

Journal International des Sachants

REVUE SCIENTIFIQUE
PLURIDISCIPLINAIRE



Journal International
des Sachants



Fréquence
TRIMESTRIELLE

ISSN-P : 3079-3009

ISSN-L : 3079-3017

www.revuejds.net

info@revuejds.net

**Volume 2,
Numéro 2,
Mai 2026**



**LES ÉDITIONS
CROCO**



**Journal International
des Sachants**



Revue scientifique pluridisciplinaire

ISSN-P: 3079-3009

ISSN-L: 3079-3017

Site web: <https://revuejds.net/>

Email : revuejds@gmail.com

Publié en Open Access



**LES ÉDITIONS
CROCO**

Abidjan, République de Côte d'Ivoire

ISSN-P: 3079-3009

ISSN-L: 3079-3017

INDEXATIONS ET REFERENCEMENTS INTERNATIONAUX

Pour toutes informations sur les indexations et référencements internationaux du **Journal International des Sachants (JDS)**, consultez les bases de données ci-dessous :



<https://sjifactor.com/passport.php?id=24370>



<https://journalseeker.researchbib.com/view/issn/3079-3009>



<https://ascidatabase.com/masterjournalist.php?v=3079-3009>



<https://ipindexing.com/journal-details/Journal-International-des-Sachants-/2526>



<https://www.entrevues.org/revues/journal-international-des-sachants/>

Impact factor : SJIF 2026 : 5.329

ISSN-P: 3079-3009

ISSN-L: 3079-3017

REVUE ELECTRONIQUE

Journal International des Sachants (JDS)

Revue Scientifique pluridisciplinaire

ISSN-P: 3079-3009 (Print ou imprimé)

ISSN-L: 3079-3017 (Online ou en Ligne)

Equipe Editoriale

Directeur de publication : Les Éditions Croco

Rédacteur en chef : SANOGO Tiantio Epouse BAMBA, INSAAC, Côte d'Ivoire

Chargé de diffusion et de marketing : ETTIEN N'Doua Etienne, UFHB, Côte d'Ivoire

Webmaster : KOUAKOU Kouadio Sanguen, UAO, Côte d'Ivoire

Comité Scientifique

ADOUBI Thierry Hugues, Maître conférences, Université Alassane Ouattara ;

ALLABA Djama Ignace, Maître de Conférences, Université Félix Houphouët-Boigny ;

ASSEKA Tchoman François, Maître de conférences, Institut National Supérieur des Arts et de l'Action Culturelle (INSAAC) ;

ASSUÉ Yao Jean-Aimé, Maître de Conférences, Géographie, Université Alassane Ouattara ;

BA Idrissa, Professeur Titulaire, Université Cheikh Anta Diop ;

BAKAYOKO Mamadou, Maître de Conférence, Université Alassane Ouattara ;

BAMBA Mamadou, Professeur titulaire, Université Alassane Ouattara ;

DIARRASSOUBA Bazoumana, Maître de conférences, Université Alassane Ouattara ;

FAYE Valy, Maître de Conférences, Université Cheikh Anta Diop de Dakar ;

KAMARA Adama, Maître de Conférences, Université Alassane Ouattara ;

KAZON Diescieu Aubin Sylvère, Maître de Conférence, Université Félix Houphouët-Boigny ;

KOUASSI Kouakou Siméon, Professeur titulaire, Université de San-Pedro ;

N'DAH Didier, professeur titulaire, Université d'Abomey-Calavi ;

OULAI Jean-Claude, Professeur titulaire, Communication, Université Alassane Ouattara ;

SARR Nissire Mouhamadou, Maître de Conférences, Université Cheikh Anta Diop ;

SILUE Oumar, Maître conférences, Université Alassane Ouattara ;

TOPPE Eckra Lath, Maître de conférences, Université Alassane Ouattara ;

ISSN-P: 3079-3009

ISSN-L: 3079-3017

Comité de lecture

AYENON Séka Fernand, Maître de Conférences, Université Félix Houphouët-Boigny ;
 KANGA Kouakou Hermann Michel, Maître de Conférences, Université Alassane Ouattara ;
 KAZON Diescieu Aubin Sylvère, Maître de Conférences, Université Félix Houphouët-Boigny ;
 KONAN Koffi Syntor, Maître de Conférences, Université Alassane Ouattara ;
 MAMADOU Bamba, Maître de Conférences, Université Alassane Ouattara ;
 MEITÉ Ben Soualiou, Maître de Conférences, Université Félix Houphouët-Boigny ;
 OZOUKOU Koudou François, Maître-Assistant, Université Alassane Ouattara ;
 SIDIBÉ Moussa, Maître de conférences, Université Alassane Ouattara ;
 SILUE N'tchabétien Oumar, Maître de Conférences, Université Alassane Ouattara ;
 TRAORE Amadou, Maître de Conférences, Université de Ségou

Comité de rédaction

AHOUE Jean-Jacques, Assistant, Université de San-Pedro ;
 ASSEKA Tchoman François Maître de conférences, Institut National Supérieur des Arts et de
 l'Action Culturelle (INSAAC) ;
 BALDÉ Yoro Mamadou, Maître-Assistant, FASTEF, Université Cheikh Anta Diop de Dakar ;
 BAMBA Fatoumata, Maître Assistant, Université Péléforo Gon Coulibaly ;
 BROU N'Goran Alphonse, Maître-Assistant, Université Alassane Ouattara ;
 COULIBALY Wayarga, Assistant, Université Félix Houphouët-Boigny ;
 COULIBALY Yallamoussa, Assistant, Université Alassane Ouattara ;
 DAO Salifou, Assistant, Institut National Supérieur des Arts et de l'Action Culturelle
 (INSAAC) ;
 DJE Yao Lopez, Assistant, Université Alassane Ouattara ;
 DJIGUE Sidjé Edwige Françoise, Maître-Assistante, Université Alassane Ouattara ;
 DJOKOURI Innocent, Maître-Assistante, Université Péléforo Gon Coulibaly ;
 GBOLA serge Arnaud, Maître Assistant, Institut National Supérieur des Arts et de l'Action
 Culturelle (INSAAC) ;
 EHILE Kadja Olivier Maître-Assistant, Institut National Supérieur des Arts et de l'Action
 Culturelle (INSAAC) ;
 GUEYE Yoro Emmanuel, Maître-Assistant, Institut National Supérieur des Arts et de l'Action
 Culturelle (INSAAC) ;

ISSN-P: 3079-3009

ISSN-L: 3079-3017

KAZIO Djidjé Jean-Jacques, Assistant, Université de Bondoukou ;
KONE Kiyali, Maître Assistant, Université Péléforo Gon Coulibaly ;
KONE Kpassigué Gilbert, Maître-Assistant, Université Alassane Ouattara ;
KONE Tchima Rolland, Maître-Assistant, Université Alassane Ouattara ;
KONE Tiégbè Gaston, Maître-Assistant, Institut National Supérieur des Arts et de l'Action Culturelle (INSAAC) ;
KOUAME Affoua Eugénie, Assistante, IHAAA, Université Félix Houphouët-Boigny ;
LOBA Léon Fabrice, Attaché de Recherche, Institut d'Histoire d'Art et d'Archéologie Africain (IHAAA) ;
MOULARET Renaud-Guy Ahioua, Maître-Assistant, Institut National Supérieur des Arts et de l'Action Culturelle (INSAAC) ;
N'DAYE El Hadj Amadou Ba, Maître-Assistant, FASTEF, Université Cheikh Anta Diop de Dakar ;
SANOGO Tiantio épouse BAMBBA, Maitre-Assistante, Institut National Supérieur des Arts et de l'Action Culturelle (INSAAC) ;
SYLLA Makémissa, Assistante, Université Alassane Ouattara ;
TIE BI Galla Guy Rolland Maître-Assistant, Université Félix Houphouët-Boigny ;
TOURE Gninin Aicha, Maître-Assistante, Université Félix Houphouët-Boigny ;
TOURE Kignigouoni Dieudonné Espérance, Maitre-Assistant, Institut National Supérieur des Arts et de l'Action Culturelle (INSAAC) ;
TRAORE Fanta, Assistante, Université Alassane Ouattara ;
TRAORE Sogotiènin Ramata, Maître-Assistant, Université Péléforo Gon Coulibaly ;
YAO Elisabeth, Maître-Assistante, Université Alassane Ouattara ;
YOKORE Zibé Nestor, Maître-Assistant, Institut National Supérieur des Arts et de l'Action Culturelle (INSAAC) ;
ZABSONRE Moussa, Maître-Assistant, Université Yembila Abdoulaye Toguyeni.

COORDINATEUR GENERAL DU NUMERO :

AYENON Séka Fernand
Maître de conférences CAMES,
Université Félix Houphouët-Boigny

.....

Contacts JDS

Site web: <https://revuejds.net/>
Email : revuejds@gmail.com
Tél. : + 225 0779360611 / 07480453267

.....

Indexations et référencements internationaux :

Sjifactor: <https://sjifactor.com/passport.php?id=24370>

ARI : <https://journalseeker.researchbib.com/view/issn/3079-3009>

ASCI: <https://ascidatabase.com/master/journallist.php?v=3079-3009>

IPIndexing: <https://ipindexing.com/journal-details/Journal-International-des-Sachants-2526>

Ent'revues: <https://www.entrevues.org/revues/journal-international-des-sachants>

Impact factor : SJIF 2026 : 5.329

ISSN-P: 3079-3009
ISSN-L: 3079-3017

PRESENTATION DE JDS

Le Journal International des Sachants (JDS) est une revue scientifique pluridisciplinaire dédiée à la valorisation et à la vulgarisation des résultats de recherches innovantes, de découvertes de pointe et de productions scientifiques originales et pertinentes dans divers domaines scientifiques. Disposant de comité scientifique et de lecture, la revue **JDS** offre ainsi aux chercheurs du monde entier, une plateforme de publication de haute qualité en favorisant le partage des connaissances et de la collaboration au sein de la communauté scientifique.

JDS est une revue évaluée par des pairs (*blind peer review*) et en libre accès "*Open access*" relevant des Editions Croco. Il publie les articles dans le domaine des Sciences Humaines et Sociales ; Langues et littérature ; Art, patrimoine et culture ; Sciences du Langage et de la Communication ; Sciences Economiques et de Gestion ; Sciences politiques et Juridiques. Dans sa vision d'ouverture, **JDS** encourage la collaboration interdisciplinaire entre les chercheurs de tous les pays africains et du monde.

Les articles proposés doivent respecter la ligne éditoriale de la revue. Ils doivent être originaux et n'avoir jamais fait l'objet d'une acceptation pour publication dans une autre revue à comité de lecture. Ils sont soumis à une sélection initiale par l'éditeur, puis à un processus rigoureux d'évaluation par les pairs en double aveugle avant publication.

PROTOCOLE DE REDACTION DE JDS

Le Journal International des Sachants (JDS) n'accepte que des articles inédits et originaux dans diverses langues notamment en allemand, en anglais, en espagnol et en Français. Le manuscrit est remis à deux instructeurs, choisis en fonction de leurs compétences dans la discipline. Le secrétariat de la rédaction communique aux auteurs les observations formulées par le comité de lecture ainsi qu'une copie du rapport, si cela est nécessaire. Dans le cas où la publication de l'article est acceptée avec révisions, l'auteur dispose alors d'un délai raisonnable pour remettre la version définitive de son texte au secrétariat de la revue

Structure générale de l'article :

Le projet d'article doit être envoyé sous la forme d'un document Word, police Times New Roman, taille 12 et interligne 1,5 pour le corps de texte (sauf les notes de bas de page qui ont la taille 10 et les citations en retrait de 2 cm à gauche et à droite qui sont présentées en taille 11 avec interligne 1 ou simple). Le texte doit être justifié et ne doit pas excéder 18 pages. Le manuscrit doit comporter une introduction, un développement articulé, une conclusion et une bibliographie.

Présentation de l'article :

- Le titre de l'article (15 mots maximum) doit être clair et concis. De taille 14 pts gras, il doit être centré.
- Juste après le titre, l'auteur doit mentionner son identité (Prénom et NOM en gras et en taille 12), ses adresses (institution, e-mail, pays et téléphones en italique et en taille 11)
- Le résumé (200 mots au maximum) présenté en taille 10 pts ne doit pas être une reproduction de la conclusion du manuscrit. Il est donné à la fois en français et en anglais (abstract). Les mots-clés (05 au maximum, taille 10pts) sont donnés en français et en anglais (key words)
- Le texte doit être subdivisé selon le système décimal et ne doit pas dépasser 3 niveaux exemples : (1. - 1.1. - 1.2. ; 2. - 2.1. - 2.2. - 2.3. - 3. - 3.1. - 3.2. etc.)
- Les références des citations sont intégrées au texte comme suit : (L'initial du prénom suivi d'un point, nom de l'auteur avec l'initiale en majuscule, année de publication suivie de deux points, page à laquelle l'information a été prise). Ex : (A. Kouadio, 2000 : 15).
- La pagination en chiffre arabe apparait en haut de page et centrée.
- Les citations courtes de 3 lignes au plus sont mises en guillemet français («...»), mais sans italique.

N.B. : Les caractères majuscules doivent être accentués. Exemple : État, À partir de ...

ISSN-P: 3079-3009

ISSN-L: 3079-3017

Références bibliographiques

Ne sont utilisées dans la bibliographie que les références des documents cités. Les références bibliographiques sont présentées par ordre alphabétique des noms d'auteur. Les divers éléments d'une référence bibliographique sont présentés comme suit : NOM et Prénom (s) de l'auteur, Année de publication, zone titre, lieu de publication, zone éditeur, pages (p.) occupées par l'article dans la revue ou l'ouvrage collectif.

Dans la zone titre, le titre d'un article est présenté entre guillemets et celui d'un ouvrage, d'un mémoire ou d'une thèse, d'un rapport, d'une presse écrite est présenté en italique. Dans la zone éditeur, on indique la maison d'édition (pour un ouvrage), le Nom et le numéro/volume de la revue (pour un article). Au cas où un ouvrage est une traduction et/ou une réédition, il faut préciser après le titre le nom du traducteur et/ou l'édition (ex : 2^{nde} éd.).

Les références des sources d'archives, des sources orales et les notes explicatives sont numérotées en série continue et présentées en bas de page.

- Pour les sources orales, réaliser un tableau dont les colonnes comportent un numéro d'ordre, nom et prénoms des informateurs, la date et le lieu de l'entretien, la qualité et la profession des informateurs, son âge ou sa date de naissance et les principaux thèmes abordés au cours des entretiens. Dans ce tableau, les noms des informateurs sont présentés en ordre alphabétique
- Pour les sources d'archives, il faut mentionner en toutes lettres, à la première occurrence, le lieu de conservation des documents suivi de l'abréviation entre parenthèses, la série et l'année. C'est l'abréviation qui est utilisée dans les occurrences suivantes :

Ex. : Abidjan, Archives nationales de Côte d'Ivoire (A.N.C.I), 1EE28, 1899.

- Pour les ouvrages, on note le NOM et le prénom de l'auteur suivis de l'année de publication, du titre de l'ouvrage en italique, du lieu de publication, du nom de la société d'édition et du nombre de page.
Ex : LATTE Egue Jean-Michel, 2018, *L'histoire des Odzukru, peuple du sud de la Côte d'Ivoire, des origines au XIX^e siècle*, Paris, L'Harmattan, 252 p.
- Pour les périodiques, le NOM et le(s) prénom(s) de l'auteur sont suivis de l'année de la publication, du titre de l'article entre guillemets, du nom du périodique en italique, du numéro du volume, du numéro du périodique dans le volume et des pages.
Ex : BAMBA Mamadou, 2022, « Les Dafing dans l'évolution économique et socio-culturelle de Bouaké, 1878-1939 », *NZASSA*, N°8, p.361-372.

NB : Le non-respect de ces recommandations ci-dessus conduit au rejet systématique du manuscrit.

SOMMAIRE

SECTION 1 : LANGUES & LITTERATURE

Anglais

1. **Urban transformation and gentrification in America in Upton Sinclair's the jungle and Zadie Smith's White Teeth**
Didier KOMBIENI..... 1-17
2. **Power and Authority in Discourse: An analysis of pragmatic strategies in Dan Fullani's One Man, Two Votes**
Marius Eder BROU..... 18-33
3. **Investigating Contemporary History of US Interventions in Venezuela and Current Developments**
SY Mamadou Malal..... 33-53
4. **In-between two worlds: struggling for a new cultural identity in Buchi Emecheta's The New Tribe**
Koffi Gérard KOUADIO..... 54-67
5. **Resilience and Survival in Ernest J. Gaines' The Autobiography of Miss Jane Pittman (1971)**
Mariame WANE LY & Abdoulaye NDIAYE..... 68-79

Etudes hispaniques

6. **Poética de la metamorfosis: el neobarroco como nuevo realismo en esa puta tan distinguida de Juan Marsé**
Oumar MANGANE..... 80-94
7. **La Iglesia y la emancipación ilustrada: una lectura crítica del proyecto colonial latinoamericano desde El papel quemado de Jaime Díaz Rozzotto**
Bonzallé Hervé SAKOUM..... 95-108

Lettres Modernes

8. **Émile Zola et Calixthe Beyala, une écriture inclusive : vers l'émergence féminine**
Elise ABENG ZE..... 109-128
9. **Didactique du français langue seconde : quel encadrement pédagogique pour un développement professionnel efficient des enseignants ?**
Arnaud OUÉDRAOGO..... 129-145
10. **L'occupation abusive des terres dans Raga et le rêve mexicain de Jean-Marie Gustave Le Clézio, une violation du droit à la propriété**
Yaya KONÉ..... 146-159
11. **Travailler le sacré. Polar africain et capitalisme de l'occulte chez Konaté et Ndione**
Taoussi Taoukamla BICHARA..... 160-175

ISSN-P: 3079-3009

ISSN-L: 3079-3017

- 12. Imaginaire littéraire et développement durable : une analyse de
La danse du vilain de Fiston Mwanza Mujila**
Eulalie Patricia ESSOMBA..... 176-189
- 13. La transparence esthétique dans les romans d'Octave Mirbeau :
entre expressionnisme et subversion romanesque**
DZENE EDZEGUE Joseph Bénard..... 190-201
- 14. Culture matérielle et culture immatérielle dans l'organisation
des funérailles moose du village de Yaké**
SARE Honorine & SAOUADOGO Sidibéouéndin..... 202-214

SECTION 2 : COMMUNICATION, ARTS, CULTURE ET PATRIMOINE

Sciences du langage et de la communication

- 15. Communication des organisations féministes sénégalaises et
industries culturelles : la provocation comme stratégie de visibilité**
Alioune Badara GUEYE & Ngagne FALL..... 215-227
- 16. Supports de sensibilisation des maladies cardiovasculaires
en Côte d'Ivoire : un regard sociolinguistique**
Ahi Yao Guillaume, Kouadio Amah Victoire & Konan Kouacou Fabrice..... 228-242
- 17. Médias numériques et propagande contre le 4ème mandat
lors de l'élection présidentielle ivoirienne de 2025**
Koffi Nestor N'DRI..... 243-259
- 18. Communication et musique urbaine ivoirienne : influence,
recomposition des valeurs et dynamiques d'appropriation des jeunes**
Boni Hyacinthe KPANGBA..... 260-276

Patrimoine, art, culture et cinéma

- 19. La "Maison des artistes" de Grand-Bassam : sociographie d'un lieu de
création et de diffusion de la peinture contemporaine en Côte d'Ivoire**
Krou Eugène ASSOUMOU..... 277-291
- 20. Le langage indicible dans l'art des cordes tissées de Christian Lattier**
Yoro Emmanuel GUEYE..... 292-307
- 21. Modélisation du féminisme dans le cinéma documentaire :
la femme porte l'Afrique d'Idriss Diabaté**
Nangnintaha Estelle KONÉ & André Banhouman KAMATE..... 308-321

Informatique

- 22. Transition numérique et gestion des productions scientifiques :
état des lieux, contraintes et recommandations**
Aminata Nadège SAKO Epse BAYOKO & Abou Bakary BAYOKO..... 322-333

SECTION 3 : SCIENCES HUMAINES ET SOCIALES**Civilisations**

- 23. La piraterie dans les provinces anatoliennes à l'époque hellénistique**
Ibrahima DIAMANKA..... 334-347

Archéologie

- 24. Savoir-faire ceramique du nord et du sud de la Côte d'Ivoire :
cas des zones de Tengrela et d'Anyama**
Tiantio SANOGO épse BAMBAMBA & Affoua Eugénie KOUAME..... 348-360

Histoire

- 25. Le Zhégié de Dassa : fonctionnement d'une juridiction traditionnelle
et enjeux de sa valorisation patrimoniale (Burkina Faso, Nando)**
Boukary DABAL & Désiré BATIENO..... 361-372
- 26. La politique étatique de la protection de l'environnement minier
en Côte d'Ivoire (2000-2024)**
SIDIBE Nohan & NDIA YE El Hadji Amadou Ba..... 373-389
- 27. Gouvernance coloniale et marginalisation socio-spatiale
dans la ville de Daloa : 1920 -1956**
Blé Angélin LAGO 390-401
- 28. La diplomatie publique sud-coréenne en Côte d'Ivoire (2011-2021)**
Yao Serge-Rodrigue AHI..... 402-418
- 29. Administration coloniale et transformations économiques
en Côte d'Ivoire de 1908 à 1960**
N'Goran Alphonse BROU..... 419-433
- 30. L'identité natchaba du XVI^e au début XX^e siècle**
Sougla YATOUTI & Ilaboti DIPO 434-450
- 31. Migration et installation des Noumou (Danlèssôgô)
chez les Koulango de Nassian (XVIII^e - XX^e siècle)**
Koffi Alain KOUASSI..... 451-463
- 32. Acteurs et organisation de la commercialisation du cacao
dans la région de l'Indénié (1920-1970)**
Alfred Brondon Esso AKESSÉ & Antoine Koffi GOLÉ 464-485
- 33. Les mutuelles dans le développement local : l'exemple de la mutuelle
de développement de la sous-préfecture de Napié (nord Côte-d'Ivoire)
de 1965 à 2014**
Valy YEO..... 486-503
- 34. Système de santé colonial et construction du chemin de fer
en Côte d'Ivoire (1904-1931)**
Chidjé Mireille Léontine AKRE, Blé Angélin LAGO &
Ange Barnabé ADOFFI..... 504-518

- 35. La commémoration tournante du 11 décembre au Burkina Faso 2008 -2020 : dynamique d'urbanisation et enjeux sanitaires dans les villes de Manga et de Tenkodogo**
Moussa ZABSONRE & Inoussa YELBI..... 419-534
- 36. La pénétration coloniale française dans le pays bhété de Soubré, 1897-1910**
Huberson Bahi POAMÉ & Mamadou BAMBBA..... 435-546

Géographie

- 37. Infrastructure hydraulique, fragmentation des parcours pastoraux et vulnérabilités du pastoralisme à Diama dans le Delta du fleuve Sénégal**
Ramata Ndianor, Aliou Ndao, Tamsir Mbaye & Cheikh Samba Wade 547-564
- 38. Electrification et développement socio-économique dans le village de Dialakorobougou, commune de Mountougoula au Mali**
Idrissa Amadou TRAORE & Idrissa Issa CISSE..... 565-578
- 39. Perception des populations sur les impacts socio-économiques et écologiques des ouvrages antiérosifs dans la zone girafe de Kouré au Niger**
ISSAKA ATTININE Abdoul Nasser & ILBOUDO Dieudonné..... 579-595
- 40. Les intermédiaires fonciers dans la ville de Kolda (Sénégal) : entre opportunités et contraintes**
Yaya DIALLO & Oumar SY..... 596-609
- 41. De l'agrovillage à la ville secondaire en recomposition : dynamiques économiques, pressions foncières et transition urbaine à Bonoua (Sud-Est de la Côte d'Ivoire)**
Jean Baptiste ESSAN & ALOKO N'Guessan Jérôme..... 610-629
- 42. Santé reproductive en milieu rural et dispositifs du SWEDD : lecture territoriale à San-Pedro**
Oulai Munné-Prisca YOH Épouse TIA & Koua Ange Donatien BROU..... 630-645
- 43. Les territorialités dans l'espace périurbain dakarois : cas de Diass et Sindia**
Seybatou THIOM..... 646-662
- 44. Facteurs associés à l'augmentation du recours aux consultations prénatales au Burkina Faso**
Fahimatou Rayagne-Wendé OUEDRAOGO & Moussa BOUGMA 663-677
- 45. Valorisation des résidus de cacao et empowerment des femmes rurales : enseignements de la sous-préfecture de Soubré (Sud-ouest de la Côte d'Ivoire)**
Kopeh Jean-Louis ASSI..... 678-694
- 46. Influence socio-environnementale et sanitaire du niveau de dégradation des entre deux maisons dans la ville de Gagnoa : cas d'Afridougou, Dar-es-Salam et Odiennékourani**
Abdoul Karim TOURÉ..... 695-710

- 47. Échec scolaire des élèves en classe d'examen dans les établissements d'enseignement secondaire public de la ville de Bouaké : Évolution, facteurs explicatifs et stratégies de réduction**
Faustin GUEI, SEKA Ayenon Ferdinand,
Yah Edwige Bénédicte N'GUETTA épouse GBOKO & Émile Brou KOFFI..... 711-727

Philosophie

- 48. Théorie critique et progrès : Max Horkheimer et la signification de l'individu**
Bi Drigoné Gilles Martial TOUBOUI..... 728-739
- 49. Le Wittgenstein de Hintikka : une réinvention formelle ou une incompréhension des jeux de langage de Ludwig Wittgenstein ?**
Yao Jacques KOUAMÉ..... 740-762
- 50. La vérité chez Claude Bernard : du dualisme qualitatif à l'unité quantitative**
Kouacou Firmin Luc KOFFI..... 763-774
- 51. Meilleur des mondes possibles leibnizien et fléaux d'un monde émergent : cas de l'homosexualité**
Konan Adolphe Dumas N'GATTA..... 775-795
- 52. De l'extrémisme violent aux insécurités en Afrique : une réflexion à partir de Kant**
AVOCES David Pierre..... 796-812
- 53. La pensée face au déterminisme algorithmique : les fondements bernardiens d'une complémentarité par-delà les antagonismes**
Tiasvi Yao Raoul AGBAVON..... 813-825
- 54. Intelligence Artificielle (IA) et crise ontologique de l'humanité : objectivation de la pensée comme oubli de l'Être**
Yao Wilfried N'GUESSAN..... 826-844
- 55. Neurosciences et environnement : comment vaincre l'éco-anxiété ?**
COULIBALY Sionfongon Kassoum & GONDO Golou Roseline..... 845-857
- 56. Éthique transcendantale et création technique : l'impératif catégorique comme horizon**
Akpolé Koffi Daniel YAO..... 858-870
- 57. La morale sartrienne, un gage des droits des immigrants**
Kouassi Jean-Jacob KOFFI 871-884
- 58. Mariage pour tous : Entre dynamisme mondial et justice sociale**
Abraham Saint-Omer Koffi KOUAKOU..... 885-896

Anthropologie et sociologie

- 59. Contribution de la MUCREFCI Daloa dans la reconstruction socio-économique des fonctionnaires et agents de l'État de la région du Haut-Sassandra (Côte d'Ivoire)**
DJETTE Grah Cyrille, KONAN Koffi,
KOFFI Alexis & SANOGO Mamadou..... 897-915
- 60. Genre et développement par l'agriculture en Côte d'Ivoire : cas des femmes du village de Dihi dans le Département de Korhogo**
Navouon FANNY, Olivier GNAN & Nambalassigué Kolo KONE..... 916-932
- 61. Itinéraires thérapeutiques des usagers de drogues dans le contexte urbain abidjanais**
Félicien Yomi TIA 933-951
- 62. Grossesses non désirées et recours à l'avortement clandestin chez les jeunes femmes au Gabon**
Steeve-Thierry BALONDJI & Aimée Patricia NDEMBI NDEMBI..... 952-974
- 63. Foncier et gouvernance migratoire en milieu rural. Les relations intercommunautaires à l'épreuve de la marchandisation de la terre**
Mahamadou ZONGO..... 975-992
- 64. Confrérie des chasseurs en Haute Guinée : mutation entre chasse, environnement et politique**
Sidiki KOUROUMA, Lamine MANSARE & Soumahila BAYO 993-1011
- 65. Féminisation du maraîchage et vulnérabilités socio-institutionnelles dans la gestion de l'eau à Solomougou**
Namè Hassan YÉO & Guy Éric Anicet Quassy KOUAKOU..... 1012-1026
- 66. Le choléra dans le discours de Guy de Maupassant : entre imaginaire populaire et rationalité scientifique**
Martial BAMA..... 1027-1034
- 67. L'extorsion du surtravail de la femme en milieu rural de la Haute Guinée : la mobilité comme mode de recherche d'autonomie ?**
Mamoudou CONDE..... 1035-1058
- 68. Conflits autour de la culture attelée à Atchangbadè au Togo : enjeux, acteurs et mécanismes de résolution**
Konga PALASSI..... 1059-1076

Criminologie

- 69. L'abandon familial et pratiques sexuelles chez des detenu/e(s) au pôle pénitentiaire d'Abidjan**
Rebecca Paule Jacqueline DO & Diescieu Aubin Sylvère KAZON..... 1077-1090
- 70. Enjeu de pouvoir et gestion de risques miniers dans le Haut Katanga : cas du site de Ruashi-mining à Lubumbashi**
MULUNDA TSHIEYA Lucien..... 1091-1108

ISSN-P: 3079-3009

ISSN-L: 3079-3017

Psychologie

**71. Comportements à risques d'accidents de la circulation
des conducteurs de motos taxis à Bingerville**

YAO Koffi Constant, AKA Blainson Alain &
KOUADIO Lou Younan Yolande 1108-1122

SECTION 4 : SCIENCES ET TECHNOLOGIES

**72. Obstacles à l'accès à l'éducation pour les enfants handicapés
dans un contexte de forte croissance démographique
dans la ville de Parakou (Bénin)**

Boni Romulus BIAOU & Hervé A. KOMBIENI..... 1123-1139



In-between two worlds: struggling for a new cultural identity in Buchi Emecheta's *The new tribe*

Koffi Gérard KOUADIO

Assistant,

Université Alassane Ouattara,

Bouaké-Côte d'Ivoire,

Email : koffigerardkouadio217@gmail.com

Date de soumission : 15-04-2026

Date de publication : 31-05-2026

Abstract

This paper demonstrates the extent to which acquiring a new cultural identity becomes challenging when living outside one's country of origin. Through *The New Tribe*, Buchi Emecheta narrates the story of Chester, who grows up in a British family feeling caught between Western culture and his African heritage once abandoned by his biological mother. The experience acquired by Chester within and outside his country-of-origin attests to the fact that cultural identity is dynamic and constantly evolving. By analyzing the suffering endured by Chester in his quest for a new identity, this study reveals that identity negotiation extends beyond the immediate environment, drawing on a complex interplay of internal and external factors. Through a postcolonial lens, this study contributes to understanding identity reconstruction in the African diaspora, showing the tensions of forging a new tribe amid the multifaceted challenges of globalisation.

Keywords : African heritage, culture, diaspora, globalisation, identity

Entre deux mondes : la quête d'une nouvelle identité culturelle dans *The New Tribe* de Buchi Emecheta

Résumé

Cet article démontre à quel point l'acquisition d'une nouvelle identité culturelle devient un défi lorsque l'on vit en dehors de son pays d'origine. À travers *The New Tribe*, Buchi Emecheta raconte l'histoire de Chester qui grandit dans une famille britannique en se sentant tiraillé entre la culture occidentale et son héritage africain, après avoir été abandonné par sa mère biologique. L'expérience acquise par Chester au sein et en dehors de son pays d'origine atteste du fait que l'identité culturelle est dynamique et en constante évolution. L'analyse de la souffrance endurée par Chester dans sa quête d'une nouvelle identité révèle que l'identité ne dépend pas exclusivement de l'environnement immédiat. À travers une démarche postcoloniale, la présente étude apporte une contribution à la compréhension de la reconstruction de l'identité au sein de la diaspora africaine, en mettant en lumière les tensions qui accompagnent la formation d'une nouvelle tribu face aux défis multidimensionnels de la mondialisation.

Mots-clés : culture, diaspora, héritage africain, mondialisation, identité



Introduction

The advent of Western colonization in Africa has left indelible scars in the mind of many Africans who dare to consider the Western world the center of the universe, thereby minimizing their homeland. Buchi Emecheta's *The New Tribe*, explores the identity crisis that Africans living abroad confront. As such, the Western world becomes the Eldorado where most aspire to go in pursuit of improved living conditions. However, the social realities of the host countries force some of them to face the harsh reality of diaspora identity, giving the impression of being caught between two worlds in which self-assertion becomes a challenge. On the one hand, adapting to the culture of the host country becomes challenging due to discrimination, and on the other hand, returning to the land of one's ancestors becomes an illusion, as it entails a disconnection from one's cultural habits.

As a well-known Nigerian female writer, Buchi Emecheta experienced the pain of alienation and racial discrimination far from her homeland while living in England in 1962. Even though *The New Tribe* is not a strictly autobiographical novel as compared to *Second-Class Citizen* (1974), she explores issues of racial discrimination and identity negotiation in diaspora for those living between two cultures. Through *The New Tribe*, she points out the difficulties associated with identity reconstruction in a diasporic context. Taking the character Chester as a yardstick, Emecheta advocates the fact that identity is a complex mix of heritage and adaptation to new realities. The search for a proper sense of self-fulfilment and belonging in both Nigeria and British host society enables to consider Chester a character living in-between two worlds. In *The New Tribe*, Emecheta criticizes western racism which is exemplified by the binary opposition between the "Centre" (the dominant British culture) and the "Margin or Other" (the marginalized African identity). This inferiority complex instills doubt in the mind of the African, who is compelled to adapt to his new environment with the aim of reclaiming a new identity.

Buchi Emecheta, as a writer dedicated to the advocacy of an egalitarian society devoid of discrimination, seeks to heighten the reader's awareness regarding the imperative of resilience in the formation of identity amidst social injustices and intercultural conflicts. Accordingly, this study aims to address the following research questions: How does *The New Tribe* by Buchi Emecheta shape the narrative of cultural identity struggle within an environment of diaspora? What are the implications of navigating between two cultures on the characters' sense of self and belonging in *The New Tribe*? Addressing these inquiries necessitates employing postcolonial theory as a critical analytical framework. This investigation initially

explores Emecheta's representation of the protagonist's marginalisation as an outsider within a foreign milieu. Subsequently, it analyzes the process of identity negotiation through which the protagonist experiences otherness, imposed by strict, oppressive social structures. Finally, the study emphasises how the protagonist endeavors to reconcile these dual cultural spheres in order to construct a new cultural identity.

1. Adoption: Cultural Alienation within the Diaspora

Buchi Emecheta's *The New Tribe* narrates the story of Chester, a young black boy from Nigeria who feels caught between two worlds after his mother abandon him at a Social Welfare Office in England. Being caught 'in-between two worlds' is tantamount to saying that Chester belongs neither fully to his African roots nor totally to the British environment. As such, it is easy to admit that "identity is an ongoing, never-ending process, a process that involves the creation and recreation of self" (B. Hooks, 1990, p.27). The pregnancy of Chester's mother significantly influences her decision to make the official adoption request hoping that the Arlington family would provide a better life for her son. Additionally, she considers Chester a hindrance to her emotional well-being and at the same time plans to protect her unborn twins in an environment marked by discrimination and hardship, believing that placing Chester for adoption will allow her to focus on providing a stable and nurturing environment for her children. Reverend Arthur Arlington and his wife Ginny adopted Chester under specific circumstances. After failing to conceive naturally, they consulted a doctor and underwent thorough medical examinations to identify the cause. Unfortunately, the results revealed that "their blood group in both cases was RH negative, and they were advised not to have children" (B. Emecheta, 2000, p.3). This information, it is important to specify, comes as a crushing blow within the Arlington couple. While Arthur remains optimistic stating that without children, it will be possible for them to help others, Ginny, for her part, wept bitterly for months, drawing strength from her Christian faith in the hope for a divine miracle.

Chester's adoption process in *The New Tribe* also revolves around a form of belittlement, when taking into account Ginny's decision to search for his origins in a library. As such, it is almost impossible to identify a person's origins in a library based solely on his skin color. A social worker officially warned the Arlingtons after the adoption proceedings that the mother of the eight-month-old toddler is from Nigeria. As a result, the Arlington couple finds it strange to adopt a Black child from a social service without his mother's physical presence. But beyond this strange aspect, Ginny already harbors a negative perception of Nigeria in her mind, based solely on Chester's skin color: "As far as Ginny was concerned, Nigeria was one



of those dreadful African countries where soldiers kept overthrowing the democratic government, and chaos, poverty and violence reigned” (B. Emecheta, 2000, p.8). This dreadful image of Nigeria by Ginny confirms the fact that the civilizing mission of the Europeans in Africa still remains in their memories and compel them to believe that they are “civilized” and “superior” than Africans who remain “uncivilized” and “inferior” beings. In other words, the African continent is perceived by Europeans as the epicenter of worse calamities. By the same token, Edward Said (1979, p. 3) is right when stating that “European culture gained in strength and identity by setting off against the Orient as a sort of surrogate and even underground self”. Even though Ginny does not state it explicitly, the reader may deduce that Chester’s country of origin is a dark place characterized by disorder and chaos. Unfortunately, the discreet investigations conducted by Ginny in a public library to gain further information about Nigeria gave her a head-on response because

She was surprised to learn that Nigeria was a country of many different languages and peoples, with a rich history and its own traditional way of doing things. As there were no children’s books about Africa in the library, she decided to make one. Slowly and painstakingly, she made Chester a storybook based on an African folktale she had read. On the cover she painted green banana trees, and tall, graceful palms, surrounding a mud-walled compound. Inside the compound she painted her own vision of an African village scene, women carrying water pitchers on their heads, men sitting together under a shade tree, and children playing (B. Emecheta, 2000: 8).

Through this quote, the Nigerian writer intends to call a halt to the so-called supremacy of the white in a world where only white men are regarded as human beings, thereby denigrating the identity and dignity of the oppressed. Researching Nigeria exposed Ginny to a reality that shattered her preconceived notions, driving her to recognize the inherent quality of Black people and to commit to adopting Chester as fully as she had their first daughter, Julia. When viewed from this angle, Emecheta aspires to be the voice of the voiceless by restoring confidence in Black people to believe in their dignity and by assuring them that peaceful coexistence between Black and White individuals is indeed possible. In this context, Bell Hooks is right when stating that it is important “to create a world where everyone can look at blackness, and black people, with new eyes” (B. Hooks, 1992, p. 6). In other words, we must henceforth challenge the way Europeans have historically depicted Africans, recognizing that we are all equal.

The adoption process of Chester was also very painful for his mental health. Far from his mother’s emotional support, he felt a strong need to be taken care of in order to regain his mental balance, as the social workers point out “He’s very traumatised by being abandoned,



and we feel he needs a home as fast as possible” (B. Emecheta, 2000, p.7). Beyond this trauma, Chester was christened Chester Arlington to be legally recognized in his new family and, above all, later refuse to claim his true origin from the Arlington couple. In doing so, the Arlington couple acknowledges that it would be impossible for Chester to reclaim his true origin given the British name he bears. Although it is nearly impossible for him to explain the circumstances under which he was adopted by the Arlingtons, he gradually became aware of his status as an outsider within his new family. In that vein, the narrator further specifies that “at the age of four or five, he felt a sense of unbelonging. He instinctively knew that broaching the subject with his parents would cause pain, and so he kept silent, but he was sure it would come to light one day” (B. Emecheta, 2000, pp. 9-10). Chester’s sense of unbelonging strengthened when he proudly performed a school Christmas drama in which he was dressed as an African king. To appreciate his dressing, the Arlingtons teased him referring to the way real African kings use to dress. The dialogue between Chester and Ginny that day served as a catalyst for Chester to re-evaluate his sense of belonging within the Arlington family: ‘What’s the Orient, Mummy?’ ‘It means the East, where the wise men came from’ ‘What’s the East?’ ‘Africa’s in the East. Where *your people* came from.’[Italics mine] (B. Emecheta, 2000, P.12). Doubt succeeded in taking root in Chester’s mind at the end of this little conversation. Upon hearing “your people” from Ginny’s lips, Chester readily understood that the Arlingtons were not his biological parents. As such, he intuitively acknowledges his status as a “foreigner” among the Whites. The markedly different color of his skin compared to that of his adoptive parents also serves as a clear indication of his non-belonging to this family.

Moreover, the Arlingtons refer to the terms “East” and “Orient” to indirectly convey to Chester the intellectual and cultural superiority of Westerners over Black individuals who are regarded as “others” or “primitives” since, as Edward Said aptly emphasizes, “the world is made up of two unequal halves, Orient and Occident” (E. Said, 2001, p. 12). Unlike this so-called superiority, it is also essential to emphasize that Black people deserve respect and consideration for their dignity, in accordance with Ginny’s assertion that the ‘East is where the wise men came from’ in the above-mentioned conversation with Chester.

In *The New Tribe*, Buchi Emecheta elucidates Chester’s cultural alienation following the Arlington couple’s clarifications regarding his lack of affiliation with their family. He is a disoriented character who faces several difficulties for his social integration. As he grows up within the Arlington family, he experiences the impulse to seek out his biological mother in

order to maintain his psychological equilibrium. Above all, Chester is determined to find his mother's trail at any price, hoping to regain her affection after years apart. By addressing Arthur Arlington with the question "Dad, who's my real mother?" (B. Emecheta, 2000, p.13), Chester interrogates his identity and social security within British society. This question follows racist remarks by some of his classmates claiming that it is impossible for him to belong to the Arlington family because of his skin color. The question put to Arthur Arlington, enables the reader to grasp the sense of doubt Chester experiences within a British environment where he finds it difficult to integrate. Frustrated by this racial discrimination, Chester turns to his adoptive parents to gain further insight. The numerous questions he asked eventually forced Arthur Arlington to confess to him the true identity of his biological mother, as well the circumstances under which he was adopted:

Chester, your mother read about Julia in the papers, and when she was looking for a good home for you, she wrote asking us to have you. She felt she couldn't look after you herself, because she was expecting twins, and the babies' father didn't want another child on his hands. [...] She was Nigerian. We tried to trace her, but she had disappeared. (B. Emecheta, 2000 : 15)

The above statement by Arlington ultimately provided more details about Chester's true identity. From that very moment, he is aware that living forever with his adoptive family would be a lost cause. This is the reason why he independently chooses to forge a path in the hope of later finding his roots.

2. Towards the Negotiation of a New Identity

Buchi Emecheta's *The New Tribe* criticizes the notion of fixed identities showing that identity is negotiable and relational. The Nigerian writer stipulates that Chester's cultural identity oscillates between ignorance, confusion and uncertainty within the British environment, wherein he is compelled to seek out those like himself in order to avoid adoption-related pressures and discrimination based on his skin color. In that sense, it can be convincingly argued that identity is "never settled and complete, but is always in transition, in translation, marked by an ultimate undecidability." (S. Hall, 2016 : 50). The quest for self-independence is the root cause of Chester's departure from the Arlington family since he is the only black boy within this adopted family. Far from initially intending to look for his mother Catherine Mba, Chester decides to get closer to his fellow Black people in order to become familiar with them and share certain African cultural norms. Lost in thought, he believed that "he needed to know who he really was, to find a frame he could fit himself into [...] He had no ancestors there through whom he could claim a bond with the place. He was only passing through." (B. Emecheta, 2000 : 39). At this very moment, Chester's identity condition



appears as a crisis to overcome for his own survival within British society. The Black people with whom he shares the same skin color remain his only hope for his mental balance in British society marked by hardship. In other words, this identity crisis places him in a position that may be aptly described as that of a “psychological refugee” (L. Tyson, 2006 : 421). In *The New Tribe*, this term “psychological refugee” conveys his ongoing psychological oppression, which places him in an uncomfortable position. The first place Chester seeks after his decision to leave the Arlington family is marked by his meeting with Enoch Ugwu, a Nigerian national who works in a garage. In this new family, he seems somewhat relieved and proud to be close to those who share his skin color. The narrator states this as follows: “Chester was not normally so forthright, but he felt he had entered a new world. He had never been in the home of a black family, and he liked what he was seeing” (B. Emecheta, 2000, p.78). In this regard, it is fair to point out that the in-between position of Chester was of paramount importance to be in the “thresholds for new encounters, new openings, unrehearsed possibilities” (I. Chambers, 1994: 27).

Becoming familiar with other Black individuals suggests that Chester will likely need to adopt certain cultural norms typical of Africans who migrated to the United Kingdom. This process begins with mastering traditional African cuisine when Ugwu instructs him to enter the kitchen and learn firsthand how an adventurer should cook: "Come into the kitchen and learn how to make chicken stew with tomato puree - the first step to being an African in England" (B. Emecheta, 2000, p.84). Ugwu's guidance underscores the critical importance of cultural integration and identity formation for Black individuals residing in a predominantly white society. Symbolically, Ugwu's directive aims to assist Chester in reconnecting with his heritage and navigating his identity amidst confusion. Although learning to prepare Nigerian dishes does not immediately restore his desired identity, it brings him closer to African customs. Furthermore, the narrator later notes that “Chester had come to love the peppery Nigerian stew, and had learned to make fufu with ground rice and to eat it with hands like the others” (B. Emecheta, 2000, p.88). This observation signifies Chester's successful cultural adaptation, which aids him in confronting Western racism and color-based discrimination. At this juncture, he experiences a stronger connection to his Black roots through his ease in embracing African culinary traditions. The fact of eating ‘fufu’ with his hands like the others is a typical African habit that promote unity and conviviality, standing in opposition to Eurocentric concept of superiority. In this perspective, food functions as “a system of communication, a body of images, a protocol of usage, situations, and behavior” (R. Barthes,

2013: 21). As an Italian proverb stipulates “Tell me what you eat, and I will tell you who you are”. This proverb is tantamount to saying that food reinforces ancestral bonds and facilitates the reconnection between Africans in the diaspora and their land of origin.

Another key aspect of Chester’s identity negotiation in *The New Tribe* is the Nigerian name Ileofuna that Ugwu decides to give him during a conversation.

Ugwu called several names they did not recognise, and then he bellowed, ‘Chester Ileofuna Arlington!’ [...] ‘Yeah, but who is Ileofuna?’ ‘You are. Every Nigerian has at least three names.’ ‘What does Ileofuna mean?’ ‘It means “your community will not be extinct” in Igbo language.’ (B. Emecheta, 2000: 86)

For Ugwu, renaming Chester ‘Chester Ileofuna Arlington’ allows him to have at least three names like every Nigerian and feel closer to his roots, even though doubt continues to linger in him for never having glimpsed any traces of his biological mother. By giving this name to Chester, Ugwu wants him to be symbolically recognized within the Nigerian community living in England because among the Igbo, “naming is more than a simple label; it signifies the identity, destiny, and character of an individual.” (J. Chibunken et al, 2025: 2). The name ‘Ileofuna’, which Ugwu defines as ‘your community will not be extinct’ reveals that kinship and roots can never die out, even when a child moves from one continent to another. In the narrative, this meaning is opposed to Chester earlier upbringing within the Arlington family, where he is considered as an African but culturally raised as white. From a postcolonial outlook, this naming can be considered a counter-discourse since it functions as a head-on response to the denigrating image put forth by western people claiming that Blacks are ‘rootless’ and ‘inferior’ beings. In other words, it underscores how Blacks negotiate space and identity using their cultural memory to challenge the hegemony of the former colonizer.

Besides Chester’s naming, Emecheta’s *The New Tribe* also underscores parental education as one of the indispensable values in African life. Unlike the education received within the Arlington family, Chester discovers a new form of African education when Ugwu occasionally raises his voice to issue commands to his children. By asking this question to Ugwu “Is that what real fathers do?” (B. Emecheta, 2000: 79), Chester experiences surprise at this authoritative parenting, which stands in stark contrast to that which he received from his adoptive parents. As a matter of fact, his adoptive father Arthur Arlington never raised his voice to give him instructions during his stay in the White family at St Simon. The employment of the term “real” in Chester’s question implies that he would have received the same education that Ugwu provides to his children if he had known his biological father. In this context, it is evident that Chester fully immerses himself in African culture after departing

from his adoptive white family. As far as Ugwu is concerned, he subconsciously recognizes that, as an Igbo, he is morally compelled to educate Chester the same way he educates his own children, even though he does not know the boy's biological parents. That's justifiable given that

The cultural and traditional practices of the Igbo society do not allow individual to train the child alone since in their cosmology the child belongs to all. The Igbo believes that though a child is of a family descent he does not belong to that family alone but to the entire community. (S. Mgbemena and M. Muonwe, 2021: 2).

The aforementioned passage just illustrates how united and supportive Africans are, regardless of the life circumstances they face within or outside their homeland. It is within this context of unity and solidarity that Ugwu succeeds in securing a modest position for Chester in his garage, at the moment when he declares that "As I said, it's hard for Black people to succeed here, but we can still help each other" (B. Emecheta, 2000, p.84). By supplanting Chester's biological parents, Ugwu intuitively acknowledges that "the caring and training of a child is everybody's responsibility and every person is expected to correct a child whether they are related or not" (C. Ogbalu, 2006, p.801). This new social situation of Chester, although it does not fully restore to him the long-coveted identity, nevertheless dismantles the racial prejudices that constrained him when living in his adoptive family, allowing him to experience a sense of belonging and support within a community that values collective responsibility.

Beyond the warm welcome received by Chester within the Ugwu family, Buchi Emecheta does not fail to emphasize another essential aspect that characterizes Africans in the education of children. Indeed, Africans instill in their children a profound respect for elders from an early age. Consequently, it is generally prohibited for children to address their elders directly by name, as such conduct may be interpreted as a sign of disrespect towards them. A case in point is the way Chester addressed Ugwu when he first set foot in his home. Rather than addressing him directly by his name, Chester uses 'Mr Ugwu' in their exchanges, as is clearly illustrated by the following excerpt:

Chester, the vicar really tried, teaching you to call people 'Mr'. Are you sure he's not a Nigerian?' Chester laughed, thinking of Arthur and his formal English ways. 'No sir, he's a white man. They both to laugh again. 'By now a typical English boy would have started calling me Enoch.' [...] 'White people think it's a mark of friendship to address you by your first name, even when they're younger than you. We don't like it. It's bad manners. You address people older than you formally, however close you are (B. Emecheta, 2000: 82-83).

The conversation between Chester and Ugwu reinforces the idea that the African accord particular reverence to their elders, standing in stark opposition to the Eurocentric paradigm which posits Whites as the only educated and civilized beings. Emecheta integrates this conversation into *The New Tribe*, demonstrating the importance of teaching African cultural norms. In that sense, Ugwu's response to Chester in the conversation functions as an act of cultural resistance, calling into question the so-called superiority of the former coloniser that keeps the ex-colonial subject in a subordinate position.

In light of what has been said, it can be argued that Chester's identity negotiation marks a pivotal phase of cultural awakening after leaving his white adoptive family. This assurance is one of the reasons behind his desire to travel to Africa and reclaim his roots.

3. Navigating dual Worlds for Identity Reconstruction

Chester's experience as an adopted child in a White family within the diaspora stands out as a painful memory for his identity reconstruction. The moral and psychological comfort he received from his compatriot Ugwu allowed him to somewhat forget the racial discrimination he suffered during his stay with his first adoptive family. However, the desire to regain Nigeria in order to search for his roots has always been a dream for him. In this framework, he met Jimoh, a 32-year-old Nigerian who inspired him the desire to return to the land of his ancestors:

I get idea,' Jimoh said excitedly, biting off another piece of kola as if it were chocolate while Chester struggled to swallow his. 'You for get a job on a ship going to Nigeria. My wife go come meet you for Lagos, then you can stay in Benin area for as long as you like. You go see that your kingdom' (B. Emecheta, 2000: 110).

Chester's meeting with Jimoh is a pivotal moment for his quest for identity and reconnection to his ancestral land. Unlike the white characters in *The New Tribe*, Jimoh acts as a catalyst, assisting Chester in realizing his dream. Not only did Jimoh provide financial support to Chester during his hardship, but he also succeeded in facilitating the acquisition of his passport for the journey to Africa. This journey perfectly fits with Chinua Achebe's proverb which states that "A man who does not know where the rain began to beat him cannot say where he dried his body" (C. Achebe, 2012 : 1). This proverb conveys Chester's disorientation as a character disconnected from his roots. The "rain" which represents the initial trauma for Chester began to beat him when his mother abandoned him into the hands of an adoptive family in England. In this context, Chester's journey to Africa, specifically in Nigeria, to discover his roots and reclaim his identity is seen as an act of self-awareness, recognizing where he can "dry his body".

Chester's return to the land of his ancestors in Nigeria appears as a sign of relief following the long-nurtured aspiration to undertake this journey. The discovery of the African landscape and the warm welcome from his fellow countrymen attest to the fact that Chester feels relieved to reconnect with his roots:

Chester could not get over the fact that he was on African soil as he wandered about, drinking in the sights and sounds. Above all, he was struck by the fact that everywhere he went he saw only black people. All through his childhood, he had been the lone black in a sea of white faces. [...] Culturally, he had to admit, he was more English than anything. But here in West Africa, he became part of the background. In the bars and markets he visited, people took it for granted he was African (B. Emecheta, 2000: 115).

Through this excerpt, the reader can bear in mind that Chester's return to the land of his ancestors is a real sign of relief for him. Put simply, Chester feels safer among his Black compatriots, with whom he shares the same skin color. In addition, he quickly adapted to the pidgin-English commonly spoken by his compatriots during their exchanges. Even though he didn't grow up in Nigeria, he still makes an effort to understand this type of English that mixes together European English and Nigerian indigenous idioms, creating what Wendy Knepper terms as "translingual poetics" (W. Knepper, 2011: 263). Culturally, pidgin-English symbolizes Nigerians' resistance of full assimilation into British norms. A typical example of this pidgin-English appears in *The New Tribe* when Jimoh's brother Karimu welcomes Chester in Nigeria and makes him feel at home "Welcome, welcome. Brother say this na your first time in Nigeria. Make you no worry, this na your home. Every black person, whether he dey for America or for England, he must visit Nigeria before he die" (B. Emecheta, 2000: 118). The incorporation of this West African medium in *The New Tribe* is expressive of the will of Buchi Emecheta to promote the African culture and question the certainty of the center. Even though the use of pidgin-English violates the Oxford-type of English, it aims at showing that the "Empire is writing back to the center" (B. Ashcroft, et al., 1989: 45). In other words, the Nigerian writer aims to depict the coexistence of African and European cultures. Despite the warm welcome, Chester felt somewhat disconnected from the British environment in which he grew up, as it was nearly impossible to meet white people during his visits. On top of that, he felt somewhat out of place due to the heat and the breathing difficulties caused by the dust.

A crucial aspect that Emecheta did not fail to highlight in *The New Tribe* is Chester's profound astonishment upon his visit to Nigeria. Indeed, having been raised in a British milieu that promotes the superiority of Whites over Blacks, Chester had never conceived the extent to which Black individuals could also be educated until he discovered the existence of



universities in Nigeria: “He (Chester) had not known that Nigeria had its own universities. He had taken it for granted that everyone was poor and uneducated” (B. Emecheta, 2000: 122). Chester’s astonishment upon realizing that Black people are also rich and educated is also Emecheta’s deliberate expressive will to challenge the Western paradigm that unjustly posits Black people as inferior. Beyond the alluring framework of Nigeria, Chester felt a sense of disappointment at not rediscovering his roots. Regrettably, he was unable to rediscover the Nigeria as depicted in the book which his adoptive mother, Ginny, had acquainted him with during his early youth. Accordingly, his journey to Nigeria can be regarded as a disillusionment upon his subsequent realization that the Black individuals he encountered did not fully accept him as one of their own. This situation raises questions about his search for belonging and highlights the fact that ethnicity alone does not always guarantee identity. Moreover, Chester will never forget the unpleasant memories of dehydration and the severe malaria he contracted during his sojourn in Lagos. To this is added the theft of which he was the victim when he was admitted to the hospital for cares that his health necessitated as can be seen in the following passage:

As he recovered, Chester had come to the realisation that he couldn’t stay any longer in Lagos. His watch and camera had mysteriously disappeared since his collapse at the church, his money had run out and Esther had settled his fees at the private clinic. He still felt weak, and knew he needed time to recuperate. (B. Emecheta, 2000: 145-146)

The above passage underscores Chester’s disillusionment in the search of his roots in Nigeria. His excessive trust in his fellow countrymen turned into fear after the theft and mistreatment he suffered. His Black British girlfriend, Esther, succeeded in persuading him that Nigeria is, regrettably, not the ideal place to reside. According to Esther, returning to England would be the best choice for Chester when she avers that “We don’t belong in Africa, we’re British. Black British maybe, but this is our home now” (B. Emecheta, 2000: 113). Through a postcolonial outlook, Esther’s reaction embodies Homi Bhabha’s concept of hybridity where the term “Black British” meaning neither fully African nor British, can be regarded as a ‘Third Space’. Considering this ‘Third Space’, it is worth observing that identity is a product of negotiation when Bhabha states that it holds “no primordial unity or fixity” (H. Bhabha, 1994: 55). The primordial role played by Esther in convincing Chester to return to England at the end of Emecheta’s narrative is perceived as an opportunity for Chester to reintegrate into British society while embracing his identity as Black British man. Esther’s decision resonates when she considers Chester’s disillusionment with his dream of African roots. As a matter of fact, Chester was unable to meet his biological parents in Nigeria and feels obsessed. The only

place where Chester could have his identity according to Esther, is in his adoptive “new tribe” of England, rather than perishing in vain in the quest of his origins in Africa.

Conclusion

This study has demonstrated that cultural identity is not solely contingent upon ancestral lineage or social classifications but is fundamentally shaped by an individual’s capacity to adapt and negotiate a new identity within his environment. Through the protagonist Chester’s journey in Buchi Emecheta’s *The New Tribe*, the author effectively illustrates the process through which one can transcend personal boundaries, thereby creating an interstitial space that navigates the cultural realities of dual worlds. An analysis of Emecheta’s novel reveals that Chester does not fully belong to either world; instead, his “new tribe” represents a negotiated, multicultural self-situated within a British context.

The New Tribe serves as a critique against entrenched Eurocentric paradigms that have historically marginalized Black individuals by depicting them as lacking intelligence and knowledge due to their racial background. The education Chester receives from the Arlingtons in St Simon exemplifies the potential for coexistence between Black and White communities. In light of Chester’s successful cultural synthesis integrating his African heritage with that of his host nation within the diaspora, Emecheta advocates for intercultural dialogue as a means to dispel mistrust and fear, thereby fostering self-acceptance in a multicultural society.

Bibliography

ACHEBE Chinua, 2012, *There was a country: A personal history of Biafra*, New York, Penguin, 352 p.

ASHCROFT Bill, et al., 1989, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, Routledge, 246 p.

BARTHES Roland, 2013, “Toward a Psycho-sociology of Contemporary Food Consumption”, *Food and Culture*, New York and London, p. 23-30.

BHABHA K. Homi, 1994, *The Location of Culture*, New York, Routledge, 304 p.

CHAMBERS Iain, 1994, *Migrancy, Culture, Identity*, London, Routledge, 154 p.

CHIBUNKEN Jonathan Felix-Joe, NWOKEDI Okechuku Godswill, MADUKASI Chuks Francis, 2025, “Revisiting the importance of traditional naming ceremonies in Igboland”, *SSAR Journal of Arts, Humanities and Social Sciences (SSARJAHSS)*, Vol.2, n°2, p.91-99.



- EMECHETA Buchi, 2000, *The New Tribe*, London, Heinemann, 154 p.
- HALL Stuart, 2016, “Diasporas, or the Logics of Cultural Translation”, *Matrizes*, Vol.10, n°3, p. 47-58.
- HOOKS Bell, 1990, *Yearning: Race, Gender, and Cultural Politics*, Boston, South End Press, 236 p.
- HOOKS Bell, 1992, *Black Looks: Race and Representation*, Boston, South End Press, 200 p.
- KNEPPER Wendy, 2011, *Postcolonial Literature*, New York, Longman, 362 p.
- MGBEMENA Stanley, MUOWE Michael, 2021, “Effects of modernity on family and pattern of parenting in Igboland”, *Ochendo: An African Journal of Innovative Studies*, Vol 2 n°1, p. 235-246.
- OGBALU C. Frederick, 2006, *Igbo institutions and customs*, Onitsha, Varsity Industrial Press, 75 p.
- SAID Edward, 1979, *Orientalism*, New York, Vintage Books, 368 p.
- SAID Edward, 2001, *Orientalism: Western Conceptions of the Orient*, New Dehli, Penguin Books, 368 p.
- TYSON Lois, 2006, *Critical Theory Today: A Friendly Guide, Second Edition*, New York & London, Routledge, 482 p.