ANIMUS, "AMADIORA" AND ADICHIE: AN APOLOGIA OF PSYCHIC NEXUS

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Abstract

Certain masculine traits manifest from the unconscious of female characters in contemporary Nigerian fiction as revealed in the characterization technique of Chimamanda Adichie's *The Thing Around Your Neck*. "Animus" instinct – as opposed to "anima" – is what C. G. Jung calls this psychic trait. It is the hidden impulse that makes a woman to behave like a man. It also determines the level of introversion and extraversion displayed by the woman. But this drive is similar with the Igbo religio-mythical character called "Amadiora" who is the male-manifestation of the people's collective will, expressed in the medium of thunder. The female characters in this text are not expressing the ideology of feminism *per se* but their peculiar alienating experiences have activated their psychic configuration to reveal their hidden maleness. This essay explores the types of complexity that arise when a female character projects her animus-drive to respond to the challenges of border limitations and the contradictions of hybridizing with foreign values.

Keywords: Amadiora, animus, hybridity, female, Igbo, introversion, extraversion

1.0 Introduction

While it is true that various current scholarships in African literature are burdened with evolving new critical tools such as negritude (Abiola Irele, 2002), postcolonialism (Ania Loomba, 2005), and afropolitanism (Simon Gikandi, 2011) to examine the complexity of the literary outputs of the continent and to chart definite investigative aesthetics for the rich cultures of the region, few like Eruvbetine Agwonorobo (2009), Tiziana Morosetti (2013) and Sam Senayon (2014) are still preoccupied with comparative analysis and approaches which transcend spaces and borders. Meanwhile, popular polemical ideas like deconstruction, new-historicism, psychoanalysis, often labelled as "Eurocentric" (Chinweizu, et al., 1980), have a filial relationship with Africa's indigenous thoughts. For instance, Anglo-American New Criticism close reading of text should remind a discerning critic of African literature of the recondite nature of diviners, prophets and priests in traditional African setting. Reader-Response Criticism is reminiscent of the premium placed on audience participation in oral performance as articulated by Isidore Okpewho (*Myth in Africa,* 2000). Similarly, Socrates' dialogues, from where ancient wisdoms and quotations are derived, correlate with Africa's question-and-answer moonlight

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storytelling of the past from where proverbs, myths, fables and legends are handed over from one generation to the other. What else strikes as Marxist revolutionary consciousness like the Moremi sacrificial revolution of the Yoruba in Nigeria and the Mau Mau uprising in Kenya, and so forth? Every formalized critical stance of Western origin resonates with Africa's indigenous epistemology.

The apparent nexus between certain Western critical postulations and Africa's philosophical, psychological and literary views informs our discussion of Chimamanda Adichie's *The Thing Around Your Neck*, a collection of twelve short stories. The stories, which capture the experiences of Nigerian women in diaspora, are analysed from the Western archetypal view of C. G. Jung's "Animus" and the Igbo myth of "Amadiora". Meanwhile, the female characters in the narratives reveal a certain harmony of traits ("introversion" and "extraversion") which exist in two different theoretical conceptions.

2.0 Animus, "Amadiora" and Adichie: A cursory critique

One of the ground-breaking views of psychoanalytical criticism which has a semblance in Africa's worldview and is crucial to the exegesis of Chimamanda Adichie's *The Thing Around Your Neck* is Jung's concept of the "Animus". The "animus" and the "anima", in Jung's school of analytical psychology, are the two primary anthropomorphic archetypes of "the unconscious" mind that transcend the personal psyche. The "anima" is expressed in "the unconscious" of the male as a feminine inner personality. Equivalently, in "the unconscious" of the female, the expression of masculine inner personality is called "animus". Respectively, Jung views "anima" and "animus" as the totality of the unconscious feminine psychological qualities that a male possesses and the masculine attributes possessed by the female. They are among the archetypes of "the collective unconscious": the consciousness that we all share that cannot be repressed (Hull, 2003p.86). It is not family or biological traits though these aspects can equally influence a person. Jung's location of the anima/animus in the "collective unconscious" is crucial because the notion of "collectivity" is integral to our delineation of the "Amadiora" myth.

Etymologically, "animus", taken directly from the Latin "animo", refers to the governing "spirit" which also means disposition, intention or the "image or masculine figure in a woman's dreams or fantasies...the masculine side of a woman's personality" (Young-Eisendrath, Dawson, 2006, p. 315). M.L Von Franz (1968) opines that animus is "The male personification of the unconscious in a woman... it is more apt to take the form of a hidden 'sacred' conviction" (p. 198). It is an unconscious temper, to exhibit a "strange" trait in order to achieve something. It shares the same origin with "animosity", "enmity" and "animalism" because it denotes an unconscious spark of reaction against the harsh vicissitudes of life. The

reactionary motif in the manifestation of a female's "animus" makes it appear like an adventure of hatred. The "animosity" or "animalism" in a female's "animus" is only a necessary means to an end. It is a form of action which she needs to complete her humanity. Therefore, a woman with considerable manifestation of "animus" is considered "extraverted" while the one with minimal manifestation is "introverted" as postulated by Jung. The reflective nature of introverted behaviour and the expressive temper of extraverted characters are crucial in the conceptualization of "animus". These two variants of behaviour are seen in the way diasporic women achieve their dreams in Adichie's *The Thing Around Your Neck.*

"Animus" development deals with cultivating an independent and non-socially subjugated idea of self by embodying a deeper and specific existential outlook and by manifesting this belief in the complexities of quotidian experiences. The manifestation of the animus temper by the female characters make them necessarily extraverted in *The Thing Around Your Neck* because the physical and psychological demands of living in Diaspora stretch them so much that their animus is made apparent. Salman (2006) in "The Creative Psyche: Jung's Major Contributions" holds that "...the "masculine" aspects of the psyche such as autonomy, separateness, and aggressivity were not superior to the "feminine" elements such as nurturance, interrelatedness, and empathy. Rather, they form two halves of a whole, both of which belong to every individual" (p.60).This does not suggest that a female subject becomes more set in her ways; rather she is more internally aware (introspective introverts) of what she believes and feels, and she is more capable of expressing (expressive extraverts) these beliefs and feelings. "Animus" manifestation in Adichie's *The Thing Around Your Neck* underscores that the female psyche instinctively generates male attributes which are now famously manifested by Igbo female characters, especially in the Diaspora. The displacement of these characters causes them to have contact with varying cultures, attitudes and lifestyles. The effect of this contact is that the "animus"/male attributes such as the exhibition of physical strength, the application of logic and reasoning, and deep philosophical moorings are produced rapidly in ways that make the female characters extraverted. But these Jungian "animus" traits reflect a similarity with the Igbo concept of "Amadiora".

"Amadiora" in Igbo land in Nigeria means "free will of the people". According to Ubah (1982), this is the "Alusi" of thunder and lightning and he is referred to as "Amadioha", "Kamalu", "Kamanu", or "Ofufe" in certain parts of Igbo community (p.6). Mythologically, the governing planet of "Amadiora" is the Sun. His colour is red, and his symbol is a white ram. Symbolized by thunderbolt, "Amadiora" is a manifestation of inner strength, energy and potency. Unlike the Greek Zeus and Roman Jupiter whose weapon of thunder was handed over to them by the Cyclops, "Amadiora's" thunder is an innate and an inborn trait which projects when justice

is needed or when an intervention of social balance is desired. Metaphysically, "Amadiora" represents the collective will of the people and he is often associated with "Anyanwu". While "Anyanwu" is prominent in northern Igboland, "Amadiora" is more popular in the southern Igbo (Ilogu,1973, p.1). "Amadiora" is the mythical exemplar of the strong male figure in the people's "collective will" in the same way Jung's "animus" is a representation of masculinity from the female's "collective unconscious". For both, the primary psychic function of introversion (rumination and self-criticism) and extraversion (adventurism and quest) are crucial in delineating the Diasporic experiences of female characters in *The Thing Around Your Neck*.

The "collectivity" that links "Amadiora" and "Animus" must be properly defined, however. In the context of this discussion, it means the manifestation of a primordial, dateless consciousness. It is collective because every woman possesses that instinct to unveil "the man" in her. In the Igbo tradition, when a woman calls upon "Amadiora", it is often in times of distress, misrepresentation, deception, rape, plunder and imbalanced judgment. Introversion is not needed when "Amadiora" (the male in the woman) is called upon; it is the time for the extraverted half to spring forth. The woman beckons or summons a male figure from the mythical world to intervene. In *The Things Around Your Neck,* the male that is summoned from the inner "collective unconscious" is expressed, not with thunder, but in tasks that are peculiar to the male gender. From the view of our subject matter, we can therefore define "Amadiora Animus" as the woman's physical manifestation of a male's traits against the contradictions of racial mixing. It denotes that the female characters in our text frequently leave their introverted nature to become extroverted because their new space demands it.

The aspects of the Igbo "Amadiora" which relate to our study are justice, strong will, enterprise, adventurism, and creativity which are all extraverted traits. The epistemological nexus of "Amadiora" to "Animus" is that these aspects are biologically and conventionally male characteristics. This study deciphers these traits in diasporic female characters because of the alienating effects of hybridity as evident in Chimamanda Adichie's *The Thing Around Your Neck*. Philosophically, the "Amadiora Animus" temper can be described as causally activated but not created. The causal factor which fosters or activates the "Amadiora Animus" is the ambivalence of racial mixing. "Amadiora Animus" can therefore be defined as the extraverted male traits such as adventurism, risk-tasking and multitasking of Igbo female characters in the Diaspora. The traits are activated by the system they live in.

Adichie hints to the discerning reader of the similitude of "Amadiora" in the disposition of the Igbo female characters in narratives such as "Ghosts" where a woman from the afterlife still endeavours to keep companion of her living husband

by coming down (from the sky perhaps) to moisturize his skin as was her habit before her death. This can be described as a manifestation of a male's traits of adventurism and extraversion occasioned by the "animus" psychological drive. It is also discernible in "The American Embassy" where a woman doggedly seeks an entry visa for her husband at the embassy. In spite of the molestations and struggles at the embassy, she is determined to achieve her dream of procuring a travel visa. This attitude affirms the myth of how "Amadiora" intervenes in cases that border on injustice. The woman needs to be extraverted in her quest to procure a visa.

The male assertiveness noticeable in the experiences of these characters suggests that Adichie infuses the male-archetypal attributes of "Amadiora" in Igbo cosmogony. Masculine traits are on the increase in displaced women because of the complex nature of racial mixing. "Amadiora" in Igbo mythic schema is evoked when there is the need for balance and wholeness or when there is need for justice as a result of a trampled will. It is "Amadiora" that strikes when instant justice is needed; hence, the thunder. Similarly, Jung's "animus" seeks awareness by balancing the opposing traits in the psyche. When a woman asserts a masculine trait like the extraverted aggressiveness of "Amadiora", she is, following Jungian episteme, pursuing wholeness and fulfilment. In Igbo mythology, "Amadiora" represents a messianic hope for those in critical situations. For instance, in "The Thing Around Your Neck", Akunna is turned off by her uncle's lasciviousness. Hence, she decides to move away from his house by "walking along the windy road" (Adichie, 2009, p.117). She hopes that some good fortune, like the sudden intervention of "Amadiora", will rescue her from her situation as she walks "the long windy road." This is not necessarily a feminist attribute but an innate male's hallmark of a female faced with depression. Akunna faces the odds of life ("long windy road") by becoming "strong" like a man. At this point, she does not recoil in introversion by submitting to the man's harassment but she faces the vicissitudes of life by being extraverted. To think about the situation alone is to resign into introversion but to complement it by having bold confrontation with the issue so as to resolve it is a necessary extraverted trait. This signifies wholeness of living.

The inclination to seek gender wholeness in Jung's polemics of "animus" resonates in "Amadiora's" relationship with "Ani", the Earth goddess in Igbo mythology. In some Igbo traditions, both are said to be the first to have been created by "Chukwu" (God). The creative intention is to show that their attributes are the prototypes of human psychology. "Amadiora" (justice, enterprise, free-will, doggedness) and "Ani" (meekness, submission, and docility) are in every human. Sky (Amadiora) and Earth (Ani) are to be in harmony but each manifests its traits when the other is perturbed. "Amadiora" (extraversion) and "Ani" (introversion) are necessary complements. Similarly, when faced with certain contradictions, like

racial mixing, a character unconsciously shows the traits of the opposing gender. The harmony of "Amadiora" and "Ani" is artistically portrayed in Chinua Achebe's *Things Fall Apart* where, as a cultural apologia, the author delineates the system of justice in Igbo community, using the Amadiora-Ani myth.

"Amadiora" also manifests as creativity, enterprise and wealth in Igbo worldview. These features correlate with Jung's "animus" tendency in a female who psychologically creates new things through male-like adventures. Adichie's female characters are unconsciously in a quest to starting something new through hard work and enterprise because of the complex ambivalences such as shock, disappointment, and alienation caused by the interaction of cultures. We see the interaction of cultures as racial mixing or "hybridity", to use a postcolonial term. With reference to Ann Dobie's (2009) view, hybridity, in this discourse, is the movement of a female from one border to the other. Upon arrival, certain masculine traits are forced to manifest because of the ambivalences imposed on the psyche by the contradictions of hybridity. The attributes of docility, meekness and submission (introversion) are suppressed as the female characters are exposed to the contradictions of living outside their space. Females of the migrant population are strengthened to produce their male consciousness in the context of hybridity because their movement from the colony is motivated by disillusionment while their settlement/existence in foreign borders is characterized by alienation. Hybridity is not only "the subjective process having to do with the struggle around authority" (Dobie, 2009, p.210). It also casts a burden on the psyche of the colonized females as they seek stability and harmony of the self. The disenchantments experienced in a condition of hybridity are the standpoints for the manifestation of the "Amadiora Animus" in the female characters of Adichie's narratives. Physical strength, logic/reason, and philosophical moorings are a few of the maleness forced out the female heroines in the text. These are probably the "things around their necks". Igbo female characters are animus driven in the Diaspora and they exhibit extraverted traits because their new space demands such psychological temper. The system rewards pro-activeness, quick witticism and multitasking.

3.0 Physical strength as "Animus": Extraverted "Amadiora" in the diasporic woman

> It is from those who have suffered the sentence of history –
> subjugation, domination, diaspora, displacement – that we
> learn our most enduring lessons for living and thinking
>
> Homi Bhabha, "The Postcolonial and the Modern"

Adichie artistically unearths human values derived from the harsh experiences of women in the Diaspora. As Homi Bhabha opines, one of the "most enduring lessons" of hybridity or diaspora experience is the psychological ability to face life from a

physical perspective.

The tenderness of heart and delicateness of the physique biologically and conventionally associated with females are being psychologically deconstructed by Adichie in *The Thing Around Your Neck*. In the narratives, scant attention is being paid to effeminateness. The author emphasizes the physicality of women, while seeking justice. The creative motif is to underscore the view that diasporic Igbo female characters, like Amadiora, possess inner, masculine-like strength which they exhibit in the face of contradictions. The quest for justice is central to the episteme of Amadiora in Igbo mythology. Adichie takes a traditional Igbo system into the realm of the psyche. Explaining the virility and vibrancy of Igbo women, Emma Mba (1982) notes that:

> As documented evidence shows, Igbo women right from the pre-colonial days had always risen or fought to defend their rights or enforce decisions taken in their social and political organizations, if need be. They were enabled to do this in the past through the powerful political machinery of the Association of Daughters and the Association of Wives which existed in each community. The strength of Igbo women in the traditional society lay in ...forming their own strong organizations where they controlled their own affairs and possessed political influence on the basis of their collective strength (Mba, 1982, p. 36).

The female characters in *The Thing Around Your Neck* may not, like Mba points out, gather to express a collective "Amadioric will" but in the collective psyche there is a gathering of thunder. The female characters, in this text, are set to summon their male-energy to face each day with strong masculine will like the strike of thunder. The temper of facing each challenging day with undaunted will is succinctly mythologized by Christopher Okigbo (1986) in "Thunder Can Break" where the poet sees the social-political upheaval of his society as springing from perennial religious alienation, oppression and civil unrest. Borrowing from the Igbo myth of "Amadiora", the poet remarks that his society is left:

> …to a miracle of thunder;
> Iron has carried the forum
> With token gestures.
> Thunder has spoken…broken (Okigbo,1986, p.63)

Okigbo believes that "the collective will" of Amadiora is needed to bring justice and balance to his troubled reality. Similarly, in seeking for justice through physical strength, *The Thing Around Your Neck* parades stories such as "Imitation", "The Arrangers of Marriage", "Ghost" and "The American Embassy". In "Imitation", diasporic Nkem, the lead character, ventures into imitating the hairstyle of her husband's girlfriend in Nigeria so that she can recapture her husband's heart.

Nkem seeks for a balance of her home by physically going out of her way to copy her husband's concubine. The physical effort she puts into this adventure of investigating, studying and imitating is borne out of the consciousness "to fight" the other woman in Nigeria. Nkem abandons the passive submission of introversion and embraces active extraversion. Her animus rages in her quest to bring peace into her matrimonial home. She even becomes affirmative, her voice striking deep like the thunder of Amadiora.

> "We are moving back to live in Lagos. We are moving back." She speaks slowly, to convince him, to convince herself as well. Obiora continues to stare at her and she knows that he has never heard her speak up, never heard her take a stand (Adichie, 2009, p. 41).

When the thunderous voice has made an impact, we read Nkem nodding in finality: "There is nothing left to talk about, Nkem knows; it is done" (Adichie, 2009, p .42). The author depicts how Nkem fixes her shaky matrimonial home because she strikes, not with cudgels, but with the manly disposition "to face" her husband's concubine.

"The Arrangers of Marriage" derives its plot from the Igbo mythology of the marriage of Amadiora and Ani. The duos are destined to complement each other attributively as conceived by Chukwu (God). Conversely, the marriage of Chinaza and Ofodile is an arrangement against the backdrop that the latter lives in affluence in America. When Chinaza arrives at Brooklyn she discovers that Ofodile lives in a musty apartment. He is completing his medical education, and works from six in the morning till eight at night. Chinaza has therefore been deceived to believe what does not exist. That is, both Ofodile and America are not what they are. This deception inspires the "Amadiora animus" in Chinaza. She is confronted with so many things to deal with and later she realizes that taking an immediate flight from them all will not equip her well for the fight she will always have to struggle with while in the foreign land. She determines to revenge this act of deception by staying doggedly to survive in the Diaspora.

Adichie's dexterity in the handling of "animus" consciousness in physical expression is equally evident in the "Ghost". In this narrative, James Nwoye, a retired Mathematics professor, is distressed over the delay in the payment of his pension. His wife, Ebere, dies as a result of complications arising from the use of fake medication. Hence, James Nwoye is also a widower. We consider Ebere, the main character because, even in death, she still comes to moisturize Nwoye's skin as was her habit before his death. Ebere's tenacity to "physically" leave the grave and fulfil a conjugal obligation attests to an animus instinct which is common to a woman in the Diaspora. The Diaspora here is symbolized by Ebere's afterlife. Ebere's act is akin to Amadiora's attitude since it involves a physical expression of

what she believes is right. Ebere is restless, tireless. She cannot rest in peace in so far as her husband is still in distress. The grave (the place of quiet submission or introversion) cannot keep her from manifesting a needed extraverted animus temper.

In "The American Embassy", the narrator recounts her ordeal as she queues to get a visa to join her husband in America. The visa she never collects as she walks out on the embassy's officer in frustration. However, the "animus" highlight of this encounter is captured in the exchanges between a man in the queue and the female character, Mrs.Ugonna. The man affirms that, "Many people apply for an asylum visa and don't get it" (Adichie,2009, p.135) but this does not discourage Mrs.Ugonna from queuing to get the visa. This dialogue indicates that the female character is driven towards overcoming the challenges of visa procurement by physically enduring the discouragement in the American embassy. She is, like the strong Amadiora, unperturbed by the negative remark from the man behind her; rather she looks ahead. Her animus drive is motivated by the manly urge to join her husband in warring against the callous administration of General Sanni Abacha of Nigeria. This is the sense of justice which makes her animus similar to the Igbo portrayal of Amadiora. It also reinforces the idea that extraversion is necessarily a sign of "animus" manifestation.

4.0 Logical reasoning in "Amadiora" and "Animus"

The art of reasoning logically is commonly associated with a male figure. In primitive Igbo society, women do not partake in Council of Elders meetings since it is believed that they are prone to tears and incapable of keeping classified information (Ubah, 1982, p.38). When there is a gathering of planners and logicians, women are excluded. But Adichie has been able to subvert this view by artistically creating female characters that are psychologically geared toward critical thinking and active reasoning.

"The Thing Around Your Neck" resonates the Amadiora myth of wealth creation as personified by Akunna (Father's Wealth), the central character. When she wins the visa lottery, she never knows she is to get ready for the challenges that lie ahead in the foreign land. She knows little about the foreign land except the rumours that it launches one to sudden wealth. The intention to acquire wealth and help the financially ailing family in Nigeria is a psychological response which is borne out of an animus instinct. When she arrives in America, things turn awry as her uncle begins to lust after her. It is after this she realizes that America is quite different from what she supposed it to be. She begins fighting for self-survival amidst it all. The fighting process turns her into *a man* as she wades through snow, wind and emotional assaults to acquire wealth. When her uncle makes sexual advances towards her, Akunna drops the delicateness of character and instinctually becomes "Amadioric"

in her quest to make wealth. She decides "to work for two dollars less than the other waitresses" (Adichie, 2009. p.117). The popular opinion that living in America creates sudden wealth can easily be used to lure unsuspecting introverted character to live in the Diaspora. But Akunna, realizing the contradictions about residing in America, becomes extroverted as she begins to engage in active deconstruction of the American dream. She realizes that America gives equal opportunity for men and women. The introverted attributes of a female must be engaged by the underlying animus man in her. Thus, hard work (animus extraversion) and not wanton introversion will open doors in the American society. Exerting energy like a man, Akunna employs physical strength by doing more and getting less so as to fend for her family back in Nigeria. In compliance with the myth of "Amadiora", wealth must be created. Akunna must help her family in Nigeria by sending money regularly. It can also be said that Akunna works hard like a man in order to shame her randy uncle that she is equally "man enough" to survive in the Diaspora. Paradoxically, the wealth she makes could not rescue her father from death due to his grief at discovering her emotional attachment with a man in America. Her animus is not strong enough to resist emotional distraction, though it provides some wealth.

The thematic concern of wealth-making is the thrust of "On Monday of Last Week" and it is rooted in the myth of "Amadiora". Kamara reasons that her husband, Josh, is not financially capable to cater for the high socio-economic demands in America. She decides to take a babysitting job in order to rake in a pittance. As she exerts masculine energy to help Josh, she is confronted with other contradictions, one of which is that the father of the child she attends to is, in fact, her husband Josh. In spite of this shock, Kamara's quest for creating wealth through animus character continues as she begins readjusting her personality modelling it on Tracy, Josh's American lover. Readjustment from an introverted trait to a necessary extraverted trait is Kamara's way of achieving personality wholeness and, therefore, achieving her dreams in the Diaspora.Kamara's experience is revealed in this narrative as she uses her animus instinct to cope with the painful surprises in the Diaspora. Explicating on the pain attached to animus manifestation, M. L von Franz opines that"

> …the conscious attention a woman has to give her animus problem takes much time and involves a lot of suffering. But if she realizes who and what her animus is and what he does to her, and if she faces these realities instead of allowing herselfto be possessed, her animus can turn into an invaluable inner companion who endows her with masculine qualities of initiative, courage, objectivity, and spiritual wisdom(Franz, 1968, p.206)

"Jumping Monkey Hill" tells a story in a story which underlines a woman's tendency to become surprisingly logical in a labyrinth context. Jumping Monkey Hill in Cape Town of South Africa is the venue of the writing residency in which Ujunwa Ogundu takes part with some other African writers. The participants are to write a story each, which is to be ready for review and scrutiny at the end of the first week of their writing residency. Ujunwa writes about a character called Chioma, whose first interview when she goes in search of jobs only requires her to submit to the boss' sexual demands. Chioma later secures a job in the banking sector but resigns when she refuses to be Alhaji's (a big affluent man who promises a large deposit to her bank) concubine. But when Ujunwa's story is refused at the writing residency because it is perceived as "agenda writing", she is quick (logical, smart and quick like the thunderous flash of Amadiora) to tell the organiser, Edward, what part she leaves out to make her story slightly different from what really happened to her as a banker in Lagos. The manly witticism Ujunwa employs to wriggle out of a condition of defeat, mockery and shame attests to her similarity with Amadiora reputed in the Igbo mythology to possess the ability to intervene in matters that require urgent results. M.L von Franz harps on this aspect of animus saying:

> …the positive side of the animus can personify an enterprising spirit, courage, truthfulness and…spiritual profundity. Through him a woman can experience the underlying process of her cultural and personal objective situation, and can find her way to an intensified spiritual attitude to life (Franz, 1968, p.207)

Logical reasoning as well as active acting are a male's extraverted traits manifested by Chioma. Adichie portrays Chioma to show that passion and emotion (introversion) are not needed at this time. It is praiseworthy to think and dream (introversion) but it is invaluable to act (extraversion) by having social contacts with persons, objects and places by the release of the animus psychological trait. Introversion is helpful in rumination, mooring and planning but it is the summoning of "Amadiora", the extraverted ability to make social contacts that guarantees fulfilled living in the Diaspora.

5.0 Animus impacts in the context of Hybridity

In *The Things Around The Neck,* the hybrid existence of the female characters first opens their eyes ("On Monday of Last Week", " A Private Experience") and shocks them ("The Shivering"). Thereafter, they begin to respond to the conditions, using their latent male or extraverted "Amadioric" consciousness. The result of this masculine enterprise is that ideational perspectives on germane matters such as tenacity, delayed gratification, materialism and tolerance are depicted as worldviews which serve as paradigms of existence. As soon as the female characters find

themselves in a highly hybridized society such as America, they begin to show traits of extraversion, vibrating and reverberating like the thunder of "Amadiora". These characters express their animus disposition in pronounced fashions (extraversion) because of the demands of hybridized existence in America.

In "A Private Experience", a story reminiscent of Chinua Achebe's *Girls at War and Other Stories* and J. P Clark-Bekederemo's*The Casualties*, Adichie fictionally extends the concept of hybridity to include religio-ethnic syncretism. The setting is during the time Chika and Nnedi, two female characters, visit their aunt in Kano, a northern part of Nigeria. Chika loses her sister in the religious violence which forces her to take safety with a Hausa woman who also is in search of her daughter. Chika's search for Nnedi never succeeds. No one knows what happens to her, but the possibility that she could have been one of the charred bodies littering the street after the war cannot also be ruled out. The horrendous experiences shared by the Hausa woman and Chika and the varying animus tempers (daringness, dogged quest, painstaking search) exhibited by the religiously alienated duo prepare the backdrop against which Adichie artistically reveals that everybody loses in a time of war, riots and religious upheavals. The exchange of the scarf by the Hausa woman and Chika is symbolic of shared pain in times of war.

> "May I keep the scarf? The bleeding might start again?"
> The woman looks for a moment as if she does not understand;
> then she nods. There is perhaps the beginning of future grief
> On her face…she hands the scarf back to Chika (Adichie, 2009, p. 56)

It is decipherable from this story that the displacement of female characters during crises opens the room for readers to see their extraverted animus traits. From the reading of the story, it is discernible that Adichie borrows significantly from *Girls at War and Other Stories* where Achebe takes us inside the heart and soul of a people, girls especially, whose pride and ideals must compete with the simple struggle to survive. In Achebe's *Girls at War and Other Stories*, a story titled "Marriage is a Private Affair" illuminates the theme of feminine pain as contained in Adichie's "A Private Experience". From Adichie's fictional view, and in consonance with Achebe's perspective, female characters will not be fulfilled if they are permanently in introverted psychological state; it takes certain degree of extraversion of the animus to cope with the protean nature of hybridized experience.

"The Shivering" leaves us shivering as we notice the psychological clash between animus and anima. Ukamaka, the female character, is terrified that her ex-fiancé might have been involved in a plane crash in Nigeria. She gains succour when homosexual and religious fanatic Chinedu joins her in mourning the crises that have befallen their nation. At the beginning of Chinedu's closeness to Ukamaka, the reader may be tempted to believe that Chinedu's sympathy may not be after all

sincere; that he might want to use that as a trick to get Ukamaka's attention. The later revelation that Chinedu is gay and has experienced a relationship break-up with a man in Nigeria shatters every previous perception one may have nurtured about the character. Ukamaka is shocked to see a man displaying an "anima": the "anima" trait is exclusive to the woman.

In addition, in "Monday of Last Week" we see a pungent philosophical imprint borne out of a strong animus conviction from Kamara. When she notices the deception of Josh, instead of turning into an emotional wreck in a foreign environment, she decides to sit "next to Josh and take a cookie from his plate" (Adichie,2009). That narrative signifies Kamara's intention to play a psychological game with Josh. She seems to be saying to Josh that his deception cannot break her. Whatever game/surprise that life throws up across the borders, the female character should have enough animus drive, the equivalence of Amadiora strong impact, to face it by playing along (like Kamara does with Josh), containing it and proving to all and sundry that nothing breaks a thunder.

6.0 Conclusion

We have argued that the concept of "Animus" expresses a relationship with "Amadiora" in the characterization technique of Adichie's *The Thing Around the Neck*. While the former is a universal form which conceptualizes the maleness in a female, the latter contextualizes the various manifestations in the Igbo myth. The female characters manifest feminine traits according to a universal law but contextualized and dramatized by a peculiar mythic archetype, "Amadiora".

Moreover, hybridizing with a foreign culture exposes female characters, especially from Africa, to show etraverted masculine traits that we have described as "Amadiora Animus". Our usage of this term has been justified by epistemological correlation of "Amadiora" and "Animus" as exemplified in the short narratives of Adichie's *The Thing Around Your Neck*. Diasporic female figures from the Igbo region of Nigeria are increasingly "becoming masculine" in their struggle to survive the harsh reality outside the country. The experience of living in America where the system encourages extraverted behaviour -adventurism, risk-taking, quest, creativity, boldness – reveals that Igbo female characters manifest their "Amadiora-Animus" instinct in order to achieve their dreams and to cope with the vicissitudes of living outside Nigeria.

Adichie's narratives offer kaleidoscopic insights into the claim that Igbo female characters in *The Things Around Your Neck* are simply manifesting rooted male tempers in their collective psyche; a fact that underlines their embodiment of the Igbo's cherished knowledge of extraverted "Amadiora".

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