his American academic background and limited access – e.g., Reverend Philip Madu's refusal to speak due to government restrictions (2016) – indicate the mediated nature of his narrative. The title "Professor Americana" self-reflexively foregrounds Habila's outsider status. As Culler (2007) reminds us, there is no position outside the text; even the narrator's objectivity is implicated in interpretation.

Aporias and indeterminacies further permeate the text. A month after the abduction, the government remained unsure of the number of kidnapped girls: "129 girls, except eight, had been rescued, only to retract the statement a day later..." (p. 74). Similarly, the murder of a local council chairman by alleged Boko Haram members lacked a known motive (p. 35). These factual gaps resist resolution and highlight the impossibility of a unified narrative. As Hartman notes, meaning cannot replace the medium; literature reveals the limits of interpretive closure (Zima, 2002, p. 144).

Habila's structured narrative – three parts: "Chibok," "Inside Boko Haram Heartland," and "Return to Chibok" (2016) – organises the chaotic event into a coherent arc. However, this narrative scaffolding is

itself interpretive, emphasising some elements while omitting others. White critiques historical writing as narrative construction, shaped by the constraints of conventional form (Jelavich, 1989). Despite aiming to report facts, Habila's work is shaped by choices of selection and emphasis, underscoring the constructed nature of historical discourse. As Culler (2007) states, deconstruction returns us to interpretation by revealing the impossibility of scientific discourse in literature.

The text interrogates hierarchies through *différance*. The victim/perpetrator binary is further destabilised by Habila's attention to the socio-economic conditions enabling Boko Haram's rise (2016). Assigning blame becomes complex when perpetrators are themselves products of systemic neglect. The known/unknown binary is similarly challenged: while the book seeks to inform, it acknowledges gaps in understanding. Reliance on fragmented journalistic sources (2016) underscores that a complete account is unattainable. As Derrida (1981) asserts, "things don't let themselves be reconstituted so simply."

The Nigeria/West binary is also deconstructed. Western intervention, while well-meaning, is often depicted as ineffective or misinformed. Habila privileges local voices and experiences over external narratives, problematizing Western epistemological dominance. Likewise, the speech/silence opposition is nuanced by the fact that traumatic

experiences may defy articulation. The need for translation into Kibaku reflects cultural-linguistic gaps and potential meaning loss (2016).

Différance is evident in the shifting meaning of "Chibok girls." While it initially denotes students from Chibok, the narrative later reveals some were from surrounding villages (2016). The term becomes a floating signifier, bearing both the weight of global representation and the variability of personal histories.

Ambivalence and undecidability further underscore the text's resistance to fixed interpretation. Boko Haram's motivations remain opaque, with Habila presenting varied, inconclusive explanations (2016). Government and international responses are documented but shown to be flawed, leaving the reader in a state of interpretive suspension. As Derrida observes, no semantic or dialectical system can fully resolve textual undecidability (Zima, 2002). The open-endedness of the girls' futures and the trauma's enduring effects reflect this lack of closure. Literature, Hartman notes, "disseminates rather than establishes truth" (Zima, 2002).

Finally, *The Chibok Girls* underscores the textuality of reality. Habila's narrative is not a transparent window onto the event but a mediated construction. The voices selected, the events highlighted, and the context



provided all shape a particular perspective. While striving for accuracy, the reliance on interviews and reports introduces biases. The act of writing imposes order on chaos, yet the instability of language means coherence is always provisional. As deconstruction teaches, all representations are constructions, entangled in *différance* and the interplay of oppositions.

Conclusion

A deconstructive reading of Helon Habila's *The Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Nigeria* reveals the profound instability of narrative, language, and meaning within a text, often taken at face value as a factual journalistic report. By interrogating the binary oppositions – victim/perpetrator, speech/silence, Nigeria/The West, known/unknown – that structure the narrative, the analysis unveils the fragility and interdependence of these conceptual categories. The text resists closure, displaces authorial authority, and exposes the inherent undecidability and *différance* embedded in representations of trauma, violence, and historical memory. Habila's attempt to convey a coherent account of the Chibok kidnappings ultimately reveals the inescapable limitations of language and the epistemic impossibility of totalizing knowledge. The epistemic implication of this deconstructive analysis is the disruption of the presumed transparency of journalistic and historiographic

discourses. It challenges the authority of reportage and calls attention to the constructedness of all narratives, especially those claiming objectivity. Habila's text, while grounded in real-life tragedy, exemplifies how even the most earnest attempts at representation are mediated by language, cultural context, ideological framing, and subjective positioning. This reading affirms that knowledge, particularly in postcolonial contexts marked by violence and contestation, is not a neutral accumulation of facts but a discursive construct always shaped by power relations, silences, and the politics of visibility. As such, *The Chibok Girls: The Boko Haram Kidnappings and Islamist Militancy in Nigeria* becomes not merely a chronicle of a national trauma but a site for epistemological reflection on how we come to know, narrate, and interpret the world.

References

- Agofure, J. O., Waziri, Z. Y., & Kuranga, F. G. (2022). Perspective of terrorism in contemporary Northern Nigeria: The works of Ahmed Yerima and Helon Habila. *ANSU Journal of Language and Literary Studies (AJLLS)*, 2(2), 198–208.
- Anazodo, S. N., & Egole, J. A. (2023). Regionalism and local colour in Helon Habila's *The Chibok Girls*. *Awka Journal of English Language and Literary*



- Studies (AJELLS)*, 10(1), 187–208.
- Atkins, G. D. (1985). *Reading deconstruction, deconstructive reading*. University Press of Kentucky.
- Culler, J. D. (2007). *On deconstruction: Theory and criticism after structuralism* (25th anniversary ed.). Cornell University Press.
- Derrida, J. (1981). *Positions* (A. Bass, Trans.). University of Chicago Press.
- Derrida, J. (1997). *Of Grammatology* (G. C. Spivak, Trans.). Johns Hopkins University Press.
- Ebim, M. A., Okune, S. T., Ene, O. A., Otor, O. A., & Ekpang, J. N. (2023). Boko Haram Insurgency and the Kidnap of Chibok Girls: Through the Literary Lenses of Helon Habila. *Advances in Literary Study*, 11(1), 25–34.
- Ellis, J. M. (1988). What Does Deconstruction Contribute to Theory of Criticism? *The Journal of Aesthetics and Art Criticism*, 46(Winter, 1987–1988), 259–279.
- Felperin, H. (1985). *Beyond deconstruction: The uses and abuses of literary theory*. Oxford University Press.
- Habila, H. (2016). *The Chibok girls: The Boko Haram kidnappings and Islamist militancy in Nigeria*. Columbia Global Reports.
- Jelavich, P. (1989). Contemporary Literary Theory: From Deconstruction Back to History. *Central European History*, 22(3–4), 360–380. <https://doi.org/10.1017/S0008938900020537>
- Johnson, B. (1980). *The critical difference: Essays in the contemporary rhetoric of reading*. Johns Hopkins University Press.
- Norris, C. (1988). Deconstruction, post-modernism and the visual arts. In *What is deconstruction* (pp. 7–31).
- Norris, C. (2003). *Deconstruction: Theory and practice* (3rd ed.). Routledge.
- Okpiliya, J., & Akpan, K. (2020). Fundamentalism, terror and discourse of wantonness in Obinna Udenwe's Satans & Shaitans and Helon Habila's The Chibok Girls. *International Journal of Language and Literature*, 8(1), 50–57.
- Opeyemi, A. (2018). And Trauma Became Flesh: Terrorism, Violence and Trauma in Elnathan John's Born on a Tuesday and Helon Habila's The Chibok Girls. *IBADAN*



- Journal of English Studies*, 14, 135–167.
- Shusterman, R. (1986). *Analytic Aesthetics, Literary Theory, and Deconstruction*. *The Monist*, 69(1), 22–38.
- Sikirivwa, M. K. (2020). Deconstruction Theory and Its Background. *American Journal of Humanities and Social Sciences Research (AJHSSR)*, 4(4), 44–72.
- Uwatt, E. B. (2024). Helon Habila's Narratives: Thematic Visions and Narratology in *Oil on Water*, *The Chibok Girls* and *Travellers*. In *The Routledge Handbook of the New African Diasporic Literature* (pp. 304–317). Routledge.
- Zima, V. P. (2002). *Deconstruction and critical theory* (R. Emig, Trans.). Continuum.

Authors' Bio-data

Gilamdo Kwem Yohanna hails from the Department of English and Literary Studies at Ahmadu Bello University, Zaria. His research interests encompass African literature, postcolonial studies, representations in contemporary Nigerian novels, narrative theory (narratology), and digital humanities. Yohanna has published in peer-reviewed journals and delivered papers at national academic conferences. [07066761813]

2. Joy Samuel, a seasoned Educationist, is also from the Department of English and Literary Studies, Ahmadu Bello University, Zaria. Her areas of research interest include African American literature, Postcolonial Discourse, Gender Representations in Fiction and Grief Literature.