



Vol. 4 No. 6 (June) (2026)

## Language, Power, and Transracial Identity: A Critical Discourse Analysis of Florence Olajide's Coconut

**Iqra Aziz**

Northern University, Nowshera, KP, Pakistan. [iqraaziz.northern1999@gmail.com](mailto:iqraaziz.northern1999@gmail.com)

Cell# 03021817677

**Abdul Qayyum Sahar**

Northern University. [qayumkhattak76@yahoo.com](mailto:qayumkhattak76@yahoo.com)

Cell# 03005609004

### ABSTRACT

This study critically investigates the intersections of language, power, and transracial identity in Florence Olajide's *Coconut* (2021) through the theoretical lenses of Antonio Gramsci's concept of hegemony and Homi K. Bhabha's concept of hybridity. Applying a qualitative research approach, the study employs Fairclough's 3D model as a methodological tool of Critical Discourse Analysis to analyse the memoir's textual, discursive, and social practices. The study highlights how linguistic choices, narrative structures and institutional discourses shape, reproduce, and challenge predetermined racial ideologies within the context of transracial fostering in postcolonial Britain. By relating the memoir within the discourses of cultural contexts, the study illustrates how language functions as a tool of hegemonic control and operates the counter-hegemonic narrative that challenges the agencies and power dynamics. Ultimately, the study focuses on hybridity as the emergence of a third space in which identity is transracialized due to experiences of cultural dislocation and identity fragmentation. The study contributes to existing studies of Critical Discourse Analysis, postcolonial narratives, and transracial studies by aligning with the post-2020 work of *Coconut* (2021), which serves as a powerful direction for ideological reproduction.

**Keywords:** Transracial identity, Hegemony, Hybridity, Fairclough 3D model, Critical Discourse Analysis

### INTRODUCTION

The compelling work *Coconut* (2021) by Florence Olajide emphasises the complexities of developing identity in a racially stratified society. The title 'Coconut' itself symbolises the racial distinction of being brown from the outside and white from the inside. It captures the covert and overt difficulties of hybrid identity under hegemonic cultural imposition. The study applies Critical Discourse Analysis to investigate how texts' language reflects and resists stratified, predetermined socioeconomic hierarchies, Western cultural ideologies, and preference for whiteness from worldview conceptions. This viewpoint interprets the text as a discursive site where ideological conflicts between authority and resistance occur, rather than just interpreted as a narrative base. The theoretical lenses of Bhabha's hybridity and Gramsci's hegemony expose how postcolonial impositions perpetuate ideologies and construct identity through cultural transformations of Nigerian legacy and British upbringing.

In the West, adopting or fostering a child is particularly common in situations where the child was raised in a nuclear household with their own parents. A person associated with



## Vol. 4 No. 6 (June) (2026)

biologically related children is expected to adopt the idealised set of ethical traits interlinked with mothering and parenting first. In West African countries like Nigeria, fostering a child is considered a regular practice, and they are asked for ‘who bore you’ and ‘who reared you’ in order to distinguish between biological mothers and foster mothers. The analysis uncovers the lens of complicated elements of cultural assimilation where immigrants, particularly Africans, are bound to follow Western cultural norms that further construct hybrid identity or identity distortion to gain social acceptance and privilege in Western nations (Ajibaye & Yusuf, 2025). To relate to the achievement of social acceptance, the identity disturbance and maltreatments caused by ethnocentric federalism make individuals able to question ‘Who am I in the population (Igwe et. al, 2024). Karas, Topolewska-Siedzik and Negru-Subtorica (2018) discussed identity as a crucial and non-static stage in an individual’s life. By applying the models of Marcia’s classical identity status paradigm, three and five-dimensional models, identity styles, and identity processes in post-adult, the researchers emphasised the age of pre-adults, a stage of social and cultural acceptance in which an individual finds himself and ego through the exploration of dreams, peer relationships and social environment. Social identity theory draws a conceptual framework to uncover the complications of ethnocentric crises, insecurities and ethno-corruptions (Tajfel & Turner, 1979).

### Literature Review

Huckin, Andrus, and Clary-Lemon (2012) present Critical Discourse Analysis as a systematic approach of investigating how imperial ideologies are embedded within the text to scan power dynamics, while postcolonial theory provides the analytical lens for interpreting these ideologies in their historical and psychological contexts.

Critical Discourse Analysis (CDA) worked as an interdisciplinary direction combining critical linguistics, social theory, and systemic functional linguistics to understand and shape discourses and reproduce social injustices (Fairclough, 1995; Van Dijk, 1998; Wodak & Meyer, 2009). CDA is a reflexive, political and systematic framework concerned with the interplay of language and power and the consequences of predetermined ideologies. Fairclough (2001) conceptualises discourse as a part of textual, discursive and social practice, arguing that language simultaneously reflects and resists social structures. CDA remains contemporarily relevant due to its adaptability and capacity to investigate multiple perspectives in order to reveal how texts shape and perpetuate social dominance (Blomaert, 2020). To uncover both implicit and explicit meanings of the discourse, Fairclough’s three-dimensional model serves as a methodological tool to enable interpreters to comprehend the text on textual, discursive and social practical contexts. The framework connects with micro and macro level linguistic features, including lexical choices, modality and broader concepts of ideology, hegemony and hybridity.

The political description of Critical Discourse Analysis aligns directly with Gramsci’s theory of hegemony, which explains how dominant groups sustain power to secure the consent of the majority rather than relying on coercion. Fairclough (2003) acknowledges Gramsci’s influence by emphasising how ‘commonsense’ language contributes to functioning ideological reproduction. In the context of Olajide’s *Coconut* (2021), CDA provides the methodological tool to uncover how racial and cultural legacies are embedded in linguistic and foundational discourses.

In addition, CDA develops its analytical scope to incorporate identity politics, intersectionality, and postcolonial perspectives (Rogers, 2021; Jones, 2022), positioning it as a contemporary framework for examining a memoir like *Coconut* (2021). Similarly, the study *Chicago African-American Mothers’ Power of Resistance: Designing Spaces of Hope in Global Contexts* (2017) uncovered the reality of Black-skinned mothers who resist



## Vol. 4 No. 6 (June) (2026)

prejudices about motherhood, body attractiveness and shaming, and financial status through self-definition. The study exposes the facts and experiences of African American women who stayed in Englewood, Chicago, and encountered marginalisation and othering, within the context of urban ferocity (Mendenhall et al. 2017).

Gramsci's (1971) concept of hegemony offers a framework for conducting cultural discourse, which further refers to the dominant class that secures consent by presenting its worldview as natural, universal and normalised in everyday practice. Instead of relying on coercion, hegemony circulates through ideological apparatuses such as education, media, and the family system that disseminate ideological norms (Forgacs, 1988). Within the context of analytical text, hegemony revealed that the Black child must conform to white Western standards of behaviour and language in order to achieve social acceptance. Olajide's description of the command of "speak properly" demonstrates what Gramsci would describe as the micro-politics of hegemony. Foster parents, the institutional education system, and social and political sectors act as sites of hegemonic representation, where connotation of whiteness is associated with moral and linguistic correctness.

Discussing the cultural transformation, Nixon (2024) represents that adolescents have to cope with identity-related issues such as 'Who am I?', 'What do I want to gain in society?' 'What is happening to my body?' and 'How do I fit into my community?'. These concerns trigger cultural anxiety, confusion, and misconceptions during the process of self-discovery at the developmental stage. To maintain the coherence of the discussion regarding psychological and social maltreatments resulting from cultural dislocation, migration emerges as the central theme of the subject. Migration is the movement of individuals from their original state to a place beyond national or cultural borders, undertaken voluntarily or corrosively for specific purposes. The study aims to compare the portrayal of the migrant dream in two African novels and two soul songs with the realities of migrants' encounters on arrival in their host places (Rezk, 2024).

Flahaux and Haas (2016) identified factors that contribute to migration, often referred to as cultural displacement, further arguing that relocation occurs due to reasons beyond political instability, poverty, and internal conflicts. Across Africa, war, economic instability, poverty, oppression, and other ecological crises have driven widespread migration and cultural transformation. The migratory choices may also be constructed by individuals' aspirations, including desires for lifestyles portrayed in media with huge glimmers of material practices, imaginary representation, fast fashions and influence of western trends that globalise the production of imperialism (Althusser, 1970).

Globalisation has generated conflicts in Nigeria's cultural system (Eze, 2014). Intercultural interactions and the transformation of individuals shaped by ideologies and predetermined concepts are closely linked to globalisation processes. The study demonstrates acculturation and assimilation as interlinked phenomena, emphasising how these perspectives foster influences of respect, dismantling hurdles, challenge long-held misconceptions, and towering over the maintenance and communication among nations. The study further analyses the aftermath of globalisation on Nigerian cultural identity and suggests the nation can get positive outcomes if legal policies are implemented in the right place.

Scholars such as Hall (1996) and Eagleton (2007) extend Gramsci's concept into the postcolonial area, arguing that hegemony is dynamic but persistently contested. Dominant authorities are re-interrogated, re-evaluated and re-articulated authoritative ideologies, giving way to an emerging counter-hegemonic discourse. Within this context, Olajide's memoir can be read as a counter-hegemonic discourse that recreates identity and resists the ideological dominance of whiteness. The consequences of marginalisation and



## Vol. 4 No. 6 (June) (2026)

subjugation, the factors of negative identity, identity crises, and pseudo-speciation were also embedded in the text (Schachter & Galliher, 2018).

Homi Bhabha's (1994) concept of hybridity provides a framework for understanding identity beyond binary oppositions such as coloniser and colonised, black and white, by emphasising the "third space" where new forms of identity are constructed. Fanon's (1967) *Black Skin, White Masks* demonstrates how linguistic assimilation produces alienation, further resonating with the metaphorical description of *Coconut* (2021). Olajide's work firstly considers "proper English" as a mark of respect and awareness, but later recognises it as a tool of erasure and resistance.

Ashcroft, Griffiths, and Tiffin (2002) have found that hybridity in postcolonial writing fosters distinctive dimensions for interpreters to write back to appreciate the real self and self-definition. The exploration of bilingual or bi-cultural narratives used for hybrid discourse to mix registers, dialects, or cultural codes is embedded in language, reflecting the complexities of diasporic identity (Lazar, 2018). The context exposed in Olajide's *Coconut* explores the contradiction between Nigerian and British cultural codes, exemplifying hybrid subjectivity. A linguistic negotiation of selfhood within and against postcolonial hegemony is an act of memoir writing (Wang & Feng, 2021).

By following the above-reviewed studies, it is found that there is extensive research based on CDA, transracialism, CDA-based postcolonial frameworks, and other Black British-Nigerian works. The present study is focused on the most existing and contemporary analytical perspectives of CDA with the association of culturally targeted areas such as Nigeria, under which *Coconut* (2021) remains a considerable and effective memoir for taking as a research purpose.

### Research Questions

1. How does the memoir serve both as a product of hegemonic social structures and a form of counter-hegemonic cultural expression?
2. In what ways does Critical Discourse Analysis uncover the ideological purposes embedded in the language of *Coconut* (2021)?

### Methodological Framework

Drawing upon Fairclough's 3D model as a methodological tool of CDA, the study uncovers how linguistic and narrative structures in *Coconut* (2021) shape, reproduce, and challenge predetermined ideologies of race and relationships. The present study has focused on the categorised text of the memoir *Coconut* (2021) written by Nigerian author Florence Olajide. The data has been condensed into categorised data to uncover the cultural themes and patterns based on hegemony and ideological perspectives.

### Theoretical Framework

This paper investigates the elements of language, power and transracial identity in Florence Olajide's *Coconut* (2021) by using the theoretical lens of Gramsci's hegemony and postcolonial literary concept of Bhabha's Hybridity. By relating the memoir within the discourse of transracial fostering and postcolonial Britain, the study illustrates how it functions both as a tool of hegemonic control and counter-hegemonic discourse.

### Analysis and Discussion

Cultural transformation takes place when individuals relocate and settle in a new country. It happens when subsequent generations of immigrants are born and nourished there and accept the host community as their birthplace. Those children who have been raised in the host country may suffer differences in cultural beliefs, values, and social standards from those of their parents or grandparents who have spent most of their life span in the native land. These differences can lead to arguments, compromises, adjustments, and cultural shock. The study analyses the text of the memoir 'Coconut' (2021) by Florence Olajide,



## Vol. 4 No. 6 (June) (2026)

which further pinpoints the codes of Guilt and Inferiority that lead to weakening the sense of purpose and competence. Coconut lights up the experiences of early childhood and its impact on shaping and perpetuating identity and life choices.

African Nugget (2024) reported that children of Nigerian families were born and raised in Britain by White families before their parents brought them back to Nigeria. This is actually the main subject of *Coconut* by Florence Olajide (2021). In this study, Florence's story is directly associated with Erikson's third and fourth stages of psychosocial development, i.e. Initiative vs. Guilt and Industry vs. Inferiority. In these stages, a child begins to assert their independence, plan different activities, search for their true self through visible scenarios, and demonstrate interactions with pure and impure relationships. Same in the case of Fummi, a protagonist of the tale, who might have taken initiative to find her true self as she says that "Everyone around me flaunted skin as pink as candyfloss, hair as soft as silk, and eyes the colour of the sea" (Olajide, 2021, p. 01). Fummi's tale depicts the complexities of transracial identity because she began to realise her difference when she was just 4 years old. Her continuous struggle to find her racial identity leads to the development of guilt and inferiority, potentially affecting her self-esteem. She starts questioning and initiating to find her cultural heritage. She questions Nan, "Why am I not white like everybody else?" (Olajide, 2021, p. 12).

Fummi's early life with her foster family, Nan and Pop, shaped her sense of initiative, as she has strong bonds with them, which are crucial in developing a sense of purpose and responsibility. When it comes to the return point towards Nigeria, Fummi experienced a drastic cultural change and separation that may lead to guilt as she continuously struggles to reconcile her British upbringing with her Nigerian heritage. Fummi's unrest questions pound in her mind as she says, "Why was I here, a Black girl in a world full of white people? Where were all the Black folk Nan was talking about, and why wasn't I living among them" (Olajide, 2021, p. 12). This highlights the theme of guilt and inferiority that contrasts with the acceptance of social legacy.

To get a deeper view, Susan, her white playmate, was the leader of the group, and she hated the thought of others owning things like her. Torn between confidence and insecurity, Fummi expressed that she has the same doll as Susan. Susan starts to subjugate her racial identity by saying "you black money" "Hoo, hoo, hoo..." she chanted, stamping each foot from side to side, her fists beating her chest in synchronised rhythm. I presumed she was mimicking a monkey" (Olajide, 2021, p. 011). This incident reveals the ways in which dominant groups enforce their cultural norms, values and superiority over subordinate groups, which further emphasises the consequences of transracial identity, negative self-image, low self-esteem, inferiority complex, guilt, shame and fear of exploration.

In Nigeria, Fummi reflects on cultural differences, noting how women dressed in traditional attire "with the ladies draped in technicoloured fabrics" and male, "The men wore flowing gowns with beggy trousers underneath" and how they welcomed Fummi by saying "Oyinbo", which means white person. Fummi's experiences showcase the complexities of reconciling dual cultural identities. In Nigeria, she is perceived as an outsider due to her British upbringing. Conversely, in England, she seems to be 'other', which predicts racial discrimination and prejudice. Born in England and fostered by British people, she faces a new cultural system after her reunion with her biological parents. She says, "Why did my relatives call me a white person when I was as Black as they were?" (Olajide, 2021, p. 29). Fummi's walnut skin stood in sharp distractions and maladjustments. She returned to Nigeria with her biological parents at the age of six. This cultural shift affects distinctive factors of the human psyche, including the feelings of displacement, confusion, cultural



## Vol. 4 No. 6 (June) (2026)

shock, and search for belongingness, which further leads to the sense of hybridity. Born and raised in England and then eventually returning to her motherland leads to language barriers as well. She doesn't even understand Yoruba, Nigeria's native language, exacerbating communication difficulties with her family and surroundings. In actuality, she belongs to her own biological community, but she calls her own native language a "foreign language" (Olajide, 2021, p. 23) and native people as strangers when she says "uncomfortable being in the dark amid a bunch of strangers" (Olajide, 2021, p. 23). Fumni seems more attached to her foster siblings than to her biological ones because her parents do not allow her to touch the twin babies, and Nan always teaches her foster babies to be nice and kind to each other. Whenever Dee, a West playmate, visited his parents, she missed her and said, "but when he was around, he was fun" (Olajide, 2021, p. 03), which illustrates the bonding between Ann and Dee. On the other side, she feels rejected and inferior when she encounters her twin siblings dressed up in pink and blue, and it seems Mum is more concerned about new babies as she says "you can touch her but be gentle" (Olajide, 2021, p. 06) as if she is going to tear her face.

The challenges experienced by the protagonist illustrate racial discrimination and hegemonic subjugation, and their acceptance by social-cultural practices. The abuse and humiliation Fumni endures uncover the power dynamics and cultural discrimination that are seen throughout the dominant figures in the present study. Before Nan, there were two child minders, but their husbands didn't like Fumni because of her dark identity, as she says, "He didn't like Black people and didn't want a Black baby squalling in his home" (Olajide, 2021, p. 02). These elements show the systematic prejudice against a child, and if a child experiences racial and cultural discrimination during the beginning stages, it further leads to a significant impact on self-development and self-perception.

Language plays a major role in the protagonist's life because when it comes to cultural maladjustments; it becomes intertwined with cultural identity and belonging. As Fumni faces significant language barriers when she moves to Nigeria, her Mama's unusual disciplines towards learning lead to guilt, which underscores that the dominant figures represent the strong connection to Nigerian culture and reinforce a child to learn her first language at the age of 6. This contributes to the struggle with communicating in the local language of Nigeria. The limited proficiency in the local language of Nigeria affects her interaction and belongingness with her biological ties. Mama assigns elder cousins to teach me Yoruba basics "One held a stick in her hand, and the other said, 'Repeat after me, bah, bey, beh, bee, bo, bau, bu.' 'Bah, bey, bah...' The stick descended and hit my leg" (Olajide, 2021, p. 34). Her grandmother's beatings and strict adherence towards cultural acceptance further complicated her experience in Nigeria. The study goes beyond the direct categorisation that humanises the British-Nigerian experiences.

The study explores that the protagonist encounters racial and ethnic stereotypes in both cultures, where she navigates between her British upbringing and Nigerian heritage. In Nigeria, her consistent oppressive scenarios lead to frustration, where she says, "Why am I the only one doing all this work?" (Olajide, 2021, p. 61), highlighting the intergenerational conflicts that can arise between traditional and modern perspectives. Fumni's resistance makes all women and Mama stare with their highbrows. They say to Fumni, "That will be the least of your chores when you marry. All women have to do dishes" (Olajide, 2021, p. 61). This makes Fumni realise that the woman is not just for marriage and home chores, she must be taking control of her own life and pursuing her own goals. As she says, "The Head of State's spouse doesn't. Anyway, by the time I grow up, a machine will do mine" (Olajide, 2021, p. 61). Fumni's resistance to traditional gender roles highlights her determination and capabilities. She resists challenging societal



## Vol. 4 No. 6 (June) (2026)

stratified norms that weaken her realisation of unworthiness as a woman.

Fumni's transition to school life created major changes she faced in her industrial phase, especially growing up in the British cultural system and then transitioning to the Nigerian school system. According to Erikson's fourth stage of Industry vs. Inferiority (1950), child around Fumni's age (6-12) faces the challenges that are characterised by developing a sense of industry, seeking recognition and appraisal and comparing themselves to others. If a child fails to integrate with his or her surroundings, it eventually contributes to feelings of inferiority, complexities and inadequacies. In the midst of Black people with Yoruba speakers, Fumni still says that "I hadn't got rid of my English accent yet", which means if Fumni's primary language is different from her adapting language, this can cause difficulties in communication and learning. Her parents enrolled her on the local mission school, which was free and her headmistress is Mum's relative, so when she entered the school, she was surprised, "This is my school?" (Olajide, 2021, p. 59) depicts her being unaware of Nigerian boarding school with low infrastructures, scattered buildings and rudimentary structures, non-standard displays and uncivilised mates. The school allowed her to study buildings instead of books. In terms of food, she experiences that the vendors are serving food in large banana leaves with no plates, no spoons, and no washing system. She is surprised, "How did one eat rice and stew with no cutlery?"

Adapting to a new culture demands encouragement from teachers, peers and fellows, but unconstructive and uncivilised feedback from surroundings makes her inferior and subordinate. An example appears when she realizes she has no access to water for drinking and hand washing and students are rubbing their hands along with legs and clean their oily hands with hair, she questions "How will they get the dirt off their hands?" (Olajide, 2021, p. 55) the whole class burst into laugh and offer "Wipe it with your skirt". She resists by not doing it and replies, "Here is a hankie" (Olajide, 2021, p. 55). For Fumni, the act of uncivilization turns out to be an inhuman way to learn new experiences.

To interpret the dual aspects by following the metaphorical representations of life paths and hybrid identity themes, the study focuses on the text, which reveals the duality of Fumni's British-Nigerian life. There are two routes towards Fumni's school, each indicating the "busy municipal street" with many houses and hospitals, having a rush environment. And on the other side of Morocco Road, there are "lonely tree-lined boulevard" (Olajide, 2021, p. 53) with no houses and constructions "The spidery shadows cast by the leaves of the Dongoyaro trees edging the road created an eerie pall that frightened even the bravest of children" (Olajide, 2021, p. 53). The two routes symbolise two choices of Fumni's life, one having a more straightforward but frightening depiction of British life and the other requiring navigation through passing obstacles that portray her Nigerian life. Moreover, the Moroccan road towards school symbolises Fumni's journey to get a better education and raise a voice against hegemonic powers. The study illustrates how language functions as a tool of hegemonic control and operates the counter-hegemonic narrative that challenges the agencies and power dynamics.

### Conclusion

The study has critically investigated Florence's *Coconut* (2021) as a compelled way for highlighting the intersections of language, power, and transracial identity within the context of postcolonial Britain. By applying Fairclough's three-dimensional model of Critical Discourse Analysis and using frameworks of Gramsci's hegemony and Bhabha's hybridity, the present study demonstrates how language work as a mechanism of perpetuating hegemonic control and at the same time as a means of counter-hegemonic discourse. The contextual dilemma within the text is not merely function as personal narrative but interpreted as discursive areas where dominant norms of race, culture, and



## Vol. 4 No. 6 (June) (2026)

relationships are reproduced and re-interrogated.

The analysis exposed how linguistic choices, racial naming, and disciplinary language express the dominant ideologies that associates white complexion as civility, privilege, rightness, and social legitimacy. These practices are embedded within the apparatuses such as foster care houses, educational institutions, family structures and intergenerational legacies, exemplify Gramsci's concept of hegemony, where power sustain through consent rather than by force. The narratives further expose the cultural and psychological outcomes, particularly shaping the distorted self during the identity developmental stages. *Coconut* (2021) explained the contradictory aspects of transracial fostering and migration, exposing how the protagonist portrayed simultaneously an outsider in British and Nigerian cultures. This position marked the stability of fragmented racial and cultural contexts, elaborating the concept of hybridity as a 'third space' where identity is in regulatory process. The study positioned the memoir as a counter-hegemonic text that resist the racial and predetermined cultural hierarchies, further highlighting the importance of transformative assumption.

To conclude, the present study contributes to existing studies of Critical Discourse Analysis, postcolonial narratives, and transracial studies by aligning with the post-2020 work of *Coconut* (2021), which serves as a powerful direction for ideological reproduction. Further the study may contribute its extensions towards comparative analyses of transracial and diasporic conditions, may explore the concepts of Ideological State Apparatuses and Repressive State Apparatuses within the context of Nigerian memoir *Coconut* (2021).

### Future Research

While the present study provides critical insights into transracialism, identity construction and hybridity through the lens of Olajide's *Coconut*, future research could extend in several ways. Comparative studies within postcolonial contexts and multimodal analyses of social media discourse would enable future extensions. An intersectional approach, transnational context and institutional discourse allow for more nuanced understandings of how these factors shape lived experiences.

### REFERENCES

- Ajibaye, R. O., & Yusuf, S. A. (2025). *Perception of Nigerian immigrants in the United Kingdom on parenting styles and deviant behaviour*. *Quantum Journal of Social Sciences and Humanities*, 6(3), 261–283. <https://doi.org/10.55197/qjssh.v6i3.685>
- Althusser, L. (1970). *Ideology and ideological state apparatuses*.
- Ashcroft, B., Griffiths, G., & Tiffin, H. (2002). *The empire writes back: Theory and practice in post-colonial literatures* (2nd ed.). Routledge.
- African Nugget. (2024, August 22). *The farmed Nigerian children*. African Nugget. <https://africannugget.com/the-farmed-nigerian-children>
- Bhabha, H. K. (1994). *The location of culture*. Routledge.
- Eagleton, T. (2007). *Literary theory: An introduction* (3rd ed.). Blackwell Publishing.
- Eze, C. (2014). *Globalisation and cultural identity in Nigeria*.
- Fairclough, N. (1995). *Critical discourse analysis: The critical study of language*. Longman.
- Fairclough, N. (2001). *Language and power* (2nd ed.). Longman.
- Fairclough, N. (2003). *Analysing discourse: Textual analysis for social research*. Routledge.
- Flahaux, M.-L., & Haas, H. de. (2016). African migration: Trends, patterns, drivers. *Comparative Migration Studies*, 4(1), 1–25.



## Vol. 4 No. 6 (June) (2026)

- Fanon, F. (1967). *Black skin, white masks* (C. L. Markmann, Trans.). Grove Press.
- Forgacs, D. (Ed.). (1988). *The Antonio Gramsci reader: Selected writings 1916–1935*. Lawrence & Wishart.
- Hall, S. (1996). Cultural identity and diaspora. In P. Mongia (Ed.), *Contemporary postcolonial theory: A reader* (pp. 110–121). Arnold.
- Huckin, T., Andrus, J., & Clary-Lemon, J. (2012). *Critical discourse analysis and rhetoric and composition*.
- Igwe, P. A., Ogundana, A. N. A., Egere, O. M., & Anigbo, J. A. (2018). Factors affecting the investment climate, SMEs productivity and entrepreneurship in Nigeria. *European Journal of Sustainable Development*, 7(1), 182. <https://doi.org/10.14207/ejsd.2018.v7n1p182>
- Karas, A., Topolewska-Siedzik, K., & Negru-Subtorica, A. (2018). Identity development in emerging adulthood: A multidimensional approach. *Journal of Adolescence*, 65, 12–25.
- Lazar, M. (2018). *Critical discourse studies in a postcolonial context*. Routledge.
- Mendenhall, R., et al. (2017). Chicago African-American mothers' power of resistance: Designing spaces of hope in global contexts. *Journal of African Diaspora Studies*, 10(2), 45–62.
- Nixon, K. (2024, June 2). *Adolescent identity crisis: Insights from a psychologist*. Sandstone Psychology. <https://www.sandstonepsychology.org/adolescents-and-identity-crisis-insights-from-a-psychologist/>
- Olajide, F. (2021). *Coconut*.
- Rezk, W. A. (2024). *Dreams of mirage in Khawla Hamdi's Expatriation of the Jasmine (2015) and Chimamanda Ngozi Adichie's Americanah (2013)*. *Social Sciences & Humanities Open*, 9, 100770. <https://doi.org/10.1016/j.ssaho.2023.100770>
- Rogers, R. (2021). *Critical discourse analysis in contemporary research*.
- Schachter, E., & Galliher, R. (2018). Identity and racial marginalisation in adolescence. *Developmental Psychology*, 54(3), 456–469.
- Tajfel, H., & Turner, J. (1979). An integrative theory of intergroup conflict. In W. G. Austin & S. Worchel (Eds.), *The social psychology of intergroup relations* (pp. 33–47). Brooks/Cole.
- Van Dijk, T. A. (1998). *Ideology: A multidisciplinary approach*. Sage.
- Wang, Y., & Feng, D. (2021). *History, modernity, and city branding in China: A multimodal critical discourse analysis of Xi'an's promotional videos on social media*. *Social Semiotics*, 33(2), 402–425. <https://doi.org/10.1080/10350330.2020.1870405>
- Wodak, R., & Meyer, M. (2009). *Methods of critical discourse analysis* (2nd ed.). Sage.
- Blommaert, J. (2020). *Political discourse in post-digital societies*. *Trabalhos em Linguística Aplicada*, 59(1), 390–403. <https://doi.org/10.1590/01031813684701620200408>