

Recurring Self in Selected Haruna Daniel's Facebook Memoirs

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Abstract

The Facebook writer, Haruna Daniel, whose recurrent jottings come under the critical purview of this paper, replays various scenarios of self-recreation, self-introspection and illuminates dimensions of his (un)conscious existence and self-performativity. Through the application of Psychoanalytic theory, this paper examines the phenomenon of 'recurring self' in selected Haruna's Facebook Memoirs. It investigates the use of Facebook platform as a creative arena by which the author embarks on (in)voluntary re-creation of dimensions of various self as archetypal representation of the collective in the universe of his existence. Through the application of Psychoanalysis, it is observed that Haruna's Facebook memoirs are the author's creation of the imagined self in various thematic focuses as a means of resistance and acceptance of certain societal norms. This paper submits that through the study of the author's changing self, the conscious followers are able to account for the author's complete existence as a human. It asserts that in the selected excerpts of Haruna's Facebook memoirs, there is a constant re-appropriation of the Self that is domiciled within the memory of the writer.

Keywords: Recurring Self, Facebook Memoir, Psychoanalysis, Remediation, Haruna Daniel

Introduction

Facebook memoir is a strand of digital literature enabled by a technological app. App literature is netizen composition of literary works in technological app to achieve cognitive experience of creative art within the virtual space. Facebook Memoir is a non-fictional presentation of personal memories

relating to specific events and experiences in the life of the narrator. Haruna's Facebook Memoir is to form his personal life and experience but he remediates the recollected experiences in such a way that the self-presentation and recreation becomes a vehicle for the entertainment of netizens who share the same with him in the technological app. Haruna is a satiric bio-fictional writer in Facebook. He uses his page as a medium for social criticism and entertainment of netizens in the digital social media space. Roberto Simanowski accounting for the nature of Facebook notes that; "... Facebook allows individuals to look into the lives of others, as a kind of "television" (remote seeing), with figures from their biographical as the characters; "friending" oneself effectively makes it possible to find inputs and discussions that are that are of interest to a person..." (19). Haruna is aware of the nature of Facebook so he controls the creation of his varied self to entertain those who come in contact with his page. Through the recollected memories, Haruna fuses his narrated "selves" in such a work that his compositions achieve new meaning within its entertainment structure. Affirming the foregoing Simanowski notes that; "...Facebook... a society whose forms of communication and cultural techniques are significantly determined by the practices of self-representation...(21). Haruna uses self-presentation to satisfy netizen's need for socialization. Fulya Akbuya is of the opinion that netizens; "... use Facebook to satisfy the needs of socialisation, communication, entertainment... information" (iv). Haruna uses Facebook to socialise and communicate social realities of the Nigerian state on the premise of his reconstructed self within his narrative and as such communicates meaning. Akbuya notes that; "Self presentation is one of the main elements of social media..."(3). Self-presentation in social media age is an art form that is manipulated by the author through the vehicle of personal stories to portray society and sometimes to ridicule it. Matthew Arnold affirming the foregoing in his essay, "Literature and Science" submits that, "Literature is the best for knowing ourselves and the world" (10). The changing nature of the world also affects self and the form of literature as it is clearly illustrated with (digital) App literature. The concept of "Self" started off with Sigmund Freud's Psychoanalysis and was further accounted for by Carl Jung. Psychoanalysis is a method of treating emotional and psychological disorders and is used to account for the activities of the mind as founded by Sigmund Freud. However, Carl Jung, described as Freud's rebellious student by Charles E. Bressler, refused some of Freud's assumptions and established analytical psychology. And this led Northrop Frye, author of *Anatomy of Criticism: Four Essays* (1957) develops symbolic

or archetypal criticism based on some of Jung's ideas. In the 1960s, the French Neo-Freudian Psychoanalyst Jacques Lacan revised and expanded Freud theories in the light of newly developed linguistic and literary principles, thus revitalizing psychoanalytic criticism and ensuring its continued influence on literary criticism today.

Thus, the term “psyche” is used rather than “mind” in that, “mind” is used as a common place term which refers to the aspects of mental functioning which are conscious. It is important to note that the psyche is a regulating system, a self-regulating system which seeks its own development. Hinging on Freud's concept of the “id,” the “ego” and the “super ego,” one might feel lost. Understand that the psyche covers both the conscious and the unconscious. For Jung, the psyche is inherently separable into component parts with “complexes” and archetypal contents personified and functioning autonomously as “complete secondary selves, not just as drives and process” as Ann Hopwood observes. In discussing the conscious, the contenders are faced with the “ego,” the centre of the field of consciousness which contains conscious awareness of existing and a continuing sense of personal identity, which Mark Bracherin his essay “Literature, Psychoanalysis, and the Re-Formation of the Self: A New Direction for Reader-Response Theory” identifies as a “primary identity” (10). The “ego,” which has an executive function (perceiving meaning and assessing value in order to promote survival yet making life worth living) arises out of the self during the course of early development. Although the “ego” is an expression of the self, it is by no means identical with it in that; the self is much greater than it. This concept of the self-tugs at the idea of the personal unconscious which Jung defines thus:

“Everything of which I knew, but of which I am not at the moment thinking; everything of which I was once conscious but have now forgotten; everything perceived by my senses, but not noted by my conscious mind; everything which is involuntarily and without paying attention to it, I feel, think, remember, want, and do; all the future things which are taking shape in me and will sometime come to consciousness; all this is the consciousness of the unconsciousness” (382). “Besides these we must include all more or less intentional repressions of painful thoughts and feelings. I call the sum of these contents the “personal unconsciousness” (270).

One can clearly see that though Freud identifies only but the repressed as contents of the unconscious, Jung sees the possibility of a future development. For Jung, the personal unconscious comprises of functional units called “complexes.” Complexes are determined by experience but also by the individual's way of reacting to that experience. A complex is in the main unconscious and has a tendency to behave or act independently so much that the individual may feel that his behaviour is out of his control. This is typical of people who are ill; whom we sometimes think of as possessed. However, complexes are parts of the psyche of us all. And complexes have their roots in the collective unconscious and are coloured by archetypal contents. This is corroborated in John Locke's concept of the mind as a “*tabula rasa*”. It did not mean that the infant was born without a blue print (mental and physical) so to say for life, rather this intact blueprint which Mark Bracherin identifies as a “primary identity” was controversial at the time and this is true because it is this blue print for life which helps every animal species adapt to the environment in which it has evolved. One must understand that the collective unconscious is an idea which is closely related to the idea of the archetypes and Jung has this to say: “The term archetype is not meant to denote an inherited idea, but rather an inherited mode of functioning, corresponding to the inborn way in which the chick emerges from the egg, the bird builds its nest, “a certain kind of wasp stings the motor ganglion of a caterpillar, and eels find their way to the Bermudas. In other words, it is a “pattern of behaviour.” This aspect of the archetype, the purely biological one, is the proper concern of scientific psychology” (1228). Thus, the archetypes predispose us to approach life and to experience it in certain ways, according to patterns laid down in the psyche. The distinctive feature of the Jungian psychology is that the theory is organised from the angle of the self as against the Freudian theory which is hinged on the “ego”. In that light, for Jung, the self comprises the whole of the psyche, including all its potential. The goal of the self is fulfilment and it is the “organising genius” as observed by Ann Hopwood behind the personality, and is responsible for bringing about the best adjustment in each stage of life that circumstances can allow and this is so because the self is rooted in biology in reference to adaptations processes of psychoanalysis.

Nonetheless, the self has an infinite range of possibilities, a vast wealth of experience, including cultural and religious and the depths of which all human beings are capable so much so that it is capable of being projected on to figures or institutions which carry power, such as: God, the sun, kings and

queens, etc. Furthermore, it means that the idea of a persona is part of a personality which comes into existence “for reasons of adaptation of personal convenience” (1233). The origin of the term comes from the mask worn by Greek actors and this denotes the part of the personality which a person shows the world. The persona over the years has been referred to as the “ego's” public relations person or “the packaging of the ego” (Academy of ideas). It is important to note that the persona grows out of the need in childhood to adapt to the expectation of parents, teachers and peers; and this by implication means that the persona carries desirable traits. If comments are made on the persona, which is the part that comes in contact with reality, comments should be made on the part which is not directly in touch with reality and this is “the shadow”. The shadow carries everything that we do not want to know about ourselves or do not like. It has to be understood that in accounting for the complexes in the personal unconscious with its root in the collective unconscious, the shadow is one and it is the complex most accessible to the conscious mind. It most often possesses qualities which are opposite from those in the persona, and thus, opposite from those of which we are conscious. One way in which we must immediately have a first hand experience of the shadow is that we project it on to other people so that we come to the knowledge that the traits we cannot stand in other people really belong to us and we are simply trying to disown them. The complexes found in the personal unconscious: we are drawn to the “Anima” and the “Animus”. Jung, who was influenced by the gender-based thinking of his time, formed his idea of the “anima” and “animus” along other gender lines. He outlined that “masculine” aspects of the psyche such as autonomy, “feminine” aspects such as nurturance, relatedness, and empathy are but two halves of a whole, both of which belong to every individual and none is superior to the other. Simply put, the animus is the male inside the female while the anima is the female inside the male. And for balance, these aspects of the psyche must be developed or the individual suffers impoverishment. Say, underdevelopment. The discourse of the Self brings us to the point of individuation which Jung defines as “becoming a single homogeneous being, and, in so far as 'individuality' embraces our innermost, last, and incomparable uniqueness, it also implies becoming one's own self. We could therefore translate individuation as ... 'self realisation' (Academy of ideas). Haruna's Facebook memoirs are told without titles and the date of publishing is appropriated to make reference to the content.

The Return of the Unconscious as a form of Self-Criticism

In the narrative titled *May 2018*, there is the occurrence of the theme of the return of the unconscious as a form of Self-criticism. The “id” is described as the irrational, unknown, and unconscious part of the psyche which contains our secret desires, darkest wishes, including our most intense fears and it houses the libido- the source of all our psychosexual desires and all our psyche energy (150). In *May 2018*, there is the manifestation of the “id” whom the author says, “we all agreed to say hello to a nearby brother, with our sagged pants looking all roguish... we'd shag, burn spiffs, party like God owed us, get faded and messed up, and probably pass out”. Stated above are the “secret desires” and the “darkest wishes” of the psyche, which the “id” houses. Each time the “id” finds expression it acts as a form of critic on the third part of the psyche, the “super ego,” which Freud describes as the part, which acts as “an internal censor causing us to make moral judgments in light of social pressure” (151). The “super ego” performance it function of restrain in the author psychic narrative thus, “if you've got pans to do bad stuff, and... your intuition tells you otherwise... listen o”. Intuition here becomes therefore a metaphor for the “super ego,” which is a representation of the Self upon which criticism has been carried. Furthermore, in the story *April 2018* we see the return of the unconscious as it critic again the “super ego.” In the text, the author portrays his mother expressing disgust, anger and hatred on his father, “the arguments. The verbal attacks. The curses. The hurtful utterances” towards his father and vice versa leaving a depressed “young mind”. This parental disagreement leaves the already depressed author “trapped” in what he described as “a closet of a failed, infertile union of the two host lovers.” In all of these, the “id” is ever present because anger and resentment fuels his dark wishes. The “id” finds expression when the author says that the days he annoyed his mother, she would “make reference to my father, yelling, 'follow your father o! Please, do not kill me.’”

Given that the “id” interrogates that “super ego” to ascertain whether it still acts out its functions, one of which is to serve as “a filtering agent, suppressing the desires and instincts forbidden by society and thrusting them back into the unconscious,” (151). The “id” does it filtering work through the utterances of the author's mother. This is echoed when the author states that, “I thought she hated him... “. When interrogated by the “id,” the “super ego” responds and as argued by Freud “if allowed to operate at its own discretion, the super ego will create an unconscious sense of guilt and fear” (151) and the “id” at the burial of the author's father because the author states that “I thought

she hated him, but boy, was I wrong... I saw her cry uncontrollably". Here we see the "super ego" give a strong response, in that it is left unchecked and the author corroborates thus, "It wasn't a cry of painful exit. It was way deeper. The depth of the tears and pain she felt mystifies me, still". This further supports the assertion made by Freud about "the super ego" creating an unconscious sense of guilt and fear" (151) and this is interpreted in the author's mother crying uncontrollably. This therefore illustrates that though the "super ego" is almost always passive, it is never dead and will eventually rise to respond to the interrogations of the "id".

Self-Assertion as Resistance to Corruption

In one of the selected Daniel Haruna's Facebook Memoirs, the story titled *June 2019*, the author asserts himself as the needed resistance to corruption, hence giving life to one of the personas (the social mask that each of us "wear" in our interaction with others in society) (Academy of Ideas). The pangs of corruption which have beaten deep into the heart of the country is made manifest when the author calls Nigerians "frustrated," "Mens wey never chop. Shawties wey dey para. Pikins wey dey hungry. Young, fresh graduate wey still dey consider Gee hustle. Labourer wey dem never pay. No smiles..." Thus resistance to a corrupt system metaphorized by the President Muhammadu Buhari, one that has left children hungry and their parents impoverished is needed and the author asserts himself as that resistance through the enlivening of a persona, which Jung in his description defines as "a product of compromise in making which others often have a greater share than he" (Academy of Ideas). This persona, which "others have a greater share" of is eventually given expression and this we find when the author states "... somehow, the good God I serve, that has been listening to the prayers of the frustrated will just do that Salvador and Don Pedroo thing in Second Chance; dawan that their souls got swapped... my soul will enter Buhari's body...". We see that in the author's bid to resist the corrupt system in the country he becomes self-sacrificing, giving up himself to dethrone the horn of corruption so highly exalted for the greater good of others. This persona expressed in the text becomes reflective of Aristotle's concept of different character elevations in a text when he says, "in some fictions, some characters are better than we are, in others worse, in still others on the same level" (33). Fictionalizing memoir, therefore, may be classified, not morally, but by the hero's power of action, which may be greater than ours as exemplified by the persona given expression in the text. Thus, Frye when explicating the concept of the hero mode, which is based on the assertions of Aristotle in the poetics, says, "if superior [hero] in degree to other men and to

his environment, the hero is the typical hero of romance, whose actions are marvelous but who is himself identified as a human being. The hero... moves in a world in which ordinary laws of nature are slightly suspended: prodigies of courage and endurance, unnatural to us ...” (33). Hence, the Self asserting itself as resistance to corruption does so through the projection of a persona capable of one of Frye's hero modes thus becoming self-sacrificing in order to save the rest of the populace; one capable of dying or letting something go in order for something else to be reborn and what can be reborn is unknown. The hero exemplified by this persona, therefore, becomes an archetype of the self. This hero mode is realized when the author says, “soon as my soul enters his body... I'll ask them to gbe body for the government... that... I want to make a request... 'please, good fiful of Nigeria... you fiful should stone me and my pillow foliticians to death. Tankio.' One of the stone will now knock my head. I will now die for you fiful sake...” The persona, the social mask which he “wear” in his interaction with others in the society, is breathed upon and given life by the corrupt system that has “old lifeless man” as president which has resulted in suffering and hardship so much so that the author laments “we don too suffer”.

The social media in its wake has give the impoverished and the down trodden a space to freely express their grievances towards the government or any institution that has stifled its growth. Hence, there is a disparity between the personas, which find expression in the digital space, and those that are enlivened in the organic space. Nonetheless, the personas of the down trodden found in the digital space most often express pain, anger and resistance towards a stifling organic space. Thus, in the selected Daniel Haruna's Facebook Memoirs, the use of the first person subjective pronoun “I” becomes a symbol of the collective, which is reflective of the collective unconscious, which Jung describes as “that part of the psyche that is more impersonal and universal... the cumulative knowledge, experiences, and images of the entire human species” (131). This is evident in the story titled, *May 2018* where he switches bodies with President Muhammadu Buhari. Being one of them, the down trodden, he says, “I will now die for you filful sake because we don too suffer”.

In the story title *December 2018*, the author expresses the pain felt by the collective when he strolls down to the bank, where he passes judgment on the financial institution, representative of other institutions in the country, after a failed hearing at a trial. The punishment which might come off as extreme given that the bank pay more than the damage done can be said to be a

consequence of the weight of the burden of the collective which the “I” bears, which in itself is extreme. In the story titled *December 30, 2018*, the author assumes a persona, characteristics, of the “hangman” “hanging them”- the financial institutions epitomized by First Bank. The assumed persona goes to the bank to enquire why “₦500” has been deducted from his account. This persona that is characterized by traits of the hangman is also a fair one, who has given a chance for trial by asking why his money is deducted. This is because, through a persona acting as the executioner in that he has “a perfect payback” if his “complaints fall on deaf ears”. Trial begins when he walks into the bank and lays his complaints. Although, the “customer care woman apologizes, and simply waves it off”. The trial does not go in the favour of the institutions who have oppressed the people when “the customer care” woman says “it's our normal service fee” and upon further probing about what service fee it was, she replies “Oga, it's service fee. Your ears are not blocked, are they?”. Given, this persona enlivened in this story is reflective of the hero mode which Frye describes as “superior to other men but not to his natural environment... a leader... has authority, passions, and powers of expression far greater than ours, but what he does is subject both to social criticism and to the order of nature” (34-5). This is true of this persona, in that as “a leader” he “has authority” to enter a trial of these institutions that have impoverished the already “frustrated” Nigerian. The persona enlivened in this text passed judgment on these institutions when the author states, “The person in charge of opening and closing the bank doors go first suffer. I go out, she opens, I go back inside, she opens. He continues in this fashion “till she starts complaining” because she says “her hands are hurting already”. He proceeds to counter, given that it is a festive period, where he sights some candies and “pick some candies up. A handful”. He takes a stroll to “their toilet.” He defecates and says it is “for all the shits I've been through” but refuses to flush because “the flush button stare at me. I stare at it in return,” he says. He goes on to “draw the map of frustration with his “shit”. This punishment which would cost the bank “₦600,” which is ₦400 for Harpic, ₦100 for candies, ₦100 for Panadol for the lady whose hands hurt, becomes a form of resistance to the corrupt practices of financial institutions which is baptized “service fee”. Self therefore asserts itself as resistance to corruption when this persona enlivened in the text is empowered to punish these institutions even in a festive period.

Self as Custodian of Tradition

In the story titled *April 2019*, one of the selected Facebook Memoirs of Haruna, the author recounts how “an arrogant three-year old baby stares” at

him while he chews the “second to the last chunk of meat” hoping that the author gives him. The author states, “I can't give him any piece of meat. When I was three, nobody was considerate enough to give me meat”. It is evident that the author's reason for not wanting to give the three-year boy meat is because when he was three no one “was considerate enough” to give him meat. This is indicative of what Carl Jung calls the collective unconscious expressed itself through archetypes, which he says “are not ready-made ideas, but are predispositions causing us to respond to stimuli in certain ways” (131). This is true of the author through whom self is exerted as a custodian of tradition given that the collective unconscious in which latent are “memories of humanity's past” (131) expressed through archetypes, “patterns or images of repeated human experiences” (131) expressed in “our stories, our dreams, our religions” (131); and what has been expressed the excerpt above is reflective of one of the laws of Moses- an eye for an eye that is steeped in Christianity as well as Judaism. It is these archetypes, which are manifestations of the self which take form in myths, doctrines, religion, dreams. Stories and more importantly as thematic preoccupation, in the aforementioned story see the stating of one of these thematic preoccupation which has informed concepts such as individualism, etc., take flight; thus establishing self as a custodian of tradition as informed by archetypes, the body of collective memories of the past passed down through genes, which lay latent in the collective unconscious according to Jung's model of the human psyche.

Likewise, in the story titled *February 2019* the author writes about the death of his father and Jung refers to death as an archetype when he states, “archetypes, which are pattern or images of repeated human experiences- such as birth, death, rebirth...” (131) and archetypes are the form in which memories that lay in the collective unconscious exist. Thus, when the author writes, “I made a post on the first of *January, 2018*, talking about losing the one you love the most. I should've known I'd have a taste of it soonest. The abominable taste of being fatherless... RIP, dad. I'll always love you,” it is indicative of the collective unconscious of the psyche according to Jung's tripartite model of the human psyche finding expression. And this is true because archetypes find expression in our stories, our dreams, our fantasies and religions. As such, when the author writes of death, birth, rebirth, etc., it is indicative of self as the custodian of tradition being made manifest.

Again in the story titled *June 11, 2019* the reiterating the expression of Self in our dreams, fantasies and stories says thus, “This time, we didn't leave

vengeance for the Lord,” in that he and his cousins were getting even with some abokis who seek suya for the wrongs of another aboki who refused to sew his “fine palm slippers” which is after doing a poor job the first time. The author asserts that he is “sensibly vengeful”. Given he sets out to take his revenge because that do not “leave vengeance for the Lord”. They get to the first suya spot and asked for tasting but left because, “it was too salty”. They do this to the second down to the fifth spot without buying any meat with complains that “too-magg-ish or peppery or not done”. It is only when they get to the last spot after asking for “tasting for three” that they buy “some good chunks of suya for hundred naira”. This archetype is illustrated here as it is illustrated in Shakespeare's Merchant of Vernice. This by implication reveals that one can never get his pound of flesh without spilling blood. That is, when avenging oneself, one tends to do more than was done to him, and this archetype plays out well in both stories.

Self as Imaging of Wealth and Affluence

Self in technical terms refers to the totality of a man- what he was, what he is and what he can be. Hence, self is you as a reality plus you as potential (Bite-sized philosophy). Given the limitations of the organic space, the “you” as potential may never be realized. It is in this light that Jung purposes archetypes of the Self such as Christ and the Phoenix. The Phoenix, hence, represents the part of your personality that can burn up or let one thing go, an alive part, so that something new can be reborn. Thus, the digital space becomes an agent for birthing new identities hence the realization of you as potential. In one of the selected Facebook Memoirs of Daniel Haruna, titled *May 2018* we see that the author reimagines himself as the President of Nigeria. He writes, “My soul will enter Buhari's body three minutes before his speech to the whole country. Keep in mind, blogs, Linda Ikeji, Tundeednut, Channels Tv, AIT, NTA, AKBC, and some other bad ass social media influencers dey carry am”. The Oxford Advanced Learner's Dictionary defines affluence as a state of “having a lot of money and a good standard of living” (24). It goes on to define wealth thus, “a large amount of money, property, etc., that a person or country owns. And both wealth and affluence are both realized in the political power which President MuhammaduBuhari embodies. Albeit not realized in the organic space, the digital space serves as an environment for realizing un-lived realities, one of which is wealth and affluence. This is informed by the abject poverty, pain and hardship which has overtaken the country. The author, therefore, uses this as a means to escape the choking pangs of hunger which is a reality even highlighted in the text when he says “menswey never chop... pikins wey dey hungry...”. In the

same vein, the author through his imagining of wealth and affluence premised upon identity recreation in the digital space hints at the possibility of achieving wealth and affluence regardless of whom is concerned. And this becomes a cast iron truth, in that literature does not exist in a vacuum. This is further authenticated in the character of Jay Gatsby in F.S. Fitzgerald's *The Great Gatsby* who is able to recreate his identity from that of a commoner to a great man, because the life of a great man is one made up of myths, truths and lies.

Food as Self and Cultural Identity

When the basic necessities of life are viewed as luxury owing to a failed economic system, the “id” is fueled further to find gratification through the most ignoble means available. Hence, a frequent repetition of this leads to the formation of certain habits, consequently leading to the representation of the Self and ultimately the identity of a culture. In the selected Facebook Memoirs of Daniel Haruna, we find that the author has a great love for food so much so that he does anything to get it, which by implication is an exposition on the despicable and laughable state that the Nigerian polity has left her people. The citizens of the country have been reduced to struggling so much only to have little or nothing to eat such that it has become the life's purpose of an average Nigerian to only fend enough to eat. That is, an average Nigerian lives to eat, just have enough to eat. The author writes, in the story titled “June 2019,” “Igbo girl is eating the suya, and it remains one chunk, just one chunk and, rings of onions. She throws them away. I'm pained to the bones. I grab the aboki's dagger, and stare at her threateningly”. He does this to show extol the idea of food being everything in that there is little to eat let alone enough to go round. He goes on to say, “pick them up, Ngozi. Pick them up, my friend! We'll cook rice with them this evening.” The author makes her understand that food is not to be wasted. While he says “today is Sunday,” he adds that “while most humans are probably in church, I'm at the backyard, snapping pictures”. However, he is not at the backyard primarily for that. “It's simple. The aroma of the soup. I gain unspeakable joy savouring the scent,” he says. And this is because the author states, “Food is life”. Thus, given the passion the author has thrown into loving food, the author, who is a representation of the collection, asserts food as Self, by extension, the cultural identity of the average Nigerian whose lot it has become to live for food as a means of preserving this cultural identity which the failed political and economic system of the country has forced on them. The author re-echoes this in the story titled *February 2019* when he is faced with deciding to either pay his faculty dues of 3,000 naira or keep the money for 300 plates of beans. He

chooses the latter because it is the responsibility of a man with an identity to protect and preserve that identity and his being “food”. This further reiterates that by implication, the average Nigerian is somewhat responsible for their pain and hardship as they have continued the preservation of food as a cultural identity, a pointer to failed leadership, an enthronement of corrupt practices such as looting and has consequently left them struggling for peanuts.

The Archetype of the Battle between Good and Evil as Indicative of Self

In Freud's tripartite model of the human psyche, when he divides the mind or psyche into three parts: the “id,” the “ego” and the “super ego,” Freud describes the “id” as wishing “only to fulfill the urges of the pleasure principle,” which entails immediate gratification of desires without fore thought (127); the “ego” he calls the “rational, logical, waking part of the mind” (127); and the “super ego” is the “internal censor... operates according to the morality” (127). In juxtaposition with Jung's model, the conscious is at constant battle with the unconscious. The “id” becomes the part of the psyche which informs evil deeds thus, becomes a metaphor for evil while the super ego, the part of the psyche responsible for good deeds, hence becomes synonymous with good. In the story titled, *August 2019* a battle between good and evil ensues when the author writes, “Girl relaxes on the bed. A kiss. And then, another. Boner comes,” and this is indicative of the presence of the “id”. “She strokes it [boner], and says, ehya, sorry. Go and take paracetamol. It will come down”. The “boner” which “comes” is the “id” pressuring for instant sexual gratification. At the sight of the “boner,” the girl asks, “are you, you know...?” meaning whether he is truly erect and he hastily replies, “of course, I am”. When the girl says, “... sorry. Go and take paracetamol. It will come down,” it implies that she is not consenting to any sexual activity beyond “a kiss”. The “id” pressures the more. In the end we discover that the “super ego” loses this morality battle when the author says, “Ambulance is in the compound now. They're carrying girl's body away. I can't remember what happened mehn”. This implies that the “super ego” a representative of good is overpowered by the “id,” a metaphor for the evil. In most classical works, good wins but the author adopts a more realistic approach in his narrative which is reflective of the politician-voters situation in Nigeria where the politician tries to woo the voters and when the voters do not give consent, their mandate is taken by force leaving hungry and frustrated Nigerian most who end in the hospital or dead in their wake. “Ambulance is in the compound now. They're carrying girl's body away...” points to the suicide victims in their numbers who seek escape from the evils of poor leadership, an evidence

of snatched mandates.

Language in Daniel Haruna's Selected Facebook Memoirs

Language use refers to how style is employed within the framework of language to realize the meaning in the work of art. The technological app influences the language used in the site and the social media site influences the language usage, from the word count to punctuation. Haruna makes use of natural speech, which entails spelling words as they are pronounced. This is synonymous with local color and is corroborated by Abram and Harpham that, “the detailed representation in prose fiction of the setting, dialect, customs, dress, and way of thinking and feeling which are distinctive of a particular region” (200). Haruna's use of local color is conveniently in this paper refers to as natural speech and it is mostly spoken or written in the texts of netizens. Example of natural speech in the selected stories of Haruna's memoirs are: “laikdat” “Ajebutter” “lordt” “Ayam” meaning “I am,” “devul” meaning “devil,” “goan” meaning “go and;” “preeq” meaning “prick/penis;” “blezzed” meaning “blessed;” “famz” meaning “familiarize;” “fadalurd” meaning “father lord;” “shullai” meaning “should I;” “eez” meaning “it is;” “daz” meaning “that is.” The language used in the selected stories understudied is a replica of a parole in nature which is “...the use which individuals make use of the resources of language, which the system produces and combines, in speech or writing. Thus, utterance” [389). In other words, Haruna, the author writes like he talks. Also, we find in the selected stories of Haruna, the use of local colour and this further indicates that literature reflects its environment of production, which is the digital space. Local colour according to J. A. Cuddon is “...the use of detail peculiar to a particular region and environment to add interest and authenticity to a narrative. This will include some description of the locale, dress, customs, music, etc” [407] and examples as found in Haruna's selected texts are: “aboki,” “zanku,” “inugo,” “na,” “suya,” “Ngozi,” “nau,” “edip,” “Ajebutter,” “wella,” “wey,” “dey,” “kumuma,” “amebo,” “oshi,” “olofofos,” “abi,” “abeg,” “kpelenge,” “kor,” “ni,” “sabi,” “e,” “gidigbagidigba,” “oga,” “fufu,” “shoki,” etc.

The language used in the analysed selected stories is simple and exemplary of the manner in which language is used in the digital space, which is succinct, characterized by short simple sentences that can be described as imagist. Below are a few from the researched selected Facebook Memoirs of Haruna:

“They taught me real bad stuff. Good thing I'm a changed man now”.

“Yes. They slept in the cell that night”.

“Jesus Christ no dey warn with mic”.

“A satisfying one”.

“I'll always love you”.

Narrative Technique

Quinn is of the opinion that point of view is “...the perspective from which the action in a story is viewed” (325). The selected Facebook stories of Haruna are mostly presented in the first person, and are achieved with the use of “I”. Some of the stories are written in the second person, which Quinn describes as a “novel way of presenting a first person narration” (326). It is used through the use of the second person pronoun “you”. Both points of view are used to draw the reader in more closely such that the reader directly feels the pains, angers, and joys of the character. The digital criticism or reviews given to the selected Facebook stories of Haruna, either through the click of the “like” buttons or the comment section are testaments to the fact that the chosen narrative technique of the writer engages his reader directly with the narrative. Furthermore, the selected Facebook stories of Haruna have no titles. This style as used by the author is a means to illustrate the fluidity of life or its abstraction; that the whole existence of man is to find meaning, which can be realized in titles. This further illustrates that life, as we understand it has its individual meaning to each of us. Given each reader is left to find their own title and thus, giving their individual meaning to the text. Hence, the text becomes a metaphor or the reflection of life as lived differently by the living residents of the world. The author also employs satire as a narrative technique. Quinn defines it as “a type of literature that aims to ridicule folly or vile in a society, an institution, or an individual” (374). The selected Facebook stories of Haruna are satires. And this is a safe means of interrogating societal problems. There is the use of allusion. According to Abrams and Harpham, allusion is “a passing reference, without explicit identification, to a literary or historical person, place, or event, or to another literary work or passage” (12). In the story titled *June 2019* where he refused giving meat to a three-year old baby because when the author was three he was not given meat. Although not explicitly expressed, the reference is made in passing to the Mosaic law of an eye for an eye. Also, this reference to Mosaic Law of an eye for an eye is seen in the story titled “” where he avenges with his cousins the ills done to him by an aboki on other abokis who sell “suya”. In the same vein, the story titled, *December 30, 2018* also house the Biblical allusion to the Mosaic law such that he finds a means to make FirstBank pay for deducting his money in the name of service fee. “That should cost them ₦600,” he says.

Conclusion

The self as explicated in the selected Facebook memoirs of Haruna, illustrates objective fictional representation of life. Hence, insight is given into how heavily the mind of a writer influences his creative product. Through satire the Nigerian space is creatively represented to highlight the folly that the country has become even as low as all average Nigerians purpose being, a journey of hunt. One can also see how the environment impacts on the behavior of a person. In some of the stories, the bio-fictional writer (Haruna) mocks God and sarcastically says that he does not exist and in other of his narratives he is found satirizing his faith or belief in God and he also mocks the government and other institutions in Nigeria as a form of using self as element of social criticism. In each situation, he is in a different locale and is found mingling with different people. This thus impacts on him and is reflected in his stories.

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