

BROUGHT THROUGH SENSES: EXPLORING SENSES AS A GATEWAY TO MEMORIES IN GYASI'S *HOMEGOING*

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ABSTRACT. Autobiographical memory is a complex blend of memories of single, recurring, and extended events integrated into a coherent story of self, that is created and evaluated through sociocultural practices. These memories once integrated are recalled/retrieved through distinctive cues (different cues inducing different memories), both voluntarily and involuntarily. Yaa Gyasi is a young American novelist of African descent and her novel *Homegoing* (2016) is a story of history, colonialism, separation, migration, slavery, inter and intra-personal relations, and conflicts. Memory therefore is a dominant occurrence in Gyasi's works. This paper analyses the use and allusion of five primary senses and their role as distinctive cues inducing distinct memories for the characters throughout the course of the novel. The study highlights how this usage helps Gyasi shape her characters and their characteristics connecting many small tales into one large narration. The paper also enquires how recalling and practicing other cues, mainly socio-cultural and religious, helps in forming and strengthening relations between similar groups of people in faraway lands through their shared collective memory.

KEYWORDS: Gyasi, homegoing, memory, senses, narration

Introduction

There is an innate and an almost immediate retrieval of memories when we hear something familiar at unexpected places, smell a known smell or see people and places after a very long time. This retrieval of autobiographical memory, memory of self, constructed and stored in the unconscious over a long period of time, voluntarily or

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involuntarily happens with the help of distinct triggering cues. These cues can be social, cultural, or even sensory. African writers are recognized for their ability to bring the senses to life, involving readers to the world they create through their works, while also emphasizing how important senses are in the retrieval and evocation of such memories. For example, the writers use vivid images and scents of lush surroundings and the bustling sounds of the village festivities contrasting to mundane cities as to stimulate the senses, evoking emotions, and creating a more immersive experience, making it an essential component of African literature.

Editors Roger Celestin, Eliane DalMolin and Oana Panaite in their introduction to “Un/Knowing the World: Literature Between Sense and the Senses” (2019) published in *Contemporary French and Francophone Studies* also give prominence to this very nature of study. They argue that,

At a time when emotions have returned to the center of critical inquiry and when the materiality and effective power of literary text as well as the worlds created by them, have been examined in numerous studies, it is useful to analyze the way in which aesthetic work connects sensation to interpretation, the sensory to the signifier, the body to the work, or, in other words, the senses to meaning. (Celestin et al 2019: 277)

Narration using senses thus becomes a powerful technique that engages on a deeper level by appealing to the sensory perceptions. By evoking vivid descriptions of Sights, Smells, Sounds, Tastes, and Tactile (touch) sensations, it creates a multi-dimensional experience that plays a vital role in weaving the characters and their stories of memory, identity, remembrance, cultural significance, disdain, and trauma by connecting them to the sensory experiences associated with these themes. The focus of this study is why are African novelists writing extensively on emotions, imagery, migration, trauma, resistance, helplessness, cultural significance, and other social topics? Why are they focusing on Senses as a medium to explore these issues? The questions can also be on the requirement, objective, and effects of these motifs on, both, the characters through which they are put forward and the audience they are put forward for. The answer to this on the other hand can be multidimensional. Primarily, in the Native Non-native series of question-answers, this could very well be the example of moving inward, as opposed to general arguments of forward-backward debate while comparing the colonizer-colonized relations. Moving inward represents a significant departure from the conventional approach that often frames the African discourse in terms of a linear forward-backward debate.

In this approach, the emphasis is placed on analyzing the trajectory of progress or decline within the context of Indigenous & Non-indigenous societies. However,

moving inward disrupts this linear narrative and redirects attention to the complexities and nuances of the native experience. One prominent figure in Vernacular literature is the Trinidadian author, V.S. Naipaul. In his novel *A House for Mr. Biswas* (1961), Naipaul provides a rich portrayal of the protagonist's struggle for identity and belonging in the aftermath of colonialism. By delving deeply into Mr. Biswas' internal world, his desires, frustrations, and aspirations, Naipaul moves inward and illuminates the psychological and emotional effects of colonization on an individual. The significance of employing themes using senses, specifically in African context, is also to bring out liveliness, diversity and unique heterogeneity of the African societies and cultures.

Background of the Study

African literature achieves sensory connection through the use of vivid imagery to create and install memories that appeals to the particular senses, to show the significance of their cultural festivities. In Chinua Achebe's novel, *Things Fall Apart* (1958), he describes the yam harvest ritual, where the sound of the women singing, and the smell of the cooked yam fills the air with discreet visuals and smells. He writes how Umuofia joyfully anticipated the Feast of the New Yam, a festival honoring the earth goddess and ancestral spirits, symbolizing the start of abundance and the New Year (Achebe, 1958, p. 11). Through this description, the reader can almost hear the melody and smell the delicious aroma of the meal. The New Yam Festival is a recurring motif that comes out in several Nigerian novels as a part of representation of distinctive culture. Similar examples can be found in his *Arrow of God* (1964) and *No Longer at Ease* (1960). In *No Longer at Ease*, Achebe describes the sense of heat through the scorching sun that beats down on the city streets during the ceremony where "Everybody was properly dressed in agbada or European suit except the guest of honour, who appeared in his shirtsleeves because of the heat" (Achebe, 1960, p. 32), making the reader feel the heat as they read the novel.

African literature also uses sensory perception to explore 'cultural identity'. In Ben Okri's *The Famished Road* (1991), the protagonist Azaro describes the smell of the market, the taste of the food, and the touch of the ground under his feet as he navigates the streets of Lagos, exploring bustling city streets, encountering imposing houses, noisy cars, and curious onlookers, before feeling hunger while browsing a marketplace filled with tempting food (Okri 1991: 9). It is in this way that Okri captures the essence of the Nigerian culture, making the reader experience helplessness in a way that brings out the meaning of that culture. Similarly, Wole Soyinka in *Death and the King's Horseman* (2002) used the concept of 'Sound' to portray Yoruba culture. Soyinka showcases drum beating as an aspect of Yoruba people to convey a sense of history and tradition.

The use of sensory perception has also been used in African literature as a way of conveying 'emotions.' In her book *Purple Hibiscus* (2003), Adichie uses the taste of sweet wine to evoke the feeling of first love. Kambili, the main character in the book, describes how she tasted the wine for the first time and how it made her feel alive. While comparing the taste, she accounts, "My chest was filled with something like bath foam. Light. The lightness was so sweet I tasted it on my tongue, the sweetness of an overripe bright yellow cashew fruit" (Adichie 2003: 132). The sweetness of the wine represents the sweetness of first love and Adichie's writing conveys the emotions of the character by utilizing sensory perception.

It is worth mentioning that sensory perception is also used in African literature to explore topics like 'trauma, memory, and losses.' Chimamanda Ngozi Adichie uses the smell of burning flesh to describe the anguish of the Nigerian Civil War in *Half of a Yellow Sun* (2006). As she writes, "the smell of burning flesh and hair, and the screams of the dying mingled with the cracking of flames. It was a smell that would haunt her for years to come, a smell that would make her stomach turn even decades later when she thought back on that terrible night (Adichie 2006: 248). The smell becomes a major motif throughout the novel, as it represents the pain and loss that the characters endured. Likewise, in Helon Habila's (2002), the sound of the prison gate closing symbolizes protagonist Lomba's experience of the loss of freedom. With such vivid descriptions, the writers evoke emotions and memories exactly as they are in the narrative.

On the contrary, there are even some examples where Literature critics argue that sensory details can be overused, resulting in a lack of depth and substance. A superficial reading experience is caused by the emphasis on sensory descriptions, which distract us from the novel's themes and messages. For instance, in J.M. Coetzee's *Disgrace*, sensory perception is used to create a picture of post-apartheid South Africa. The passage, "The air in Cape Town was heavy with the smell of jasmine and diesel" (Coetzee 1999: 11), has been criticized for romanticizing the environment and ignoring the social and political realities of the country. Additionally, critics of African literature argue that the use of sensory descriptions can perpetuate stereotypes and exoticism, reducing African cultures to mere sensory experiences. Despite such criticisms, the African writers have used and portrayed sensory narrations throughout history, incorporating the senses both dominantly and discreetly. The senses, therefore, works as an integral method of representation of African identity locally as well as on the global level for African writers. As Kathryn Linn Geurt's *Culture and the Senses: Bodily Ways of Knowing in an African Community* (2002), provides a captivating exploration of the intricate relationship between culture, the human body, and the senses within the context of an African community. The anthology looks

at the use of senses with different diversions including construction of culture and identity, moral embodiment, health and wellbeing, and ethnographic differences. On the very base of the discussion, she argues that a “culture’s sensory order is one of the first and most basic elements of *making ourselves human*” (Geurts 2002: 5). Geurts emphasizes the role of ethnography in understanding sensory experiences and cultural differences to “highlight the importance of the senses in grounding individuals in material reality and shaping their sense of identity. It acknowledges the cultural basis of perceptual framing and the challenge of understanding how history becomes turned into nature” (Geurts 2002: 38).

Senses in *Homegoing*

On similar lines of her predecessors, Yaa Gyasi’s novel *Homegoing* (2016) is a literary masterpiece that engages readers with their sensory descriptions and their powerful implications. Incorporating sensory descriptions, Gyasi creates a vivid picture of life, and all its elements, in different settings and highlights the connection between humans and the natural world. This study examines the novel’s usage and allusion of five basic senses, as well as their role as unique cues creating distinct memories for the characters. The study also emphasizes on how this usage assists Gyasi in shaping her characters and their traits by integrating numerous short narratives into one major narration.

Okoth in her discussion of *Homegoing* explores the historic and contemporary links between the extraction of materials from the earth and the production of race, and how it identifies forms of extraction as aesthetically and politically generative. In her paper ‘The extractive form of contemporary Black writing: Dionne Brand and Yaa Gyasi’ (2021: 379-94), Okoth shows how the novel uses the symbol of yams to represent genealogical futurity and the turn away from subsistence farming towards a global economy of trade. The Yam’s significance with the usage of senses involved within the text and context becomes a medium to build cultural identity and showcase its celebratory prowess.

While studying the formation and transformation of female identity in *Homegoing*, Nonki Motahane, Oliver Nyambi and Rodwell Makombe have traced out the descendancy and trans-Atlantic African identity with the use of associated metaphor (Motahane 2020: 1-14). They use the trauma and act of rape, fire, torchers, dungeons, immigration, and emigration which coincides with the usage of Senses as generation and retrieval for memories, identity, habits, and related themes.

Gyasi’s *Homegoing* explores the themes of memories, displacement, cultural identity, and the legacy of slavery through the lives of two half-sisters, Effia and Esi, and their descendants across three centuries and eight generations between America and Africa. The sensory experiences in *Homegoing* reflect the characters’ cultural back-

grounds and the related historical contexts. The paper in the following sections takes examples for senses and the stories weaved around them. Some of these senses are dominant throughout the novel with greater significance and representation while others are somewhat discreet yet noticeable.

Sensation of Sight

Homegoing explores the theme of vision, sight, and scenery through the experiences of the characters, contributing to their development and the overall narrative. Vision and sight are used as metaphors for knowledge, understanding, and perspective throughout the book. Gyasi skillfully employs vivid descriptions of scenery and landscapes to evoke the characters' emotions and to highlight their personal journeys. Gyasi describes the physical landscapes of Ghana and the United States, allowing readers to visually experience the contrasting environments. The lush descriptions of the African landscapes, such as the 'gold-topped trees' and the 'wide and clear' river, create a sense of beauty and connection to the characters' ancestral homeland. In contrast, the harsh conditions of the American South, with its plantations and cotton fields, evoke a sense of despair, oppression, and inequality. Through Ness's journey and treatment, daughter of Esi, Gyasi explores this contrast engagingly,

And so, Ness worked in the field. It was not new to her. In Hell, she'd worked the land too. In Hell, the sun scorched cotton so hot it almost burned the palms of your hands to touch it. Holding those small white puffs almost felt like holding fire, but God forbid you let one drop. The Devil was always watching. Hell was where she had learned to be a good field hand, and the skill had carried her all the way to Tuscumbia. (Gyasi 2016: 71)

The visual contrast between these settings emphasizes the characters' displacement and the impact of their surroundings on their lives. Vision and sight also serve as symbolic representations of the characters' awareness and perception of their own history and identity. Many characters in the novel struggle with a lack of knowledge about their ancestry and heritage. The act of seeing becomes a metaphor for understanding one's past and the importance of reclaiming lost history. For example, when Marjorie, one of the descendants, visits Cape Coast Castle, she gains a visual understanding of the horrors of the transatlantic slave trade, deepening her connection to her ancestors. Or when Akua's grief finally hits, "And her tears were the color of the ocean water in Fanteland, that not-green, not-blue color that Akua remembered from her youth. The color began to gather. Blue and more blue. Green and more green. Until the torrent of tears began to put out the fire in Akua's hands. Until the children began to disappear" (Gyasi 2016: 197).

Gyasi also uses the characters' observations to shape their individual journeys. Every chapter revolves around a different character and through their unique perspectives, Gyasi explores themes such as identity, trauma, and the legacy of slavery. For instance, Quey, the son of Effia, descendant of a slave trader carries a burden, as his "mother's eyes" evoke his mother's gaze. The characters' observations of their environment provide insight into their personal struggles, desires, and motivations, thus contributing to their overall development.

The African Scent

Throughout the ages, the sense of 'Smell' has consistently woven its way into the tapestry of world literature, spanning ancient, medieval, and modern works from diverse regions and cultures. It serves as a potent tool for writers, allowing them to evoke powerful emotions, establish vivid settings, and deepen character development. From Homer's epic poem *The Odyssey* to Geoffrey Chaucer's *Canterbury Tales* and from William Shakespeare's *Romeo and Juliet*, fast-forwarding to the modern world, we find in Marcel Proust's *In Search of Lost Time* (1913), scent triggering powerful memories and associations. Even in Arundhati Roy's contemporary novel *The God of Small Things* (1997), the oppressive heat and scents of the Indian landscape play a pivotal role.

In her *Reading Smell in Eighteenth Century Fiction* (2016), Emily Friedman takes on some challenging subject matter at the complex juncture between culture and the human sensorium (Wetmore, 2019). Wetmore further writes how *Reading Smell* "explores various attempts to exhibit the 'osmologies'—or 'smell-scapes'—with sense-focused material histories like Alain Corbin's *The Foul and the Fragrant* (1986) or Emily Cockayne's *Hubbub: Filth, Noise and Stench in England, 1600–1770* (2006)—overlaid with a welcome critical awareness of the potential limitations of sensual recovery projects" (Wetmore 2019: 172-74).

In *Homegoing*, Gyasi employs sensory details, including smells, to evoke a rich and immersive experience. By incorporating sensory elements, she enhances the realism and emotional depth of the narrative. Smell is used to evoke memories, set the atmosphere, and create a sense of authenticity in the novel. Smell is also used for describing natural surroundings, portraying cultural and historical elements, reflecting emotions and moods, and conveying social and environmental conditions. One example of the use of smell in *Homegoing* can be found in the chapters set during the era of the transatlantic slave trade. Gyasi vividly describes the putrid and oppressive smells on the slave ships, the stench of human waste, sweat, and death, which creates a visceral impact. She writes how in the Cargo taking the slaves,

The smell was unbearable. In the corner, a woman was crying so hard that it seemed her bones would break from her convulsions. This was what they wanted. The baby had messed itself, and Afua, its mother, had no milk. She was naked, save the small scrap of fabric the traders had given her to wipe her nipples when they leaked, but they had miscalculated. No food for mother meant no food for baby. The baby would cry soon, but the sound would be absorbed by the mud walls, subsumed into the cries of the hundreds of women who surrounded it. (Gyasi 2016: 31)

By incorporating such sensory details, Gyasi underscores the inhumane conditions endured by the enslaved individuals and the brutality of their journey. Additionally, smell is used to create a sense of place and atmosphere throughout the novel. For instance, when the narrative shifts to the Gold Coast (present-day Ghana), Gyasi describes the aromas of the bustling marketplaces, the scent of local foods and spices, and the natural fragrances of the landscapes. Through Effia where, “she smelled the sea-salt wind as it touched the hairs in her nose, felt the bark of a palm tree as sharp as a scratch, saw the deep, deep red of the clay that was all around them” (Gyasi 2016: 11). These olfactory descriptions, that clearly shows the description of Effia’s home and the connection between the two, help immerse the reader in the settings and contribute to the overall sensory experience of the story.

Smell also conveys a sense of repulsion, decay, and emotional turmoil. It represents an unhealthy relationship where one person is metaphorically ‘dirty’ and emotionally burdened, while the other person feels overwhelmed and uncertain. When Eccoah, an acquaintance of Effia, describes her marriage routine to everyone including Effia, she narrates the gross and inhuman nature of her husband towards her. She remarks, “He comes to me smelling like feces and rot and looking at me like he has seen a million ghosts, and he cannot tell if I am one of them or not. I tell him he must wash before he touches me and sometimes, he does, but sometimes he pushes me to the floor and pushes into me like he has been possessed (Gyasi 2016: 27).

While smell works as a central or explicit thematic element, Gyasi’s incorporation of different smells and their connotation, enhances the overall storytelling by creating a more vivid and immersive experience. These details contribute to the development of atmosphere, setting, and characterization, allowing readers to better understand the environments and emotions of the characters throughout their journeys.

The Auditory Perception

Sound as a sense resonates to a variety of elements and motifs. While used in a narration, it not only brings out the exact fervour but also its appropriation. In Homer’s *Iliad*, written in the 8th century B.C., battle cries ignite great passion and enthusiasm among the troops, while in Edgar Allan Poe’s eerie tales, haunting whispers shroud

the surrounding atmosphere. William Wordsworth's poetry finds solace in the harmonious sounds of nature and its different characteristics, while James Joyce's *Ulysses* (1922/2024) explores the stream of consciousness through cacophonous dialogues. Contemporary works, like Haruki Murakami's *Norwegian Wood* (1987), use music to evoke nostalgia and memory. Thus, sound in literature orchestrates emotions, creates ambience, and echoes the soul's melodies across time and cultures.

In Yaa Gyasi's novel *Homegoing*, Sound plays an important part, functioning as a symbolic device that connects characters, cultures, and generations throughout the story. While sound is not spread as a major motif throughout the work, it is carefully used to generate emotions, establish atmosphere, and strengthen the reader's relationship to the characters and their experiences wherever it is employed. Sound has also been used to highlight Oral Tradition and Storytelling, Music and Rhythm, Sound as Memory and contrastingly enough Silence and Absence. One notable instance is the drumming ritual in the opening chapter, where the sound of drums symbolizes tradition, community, and ancestral connections, providing insights into the upbringing and cultural significance of the protagonist, Effia.

Another compelling use of sound occurs while hearing the sounds used in the description of the slave dungeon, where dripping water, echoing footsteps, and muffled cries of captives add to the haunting atmosphere created by them. The narration of the same is heart wrenching,

In the corner, a woman was crying so hard that it seemed her bones would break from her convulsions. This was what they wanted. The baby had messed itself, and Afua, its mother, had no milk. She was naked, save the small scrap of fabric the traders had given her to wipe her nipples when they leaked, but they had miscalculated. No food for mother meant no food for baby. The baby would cry soon, but the sound would be absorbed by the mud walls, subsumed into the cries of the hundreds of women who surrounded it. (Gyasi 2016: 31)

These sounds increase the reader's empathy for the horrors experienced by characters. In addition, Gyasi examines the role music, particularly hymns and spirituals, played during the American slave era, and how these songs served as expressions of faith, solace, resistance, and community building. In the later part of the novel, Marjorie's piano playing becomes a metaphor for her journey of self-discovery, with the sound of the piano reflecting her longing for connection and her struggle to reconcile her African and American heritages.

Not so Taste-y

Shirin Edwin considers food as a symbol of great significance in African Culture. He writes how, consumption of food is an opportunity to share and a tool that fosters and strengthens already existing social and political ties and networks (Edwin 2008: 39-50). In the paper, Edwin uses food to subvert social customs and challenge power structures in different ways. For example, in Mariama Ba's *Une si longue lettre* (1981), food is used to challenge patriarchal norms and highlight the struggles of women in a male-dominated society. In Ahmadou Kourouma's *Les Soleils des Indépendances* (1981), food satirizes the corruption and greed of postcolonial African leaders. And in Aminata Sow Fall's *La Grève des Battu* (1982), food exposes the exploitation of workers and the class divide in Senegalese society.

In *Homegoing*, taste is, though not dominant but still a utilitarian instrument, frequently conjures memories and feelings that create the characters' identities and relationships. As a sense, it illustrates several common characteristics like identity & culture, socio-economic status, memory & nostalgia, survival & resilience, transformation & assimilation, and even human pleasures and desires. An example of this is the opening chapter which features Effia, the matriarch of one branch of the family, who is identified with her wealth and status in her local community, as she is associated with palm oil. As Effia consumes palm oil, she shows her privileges in getting the best of the produces and detachment from the hardships others face to gather even the basics.

Taste also incorporates histories of slavery, travel and labour migration prompted by the slave trade and colonialism, as well as legacies of travel and exploration that were not driven by imperial or colonial agency (Lewis 2023). The use of taste in *Homegoing* also helps to illuminate the experiences of characters who lack status and authority. In the chapters centered around Esi, Effia's half-sister who is sold into slavery, the taste of burnt plantains depicts the harshness and dehumanisation of Esi's existence in the dungeons of the Cape Coast Castle. The taste of bitterness, both literal and figurative, dominates these portions, emphasising the harshness of Esi's trip and the legacy of misery that her ancestors bear.

The Tactile Sense

An interesting study by Abbie Garrington explores the role of the haptic sense in literature, particularly within the context of modernist texts. The haptic sense refers to the combination of touch, kinaesthesia (body movement), and proprioception (sense of position in space). While the haptic sense has received attention in various academic fields, such as film theory, sociology, computer science, physiology, and human geography, its significance in literature has been largely overlooked. The writ-

er argues that during the modernist period, characterized by transformative experiences like cinema and mechanized transport, the haptic sense played a crucial role in shaping human interactions with the world (Garrington 2010: 810-823). Authors such as Virginia Woolf, Dorothy Richardson, and D.H. Lawrence incorporated the haptic sense into their works, highlighting its significance. Even modernist theorists like Walter Benjamin and F.T. Marinetti recognized the importance of tactile engagement and suggested that it could lead to better understanding and artistic expression.

The sensory allusions and implications of 'Touch' contribute to the novel's exploration of themes such as intimacy, connection, labor, and heritage. By emphasizing the tactile nature of the interaction, Gyasi draws attention to the profound impact that touch can have on human relationships. The act of physically reaching out and making contact conveys a sense of closeness, comfort, and support. It signifies a willingness to connect and be present for one another. Throughout the novel, touch has been associated with many different emotions and feelings to convey Gyasi's characterization. Touch is used as a motif not just for beauty, admiration, or physical sensation but also for ownership, control, duty, and sacrifice. When village chief Abeeku "admires Effia beauty, touching her face, but agrees to let the white man have her for the village's benefit" (Gyasi 2016: 15), it goes on to show that Effia's fate is being determined by others.

Touch is also used to portray symbolic representation, tactile sensation, emotional connection, reassurance, comfort, and presence. The act where James take "the black stone pendant that Baaba had given Effia and put it on a string so that Effia could wear it around her neck, touching which always gave her great comfort (Gyasi 2016: 18), demonstrates how the stone creates a connection between Effia and the pendant, allowing her to experience its texture, shape, and temperature, which in turn elicits a comforting feeling. This shows how touch can play a role in providing emotional and psychological comfort through physical contact with certain objects.

There are even examples where touch, though not dominantly present, exists in the form of visible cues, visual experiences, and physical reactions. While describing the condition and state of Dungeons where the slaves were kept before transportation, Gyasi goes on to show how miserable the living conditions are, leading to a sensation of disgust and physical discomfort. "A soldier had to hold his nose to keep from vomiting" (Gyasi 2016: 31), when he entered the dungeon to address the captives. The soldier's need to hold his nose suggests that there is a strong and repugnant smell in the dungeon creating an atmosphere of discomfort, poor living conditions, and lack of hygiene.

Conclusions

It is the ability of African writers to associate Senses with the contemporary narrative, the greater ability is to provide concrete relevance and meaning to those senses. Through the examples taken in above sections, the motives and significance of such narrative is evidently clear. Through the implication and perspective of Senses, the above analyses of *Homegoing* provides a critical understanding of the use of basic human responders. Senses are not only critical in absorbing the surrounding, but also helps the writer getting better connect with the readers. And readers, eventually, accept the narration with clear and open imagination. The paper provides examples of how characters' storyline is bounded by their sensory experiences, both good and bad. Gyasi has employed these senses to communicate not just the common themes of tradition, culture, and identity but also themes like memory, music, fear, disdain, and love. The study also analyses the use of single sense conveying different meanings, for example Smell is used contrastingly for celebratory food and for faeces in the dungeons, and so is the case with other senses. This analysis provides the opportunity to not just African fiction readers but every fiction/non-fiction reader to see and analyse their work using portrayed senses which would help in enhanced reading experience, empathy & understanding, and cultural awareness and appreciation.

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