

# A PSYCHOANALYSIS OF THE OUTSIDER IN ARAMIDE SEGUN'S *ENIITAN*, *DAUGHTER OF DESTINY*

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## Abstract

This study has as its aim the examination of Eniitan, the major and eponymous character in the primary literary text, as an outsider on the grounds of her albino skin, the stories of re-incarnation surrounding her birth and her seemingly inexplicable and unusual affiliation with nature and traditional medicine which is largely termed mysterious by and unacceptable to her society. The outsider is the one who is not considered a part of a social circle. This study employed some aspects of psychoanalysis such as Freud's theory of the id and repressed materials, Lacan's theory of the Imaginary Order and Jung's concept of the collective unconscious. This study has, through the aspects of psychoanalysis that were applied, debunked the misconception about the outsider as a psychopathic character. This study explains Eniitan's perceived 'outsider-ness' as a response to the hostility of her social environment rather than the traits of psychopathy. The paper also maintains that the identity of Eniitan as an outsider is a misconception as she is, in fact, an insider owing to her role as a guardian of a significant aspect of her culture- the knowledge and practice of traditional medicine.

**Keywords:** Outsider, Psychoanalysis, Misconception, Archetypal Motifs, Myth

## Introduction

The concept of 'outsider-ness' stands out in Aramide Segun's *Eniitan, Daughter of Destiny*. Sociologists have defined the outsider as an individual or group that does not fit onto the definition of normalcy and acceptability in society. Such an individual is considered an anomaly in his or her society. Becker (1963) argues that the outsider

exists because there are laws and standards that such an individual so labelled does not conform to. He approaches the concept of the outsider from the perspective of deviance. Therefore, according to him, the outsider is an individual that refuses to conform to social laws that define acceptable and normal behaviours. This study, however, agrees with his definition of the outsider to the extent that such an individual is not acceptable in society but partially disagrees with the part of this definition that portrays outsiders as deviants.

As will be examined in this study, the perceived deviance of the major character, Eniitan, is a response to the treatment she receives from her society. Becker argues that "Social rules define situations and the kinds of behaviour appropriate to them, specifying some actions as "right" and forbidding others as "wrong." When a rule is enforced, the person who is supposed to have broken it may be seen as a special kind of person; "one who cannot be trusted to live by the rules agreed on by the group. He is regarded as an *outsider*" (p.2). This definition presents the outsider as a person who cannot be trusted to act acceptably in such a society.

It reflects public opinion about the outsider. There is no provision in society for people who are naturally classified as outsiders due to some natural events and phenomenon over which they have little or no control. The likes of Eniitan who is born an albino become outsiders on such grounds. A psychological explanation of such unique cases is that whatever deviant behaviour that is noticeable in them stems from the initial ostracism that they suffer on the basis of an event or a phenomenon that is beyond their control. In the case of Eniitan, she does not have to break the trust of her society. Her mere birth and existence marks her out as an outsider in her society. She comes to realize that there is nothing she can do to change the grounds on which she is treated as an outsider such as her skin colour and her biological relationship with Iya. Other words that generally describe the outsider include 'outlier', 'bohemian', 'outcast', amongst others.

It is important to note that Eniitan, in Segun's *Eniitan, Daughter of Destiny* did not start out as a deviant. She is first an outsider because

of her albino skin and the stories surrounding her birth. When she finds herself frustrated, she takes to deviance as a way to express her repressed thoughts and wishes.

Published in 2016, Aramide Segun's *Eniitan Daughter of Destiny* is a novel set in some parts of Lagos and the fictional Kinseko. It is about the journey of a young bronze albino lady from a point of self-struggle to self-acceptance. This necessarily redefines her identity as an outsider as she moves from being stigmatised and misunderstood to being accepted. This transition depicts her 'outsider-ness' as in fact, 'insider-ness'. Eniitan, unknown to herself and her community, is meant to be an insider by being the guardian of the knowledge of traditional medicine.

The misconception about Eniitan, which leads to her being perceived and treated as an outsider, takes a different turn when she becomes relevant to the preservation of an aspect of the culture and tradition of her society - traditional and herbal medicine. When it is discovered by her sister, Abike, and her husband, Tunde, that Eniitan's difference from the rest of her society, which is the ground for her 'outsider-ness', is linked to her purpose, which in itself is of benefit to the society, she is no longer treated as an outsider. She, in fact, is an insider of the esoteric group regarded as the initiates to the secret of the land as Iya was.

The concept of the outsider is a social phenomenon. This study also argues that the concept of the outsider is a social construct built on the enabling beliefs of the society within which it exists. This agrees with Chatman (1996) who argues that outsiders live in a "stratified life-world" (194). The outsider is usually perceived negatively and in fact, sometimes misconstrued as a psychopathic character. Hilgard et al (1953) amongst others have helped to draw a line of distinction between these two concepts. Psychopathy is characterised by crime, antipathy and antisocial behaviours like deviance, amongst others (Anderson and Kiel, 2014). This definition shows that the difference between an outsider and a psychopathic person is that while the former

does not meet society's standards, the latter will be considered an outsider because of his or her tendency for criminal activities.

A psychopathic personality is one that remains un-socialised with other members in society and who is constantly at variant with society. Hilgard et al (1953) note that "the psychopathic reaction...is manifested by a life-long pattern of socially deviant behaviour rather than mental or emotional symptoms ..." (p.480). In the case of Eniitan as an outsider, she is not deliberately deviant; she only becomes rebellious when she realizes that she is not only misunderstood, but judged an anomaly for what she considers largely beyond her control. While Eniitan's character depicts a consistently untypical pattern of social behaviour, her deviance is an expression of the anger she feels at her sister and society for being cast aside and a reaction against the hostility of society toward her 'outsider-ness'. The common ground between the psychopathic character and the outsider is the unacceptance to society; the major difference between these two is that while an individual can be an outsider for various reasons which could include a health condition such as the albino or social belief, the psychopathic character is an outsider because he is socially deviant, has criminal tendencies and "lacks moral development, or conscience, and an inability to abide by the laws and customs of his society" (Hilgard et al, 1953: 480).

### **Research Methodology**

This study adopted, as its framework, some aspects of Freudian, Lacanian and Jungian perspectives to psychoanalysis to analyse Eniitan's identity as an outsider as well as some authorial stances and comments that put traditional medicine in a place of advantage over modern medicine in the novel. The study employed Freud's theory of the id and repressed materials, Lacan's theory of the Imaginary Order and Jung's concept of the collective unconscious. Freud's aspect of psychoanalysis was useful to this study to give insights to the outbursts of Eniitan's desires to which she does not associate the outcomes. The id was responsible for actions that reflect the neglect of consequences

or retribution in the long term; it is usually concerned with the present (Dean, 2002). The id is focused on the immediate gratification of wishes. This was adopted to gain insight into Eniitan's frustration by the rejection she suffers in her society which results in her indifference to her society. Lacan's theory of the Imaginary Order was used to explain the reason for Eniitan's radical attitude towards her outsider-ness when she finds herself overwhelmed with her purpose. This aspect of psychoanalysis also caters for Eniitan's lack of a mother's attention which turns out to be an unspoken desire that results in her deviance. Jungian theory of the collective unconscious was used to analyse the shared memory and consciousness that binds female members of Iya's family together with the common purpose of preserving the legacy of traditional medicine in the novel.

### **Eniitan as an Outsider**

Eniitan is considered an outsider because she has a skin colour that is unusual and takes a liking to what her society considers evil, unusual and outdated. Eniitan's childhood plays an important role in the formation of her character as a young lady. She rips the dress her sister, Abike, sews for her birthday and creates a scene when her sister confronts her. This not only creates the image of Eniitan as a deviant and a rebel but appears to have a lot to do with how she was treated as a little girl. She tells Abike that she overheard her telling her friends that her sister acts strange like someone who is demon possessed. Abike takes Eniitan for deliverance and Eniitan is beaten brutally. This makes her angry and bitter for a long time and she takes these out on Abike whenever she can. The character of Eniitan foregrounds the difference between the outsider and the psychopathic personality by providing evidence for the advantage of the former and the evils of the latter, thereby debunking the misconceptions about the outsider. At the end of the novel, being an outsider does not look as bad as it was when the story began to unfold. The concept of 'outsider-ness' is revised significantly through the character of Eniitan who shows that on grounds such as simply being different, the outsider could be what

society needs. This idea is reiterated in Malcolm Gladwell's *Outliers: The Story of Success*.

Aramide Segun's *Eniitan, Daughter of Destiny* narrates the story of a young lady who is largely considered an outsider in her society because of her skin pigmentation, unusual ease and connection with nature. As a misfit in her society, Eniitan experiences rejection, stigmatisation and ostracising mentally, socially and physically. She, however, ends up not being as psychologically and socially estranged as was misconceived as she eventually makes her sister and other members of society see the world from her perspective.

The outsider thrives on his or her non-conformity to society from the character of Iya in the novel who before her death was proud of her 'outsider-ness'. This makes Eniitan to be comfortable with her skin colour and her difference from the rest of her society despite what her grandmother's lineage is known for the practise of traditional medicine which brings stigmatization to her sister and Tunde, her sister's husband. Eniitan becomes comfortable and, in fact, loves what Iya Adunni does on the estate. She finds succour and solace in Iya Adunni. Her sister, on the other hand, attempts to separate herself from traditional medicine and runs to the church to achieve this aim. She desires to be considered 'normal' by fitting into the society's standard for normalcy. In a heated argument with Eniitan, she asks: "do you know what it took for me to show people that I could be as good as a Christian as anyone from a Christian family?" (Segun, 2016: 50).

While Abike goes the extra mile to win the favour of the members of her society and keep herself in their good graces, Eniitan holds a contrary view. This is what makes Eniitan an outsider and distinguishes her from her sister. She does not disregard social rules but understanding that she did not decide her skin complexion or natural tendencies towards traditional medicine, she relaxes in this dissimilarity from her society and thrives in it.

Naturally, Eniitan is considered a burden owing to the stigma she brings to her sister's household. Abike hates that Eniitan would make her attempts to be completely dissociated from Iya's perceived bad

image unsuccessful. Abike, therefore, treats Eniitan with such contempt. Tunde, Abike's husband, can also barely stand the sight of Eniitan in the house. He considers her an enigma and misfortune to the family. At the beginning of the novel, the only places where Eniitan finds succour are with Iya Adunni and the twins. Through authorial comments, Segun draws the attention of the readers towards the prevalence of traditional medicine over social conventions. This could be understood as advocating the argument that the grounds on which Eniitan is identified as an outsider should be enough reason for her to be seen as a hero whose destiny is to save a dying tradition, hence, accepted into society.

The concept of the outsider describes the social phenomenon that explains why a member of society would not be considered a member in the real sense of the word. Rather, such an individual suffers estrangement from the members of his or her society. Another word to describe the outsider in a more positive light is 'outlier'. Eniitan is an outsider because she reminds members of her society very much of her grandmother, Iya, who was much feared to be a witch because she was an herbalist and the local mortician. Eniitan's outsider-ness is not so much because of her bronze albino skin as much as the myth of reincarnation that surrounds her birth. Her physical appearance and natural affiliation with herbs and Iya's hobbies further establish and foreground her as an outsider. Some members of her society such as Tunde, her sister's husband, and the members of her sister's church believe she is mentally unstable.

Eniitan begins to give expression to the content of her unconscious mind when she begins to rebel against the structures put in place both by society and her sister to make her fit in and become like everyone else. These structures include social and religious institutions such as schools and churches. Eniitan first displays her defiance to her sister, Abike, when she rips apart the dress Abike makes for her birthday because the dress is not what they planned. From this point, her defiance spirals out of control and she draws closer towards her passion – nature. Eniitan, therefore, accepts her label as an outsider

and goes all out to unleash it. She frequents Iya Adunni's place and asks questions about her birth and about Iya. She also submits herself to Iya Adunni's tutelage and the spiritual experiences that come with allowing Iya's legacy find full expression in her.

Eniitan is born with the awareness that she does not fit into her society and is largely unacceptable to it. One of the many reasons for the suspicion that grows about her identity is the death of her mother at her birth. Her mother's death would have been excused as a normal misfortune that could happen at childbirth but the progression of her life confirms the fear and suspicion that she might in fact, be the reincarnation of Iya who was largely misunderstood and feared to be a witch and a wicked herbalist. Eniitan's rebellious actions can therefore be traced to the desire to punish her sister Abike who she blames the rift between them.

The end of the novel shows that society has been wrong about Eniitan and Iya. After Eniitan takes the spiritual journey that liberates her from the questions she always asks about her identity and purpose, she builds a modern institution where traditional medicine would be practised and Iya's legacy would live on. This helps the readers and other characters in the novel to understand the reason behind Eniitan's actions while she was misunderstood. Eniitan only rebels because she struggles to find peace and strike a balance between her passion and purpose and expectations from her sister and her society.

### **Eniitan's Dreams, Trances and Visions**

The context within which Eniitan exists as a character within the novel is one that is sustained by the belief in traditional medicine which public opinion weighs heavily against because it is believed to be associated with witchcraft. However, Segun paints a different picture of traditional medicine and attempts to debunk the myth that traditional medicine is only practised by witches and herbalists who are initiates of some dark secrets. Rather, what she does is to advocate traditional medicine and the natural connection with nature as a native legacy upheld by visionary predecessors and should not be swept over by



modernity. This context necessarily addresses the belief in the supernatural to the extent that they are real and are not necessarily used for evil. This is the context within which Eniitan explores her passion and personality.

Eniitan dreams that she finds herself in a canoe that appears to be charting its own course, and travelling with her in the canoe are a woman whom she identifies as a priestess, a couple and a young man. They journey through a land that is occupied by unborn souls where the season is uncertain and unpredictable. A strong smell of herbs comforts her and raises hope in her when she is surrounded by a mist and is confused about where she is. Eniitan identifies the grey-haired woman as a priestess of a religion that is obviously not Christianity. This is not a surprise as she has always distrusted Christianity and anything that is associated with it largely because she considers her sister enslaved by it. Eniitan has come to hate it also because of her experience when she was young and her sister was convinced that she needed deliverance from her demon possession and had taken her for the deliverance which turned out to be some serious flogging in the hands of a white-garment prophet. In her dream, the priestess gives her a bowl of food but tells her not to eat it as it would be used to appease the god of the water later on their journey. She dreams about gods and appeasements and priestesses and unborn souls because she has always been curious and interested in Iya's personality and profession which she knows are different from a lot of people and are widely not accepted by her society. Iya, whom she likes, was an outsider.

Before Eniitan falls into a trance-like state in which she has this dream, she does some strange things: she does not use pain killers for her menstrual cramps; rather, she allows the pain to course through her body and energize the thought that she could be some sort of martyr who is misunderstood and punished for doing what is right for her purpose. She, therefore, allows the blood to flow and make little red crosses on the walls of her room, pierces herself with a pair of scissors and holds herself to the wall in a "self-styled crucifixion" till she slumps and blacks out.

As described by Freud (1989), Eniitan's dream recedes the logical operations of her mind to the background and she begins to see images that she cannot understand although some of them seem to have their materials as experiences that happened prior to the dream and some significant memories that are crystallised in her unconscious mind. There are a number of illogical events in the dream such as when she hears the cry of an unborn child.

Freud explores the ethical sense in dreams in his book titled *The Interpretation of Dreams* (1899) where he argues that who an individual is and what he or she does in dreams is not farfetched from who he or she is or does in real life. To support his argument, he quotes Haffner who states that "with rare exceptions...a virtuous man will be virtuous also in his dreams; he will resist temptation, and show no sympathy for hatred, envy, anger, and all other vices..." (p.25). This explains, as opposed to what is perceived of Eniitan by most of the members of her society as an outsider in a negative light, that she is a good person on the inside. In the dream, she is placed in the position to protect herself and the people in the canoe and she succeeds by appeasing the gods of the water. She has to hold herself from eating the food even before she is repelled by a strong foul smell; she holds herself and ignores her hunger because she understands that the lives of the people sharing the canoe with her are dependent on her decision. This shows that she is not only potentially a responsible leader, she is also empathic despite the rejection she endures from people around her.

Although she does not recognize it at the moment, Eniitan's dream is a wish-fulfilment. A few days before she has this dream, she visits Iya Adunni to ask about her identity and the validity of her passion. Iya Adunni explains that she should be proud of her heritage and her relationship with Iya. Shortly after this, she gets an elaboration of Iya Adunni's explanation about her identity as the key to unlock the future of Iya's vision. Although the dream is typically unclear, it points to some things that Iya Adunni said. Some of them include Eniitan's purpose and that people fear what they do not understand. This naturally makes them hostile to what they fear and do not understand.

The young man who accosts Eniitan toward the end of the dream and tells her she does not belong there represents the voice of disapproval of and dissent against her personality, passion and identity which find expression in reality in her sister, Tunde and some other members of society.

Beyond her skin colour, Eniitan has always known herself to be different from her social environment because she has a strong pull towards what they disapprove – Iya's personality and passion. This dream in which she has to save her life and the lives of others in the canoe by appeasing the god of the water confirms her belief. She, however, has a premonition even before the dream and that explains the crosses that she makes on the wall with her blood. Her conversation with Iya Adunni prior to this event in which she encourages Eniitan to embrace Iya's legacy and be proud of everything Iya represents also contributes to the material of the dream. The end of the dream, however, bears strong semblance with Eniitan's reality before the dream. The young man treats her like an outcast, disregarding the appeasement she did a few moments ago to save their lives. This readily brings to mind how Abike, Tunde and their friends perceive and treat her. Eniitan's blackout leads her into a coma. When she awakes, she tries to leave the hospital but does this half-awake and sleep walks out of the ward and into the streets. She stumbles into activities that she cannot understand, floats through them and ends in the front seat of a heavily drunk and grieving young man who later becomes her friend and takes her in. Like Iya Adunni explains to Abike and Tunde, Eniitan is not lost, she is only away for a while and some inexplicable force seems to be leading her towards something.

Eniitan returns home to Iya Adunni who has been waiting for her and has prepared her welcome. She is forced into a trance by what Iya Adunni had earlier described as a spiritual journey and sees herself advanced in age and attending Iya Adunni's burial. Eniitan's spiritual journey explains her own difference to herself as someone who, like the two outsiders before her- Iya and Iya Adunni, is different because she has the ability to discern things that are not present to the ordinary

senses, hence her purpose to use available modern technology to drive the rebirth of herbal cure in the future. She accepts her gift of clairvoyance like the two women before her and embraces this ‘outsider-ness’ that she, prior to the journey, considered a curse. This leads her to the vision where she sees the future of Iya’s legacy which she is assigned to build Iya’s estate converted into a research centre for the rediscovery of “the ancient knowledge of herbal cures” (Segun, 2016: 300). This helps her to understand her purpose as the one who will expand Iya’s passion and give it expression in the modern world.

Her connection to Iya has always been a mysterious one such that her father often referred to her as Iya or Yetunde which directly translates as ‘mother has returned’. This explains why she inherits a lot from Iya, including the eyes and bronze albino skin that makes people who are negatively sentimental about traditional and herbal healing to feel uncomfortable around her. These experiences make Eniitan to understand that she is not only meant to relive Iya’s passion and purpose but to take it to a whole different level.

According to Bressler (2003), Lacan argues that at the centre of his “theory and his understanding of the human psyche is lack and fragmentation. All of us have longings for love, for physical pleasure, and for countless things but nothing can fulfill our desire to return to the Imaginary Order and be at once with our mother” (p.131). Lacan argues that the Imaginary Order describes the stage when every individual desires to be united with his or her mother and she becomes a symbol of comfort and the satisfaction of their needs. It is not out of place to therefore explain Eniitan’s seemingly irrational behaviours as a response to the lack of a mother’s love, understanding and guidance. This could also explain why she consistently returns to Iya Adunni when she needs answers.

Eniitan suffers the lack of her mother’s presence and attention, and most importantly, her intimate tutelage and covering that she could have provided against the hostility of her surroundings. Everything that Eniitan’s mother could symbolize she lacked and the result is a

fragmented young lady who is confused about her identity and purpose. It is also of importance that it is Iya she finally reunites with spiritually.

Eniitan's fragmented mind is largely responsible for her dropping out of school and her rebellious actions against her sister and her church members as well as Tunde. Her inability to return to her mother who would have supported and protected her becomes a possible reason for her outsider-ness to the extent that she is unwilling to be socially acceptable not in terms of her skin colour or affiliation with Iya but her rebellion which is the expression of repressed anger.

It appears that the lack and fragmentation that Eniitan experiences informs who she is till towards the end of the novel. Owing to the experiences she has with her sister which make her feel unwanted and incomplete, he feels a need to be complete. This is further compounded by the myth surrounding the albino and the herbalist in her society. The albino is seen as an unusual creature that is almost not human and not acceptable in that society because the skin complexion is understood as some spiritual anathema which has some myths and taboos built around it. This results in looking down on the albino as not human enough to be recognised amongst other members of society. The herbalist is also perceived as an initiate into a cult and a person who possesses some supernatural powers from the use of herbs and interaction with spirits, and uses such power to oppress people, get his or her way and engage in many evil and inhumane activities. Eniitan happens to have these two strong beliefs and misconceptions ascribed to her because of her blood relation to a notable and feared herbalist, Iya, and her bronze albino skin.

### **Archetypal Motifs in Segun's *Eniitan, Daughter of Destiny***

Jung claims that the archetypal motif is a normal phenomenon in society. He argues that it is not abnormal for a pattern of behaviours and personality traits to revolve and evolve in the unconscious mind of a collective. For him, the archetype is located in what he calls the collective unconscious which is the location of ancestral experiences and memory. In the lineage of Iya, there are random people who are

said to carry the burden of giving expression to the heritage of the family. It therefore appears that Eniitan is not an outsider in the negative sense of the word. She is simply an archetype of a prototype that Iya embodies. A proof of this is Iya Adunni's statement that once in every generation, somebody is saddled with the responsibility of giving life and hope to the heritage of the family which is the traditional knowledge of herbal treatment. This explains why her father sometimes calls her 'Yetunde'. It also debunks the myth of the outsider within the context of this novel as it refers to a person who is an anomaly to his or her society, therefore unacceptable.

This implies that what is misconceived as reincarnation is actually archetypal motif finding expression. A proof of this is Kehinde who also shares with Eniitan the deep eyes and words that sound wiser than his age. He therefore shares archetypal features of this gene pool. The group of traits that label Eniitan as an outsider such as the unusually deep eyes, bronze albino skin, the gift of clairvoyance and an attraction to nature and herbs, stem from an archetype which is Iya and are located in the collective unconscious of Iya's lineage and would, in every generation, surface in archetypes.

Some of the traits of this archetype include clairvoyance and an instinctive affiliation with herbs and nature as demonstrated in Iya Adunni and Eniitan. Both do not only understand the use of specific herbs for particular purposes. They also seem to understand the forest as if it is a living being. While Eniitan leads the twins - Taiwo and Kehinde - back from Iya's Estate to the town, "the scent of the fresh foliage unfolding drew them into the soul of the forest...the air reverberated with their laughter and the forest opened up more and more, revealing treasures hidden for decades or even longer...[and] nature took them under her wings, guiding them as they probed and explored, and warning them to move on swiftly whenever they came across small calabashes of cooked food offered as sacrifice to the gods" (103). Neither Iya Adunni nor Eniitan struggle with relating to nature and herbs; they do this instinctively.

Of the twelve archetypes that Jung submits, Eniitan fits best into the archetype of the rebel. This is enough ground on which to label her an outsider. However, rebellion against the norm that kills a tradition of herbal cure is considered noble if not heroic. She succeeds in making her sister and Tunde see the evil in killing this tradition and sees a vision of how she converts what is meant to kill the tradition – modernity – into a tool to facilitate it. She succeeds in making people who erstwhile saw her as a rebel to see her as a messiah of some sort.

### **Myth and the Outsider**

Myths are believed to be stories about unfounded and sometimes universal truths. However, Jung conceptualizes dreams a lot more differently. For him, myths are located in the collective unconscious of a people and have a universal framework that makes it possible for the myths in cultures located far away from each other to have the same pattern. Opposed to Freudian structure of the human psyche, Jung argues that a person's mind is made up of the personal conscious, the personal unconscious and the collective unconscious. He further argues that myth goes beyond the individual and does not stem from a person's personal conscious or personal unconscious. Rather, "in the depths of the psyche and blocked off from human consciousness lies the third part ...of the psyche: the collective unconscious [which] houses the cumulative knowledge, experiences, and images of the entire human species" (Bressler, 2003: 127).

The reaction of Eniitan's society to her unusual behaviour and personality can therefore be understood as an unconscious and almost involuntary reaction which stems from the collective unconscious of the society. The myths that surround Eniitan's birth are rooted in the society's belief about the albino as an abnormal creature, and the individual who understand herbal healing must have been initiated into some cult and got some powers with which they perform these healings. Iya's marriages and Eniitan's mother's death give credence to these beliefs. Iya lost her husbands in her two marriages before she decides to live the rest of her life unmarried. Eniitan's mother also dies

at child birth and that makes people in her society believe that the child killed her mother. To compound it, Eniitan's father who loved her dearly also died at a relatively young age.

## Conclusion

The aspect of Freudian perspective to psychoanalysis employed in this study has contributed to the psychoanalysis of Eniitan's character as an outsider by explaining the motives behind her actions which are responses to the stigma she suffers in her society as this study has shown. The application of Lacan's theory of the Imaginary Order also contributed to the debunking of the outsider identity of Eniitan by revealing that what draws her towards Iya Adunni is the lack of a mother's love that she suffered since childhood. This strengthens her bond with Iya Adunni and draws her closer to what Iya Adunni does on the Estate. The Jungian concept of the collective unconscious contributed to the psychoanalysis of the character of Eniitan as an outsider by explaining her love for nature as an expression of her assignment to keep traditional medicine alive. These three aspects of psychoanalysis help to debunk the overall concept of 'outsider-ness' as it concerns Eniitan in the novel. In the capacity in which each of them is employed in the study, they reveal that Eniitan is, in fact, a cultural insider largely owing to her responsibility to protect a significant aspect of the tradition of her society – traditional medicine – from going into oblivion.

Segun guides her readers through the process of debunking the myth surrounding the concept of re-incarnation. She achieves this by revealing through the character and experiences of Eniitan that re-incarnation should rather be understood as the extension of a prototype; as a progeny expanding the purpose of his or her progenitor; that Eniitan is not the re-incarnation but the progeny of Iya.

This study examined the concept of the outsider and attempted its redefinition. From Jung, Freud and Lacan's perspectives, this study has arrived at the conclusion that the outsider is different from the psychopath. The outsider is simply someone who does not fit into society. This study was able to explore the aspect of the outsider's psychology that explains the behavioural pattern as different and not



necessarily deliberately rebellious. The study also discovered that in outsiders such as Eniitan who finds herself not acceptable to society, the associated rebellion is a reaction to her past experiences and an expression of repressed thoughts, wishes and desires.

The study also examined the archetypal motifs in the primary text and concludes that Eniitan is not an enigma as was misunderstood but an archetype of Iya, her prototype. Eniitan is only an archetypal personality who is saddled with the responsibility of giving Iya's vision a place in the modern world. The features of this archetype include clairvoyance and a natural and instinctive affiliation to herbs and other elements of nature. Therefore, this study is able to assert that rather than the concept of reincarnation being shrouded in myths and beliefs that can lead to misconceptions, it should be understood as archetypal motifs.

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