**STAFF PROFILE**



**Personal Information:**

Name: **Thomas-Michael Emeka CHUKWUMEZIE (PhD)**

Designation: Lecturer I

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Date of First Appointment: 24/08/2012

**Brief Biography:**

DrThomas-Michael EmekaCHUKWUMEZIE is currently Lecturer I in the Department of English and Literary Studies, University of Nigeria, Nsukka. He holds a BA (Hons.) degree, 2nd Class Upper Division in English of the University of Ibadanin 2006, a Master of Arts degree in English (Literature) of the University of Ibadan in 2008 and a Doctor of Philosophy (PhD) degree in English of the University of Ibadan, Ibadan in 2018. His research interests include:The Black Diaspora Literature, African Culture and Cultural Syncretism, Post-colonial Discourse, and African Literature, Gender Studies, Latin American Literatureand Caribbean literature.He teaches both at the undergraduate and postgraduatelevels in the Department. He also supervises BA students’ projects as well as postgraduate students. He has published some of his research findings in reputable local and international journals.

**Areas of specialisation:**

Main areas of specialisation include Caribbean Literature, African Literature, African American Literature, Cultural Studies, Literature and Medicine, Latin American Literature, Gender Studies, etc.

**Educational Institutions Attended and Qualifications with Dates:**

University of Ibadan: Oyo State PhD (English) 2018

University of Ibadan: Oyo State: MA English (Literature) 2008

University of Ibadan:Oyo State: BA (Hons.) English(2nd Class Upper Division) 2006

All Hallows’ Seminary Onitsha, Anambra State: SSCE. 1991

**Responsibilities:**

He teaches Introduction to Drama, Caribbean Literature, African Poetry, African Drama, History of English Literature, European Continental Literature, Studies in Fiction, Studies in Drama, Romantic Movement, African American Literature, etc., and does other administrative duties such as the Business Editor, *African and World Literature,*University of Nigeria Journal of Literary Studies, Editorial Assistant, *Okike: An African Journal of New Writing*, Secretary, Editorial Committee, Readings in Humanities: Language and Literature in the Twenty-First Century, Member, Senate Ceremonials Committee UNN, Secretary, Sub-Committee, Truth and Reconciliation Committee UNN, Secretary, Faculty of Arts Public Lecture Committee: African Leadership Forum, Member, Faculty of Arts Conference, Ugo GbuzuoOchakee: Contemporary African Arts and Artists, Member, Faculty of Arts Chinua Achebe Memorial Lecture, Member, Faculty of Arts Constitution of Mentorship Committee, Chairman, Result Compilation Committee (Department of English and Literary Studies), Secretary, Chinua Achebe Memorial Lecture: African Literature Today (Conference), Secretary, Golden Jubilee Conference for Chinua Achebe’s *Arrow of God*, Member, Writing Workshop Committee, Member, Homecoming Committee, Member, Establishment of Centre for Creative Writing and Editing, Member, Secretary, Vehicle Maintenance Committee, (Department of English and Literary Studies) etc.

**Membership of Learned Bodies**:

* ISDS: International Society for Development and Sustainability (Japan)
* ALA: African Literature Association
* ESAN: English Studies Association of Nigeria.

**Publications:**

* Chukwumezie, T.M.E. (2013) A Vision of the Ancient Terror: Promethean Archetype in Achebe’s ‘The Madman’ *Okike: An African Journal of New Writing*: No. 50, 166-173.
* Akwanya, A.N and ***Chukwumezie, T.M.E.*** (2013) Dying and Restoration in Oscar Wilde’s *The Importance of Being Earnest* and Wole Soyinka’s *The Lion and The Jewel*. *Journal of Humanities and Social Science (IOSR-JHSS*): Vol. 18, Issue 6, 25-31.
* Chukwumezie, T.M.E. (2014) Alienation, Identity Crisis and Racial Memory: The Realities of Blacks in Diaspora in Andrea Levy’s *Fruit of the Lemon*. *International Journal of Linguistics and Literature (IJLL)*: Vol. 3 Issue 1, 9-18.
* Chukwumezie, T.M.E. (2014). The Outsider Who Weeps More Than the Bereaved: Rethinking Religion and Dogma in *The River Between*. *African and World Literature*: Vol. 6-7 105-118.
* **Chukwumezie, T.M.E.** and Agu, Okechukwu (2014). Beyond Emancipated Woman: Revisiting Fictional Experiences in Nawal El Saadawi’s*Woman at Point Zero* and ChimamandaNgoziAdichie’s*Purple HibiscusIISTE Research on Humanities and Sciences*: Vol.4 No. 1 63-68.
* **Chukwumezie, T.M.E.** and Melefa, O.M.  (2014). A Pragmatic analysis of Crisis-Motivated Proverbs in Soyinka’s *Death and the King’s Horseman*. *IISTEResearch on Humanities and Sciences:* Vol.4 No.8 81-88.
* **Chukwumezie, T.M.E** and Odoh, Onyeka E. (2014). The Inherence of Otherness in the Self: from Fiction to High Artistic Truth in Achebe’s *No Longer at Ease*. *Quest Journal of Research in Humanities and Social Sciences:* Vol.2 Issue 1 14-20.
* Obodo, E., Anikpe, E. and **Chukwumezie, T.M.E**. (2014) Social and Ecological Issues in the Works of Some Contemporary Sculptors*. Journal of Arts and Design Studies*: Vol 25 8-15.
* **Chukwumezie, T.M.E**and Onunkwo, C. (2014). Discourse Patterning in Chinua Achebe’s *Anthills of Savannah* and Thomas Pynchon’s *The Crying of Lot 49*. *Okike: An African Journal of New Writing*: No. 51 170-187.
* **Chukwumezie, T.M.E** and Agu, Okechukwu (2014). The Fractured Landscape: Redirecting Africa’s Imagination towards a New African Dream. *ANSU Journal of Language and Literary Studies*: Vol.1, No. 1.
* Melefa, O.M. and **Chukwumezie, T.M.E**. (2015). A Critical Pragmatic Analysis of the Discursive Expression of Power and Dominion in Chinua Achebe’s *Arrow of God*. *Okike: An African Journal of New Writing*. No.52. 153-175.
* Chukwumezie, T.M.E. (2015) Echika – The Truncated African Dream: Violence, Terror and the Unsettling Future of the Continent in Akwanya’s‘Visitant on Tiptoe’. *Okike: An African Journal of New Writing.* No.54. 61-75.
* Chukwumezie. T.M.E. (2015) Marjorie OludheMacgoye. *Rebmann.Okike: An African Journal of New Writing*, Vol. 53 199-204 July, 2015.
* Chukwumezie, T.M.E. Waiting for Atonement. (2015) *Okike: An African Journal of New Writing*. Vol. 54 17-18 October, 2015.
* Odoh, OnyekaEmeka and **Chukwumezie, T.M.E**. (2018) Unity, Independence and Ghost Phenomenon in AravindAdiga’s*The White Tiger* and Achebe’s *Things Fall Apart.Readings in Humanities*Eds. Christian Onyeji, NgoziAgujiobi-Odoh and ChinenyeAmonyeze, 88-107, 2018.
* Chukwumezie, T.M.E.(2018) Social Outcast in Greg Mbajiorgu’s*The Prime Minister’s Son*. *50 Years of Solo Performance Art in Nigerian Theatre*. Eds. Greg Mbajiorgu and AmanzeAkpuda. 457-469

**Professional Reviews of Papers for Reputable Journals:**

* “Identity Crisis and the Search for Selfhood in ChimamandaAdichie’s*Americana* and V.S. Naipaul’s *A house of Mr Biswas*”: *African and World Literature: University of Nigeria Journal of Literary Studies*. 2012.
* *Harmed Rubber* (A Short Story) *Okike: An African Journal of New Writing* October, 2015.
* “Emma Okocha: Last Dance on the Niger” (A Book Review), *Okike: An African Journal of New Writing*, October, 2015.
* The Sewage Evacuator (A Poem), *Okike: An African Journal of New Writing*, October, 2015.
* The Song of the River; Here Okpowuwa Once Lived; Ogbanje; Ojo is no more (All Poems), *Okike: An African Journal of New Writing*, October, 2015.
* Sail Sweet Soul (A Poem), *Okike: An African Journal of New Writing*, October, 2015.
* “Vacancy for the Post of a Bride”: A Short Story. *Okike: An African Journal of New Writing*, April 2016.
* “The Day it Happened” (Short Story) *Okike: An African Journal of New Writing*, April 2016.
* *Twilight Visitation* (A Play) *Okike: An African Journal of New Writing*, April 2016.
* Sweet Nature (Poem) *Okike: An African Journal of New Writing*April, 2016
* Best Place (Poem)*Okike: An African Journal of New Writing*April, 2016
* The Gathering of His People (Poem) *Okike: An African Journal of New Writing*April, 2016
* Not Mine (Poem) *Okike: An African Journal of New Writing*April, 2016

**Conference Participation:**

* The Outsider Who Weeps More than the Bereaved: Rethinking Religion and Dogma in *The River Between*: University of Nigeria,Language & Literaturein the 21st Century. Sixth African & World Literature Conference, 2012.
* The Inherence of Othernessin the Self: From Fiction to High Artistic Truth in Achebe’s *No Longer at Ease.* Abuja International Conference on Language and Literature, Department of English and Literary Studies, University of Abuja, October 2013.
* A Vision of the Ancient Terror: Promethean Archetype in Achebe’s ‘The Madman’: Chinua Achebe Memorial Conference hosted by *Okike: An African Journal of New Writing,* University of Nigeria, Nsukka, Jan, 2014.
* A Critical Pragmatic Analysis of the Discursive Expression of Power and Dominance in Chinua Achebe’s Arrow of God: Golden Jubilee Conference on *Arrow of God* hosted by *Okike: An African Journal of New Writing*, University of Nigeria, July, 2014.
* The Mortgaged Future? Traumatized Childhood Experiences in AhmadouKouroma’s*Allah Is Not Obliged*: 41st Annual Conference of the African Literature Association, Institute ForAfrikastudien, University of Bayreuth, Germany, 2015.
* Edogo and Unoka: The Worth of African Artists in their Social Milieu:Anya Fulu Ugo: Interdisciplinary African Arts Conference in honour of EI Anatsui and ObioraUdechukwu, University of Nigeria, Nsukka, 2015.
* Conflicting Views about Justice in Achebe’s Early Novels: Justice and Human Dignity in Africa and the African Diaspora, 42nd Annual Conference of the African Literature Association, Emory University and Kennesaw State University, Atlanta Georgia, USA. 2016.
* Beyond Post-colonial Aesthetics: HelonHabila and the Social Vision of Re-writing History as Neo-Colonial Emancipation. 9th University of Uyo Conference on Language and Literature (UCOLL) 2017.
* Oikopoetics: Christopher Okigbo and the Resources of Poetry. Conference to mark thefiftieth Anniversary of the Tragic Death of Christopher Okigbo. University of Nigeria Study Group on African Literature, August, 2017.
* Folklore and Relativism in Chinua Achebe’s *Things Fall Apart*:2018 International Conference and the Chinua Achebe Memorial Lecture, Nsukka, 2018.