MIGRATION AND DISPLACEMENT IN AFRICAN LITERATURE: A POSTCOLONIAL STUDY OF SEGUN AFOLABI'S *A LIFE ELSEWHERE* AND ADICHIE CHIMAMANDA'S *AMERICANAH*

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A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER OF ARTS DEGREE IN ENGLISH LITERATURE

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Declaration

I declare that the work in this dissertation entitled MIGRATION AND DISPLACEMENT IN AFRICAN LITERATURE: A POSTCOLONIAL STUDY OF SEGUN AFOLABI'S *A LIFE ELSEWHERE* AND ADICHIE CHIMAMANDA'S *AMERICANAH*has been carried out by me in the Department of English and Literary Studies. The information derived from the literature has been duly acknowledged in the text, and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at this or any other Institution.

Matthew, Omede Solomon _____ _____

Signature Date

Certification

This dissertation entitledMIGRATION AND DISPLACEMENT IN AFRICAN LITERATURE: A POSTCOLONIAL STUDY OF SEGUN AFOLABI'S *A LIFE ELSEWHERE* AND ADICHIE CHIMAMANDA'S *AMERICANAH*byMatthew, Omede Solomonmeets the regulations governing the award of Masters in English Literature of the Ahmadu Bello University, and is approved for its contribution to knowledge and literary presentation.

Prof. Sani Abba Chairman, Supervisory Committee	_____ Signature	_____ Date
Dr. Suleiman Jaji Member, Supervisory Committee	_____ Signature	_____ Date
Prof. Tajudeen.Y. Surakat Head of Department	_____ Signature	_____ Date
Prof. Sadiq Z. Abubakar Dean, School of Postgraduate Studies	_____ Signature	_____ Date

Dedication

This dissertation is dedicatedsolemnly to the one and only God Almighty, and to my exceptional family: Matthews Omede, for their support, love and presence despite the distance.

And

To the memories of my fallen Heroes: Late Mr Matthew Omede and Mrs Juliana Sule. R.I.P.

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Abstract

This work explores Migration and Displacement in Afolabi's *A Life Elsewhere* and Adichie's *Americanah.*It investigates migration and the attendant displacement of the third world countries which is often premised on the illusion of the search for a good life. Migration is here explored in the light of how its attendant realities; of stereotypes, gender bias, racial discrimination, class difference, among others; amount to social exclusion, isolation and denial of opportunity. This research proceeds on the assumptions that migration is only an illusion of a better lease of life and that, there arein the selected texts,representations of the tendencies of dislocations, identity crises and stereotypes that accompany migration. Consequently, the research adopts postcolonial discourse as a theoretical framework in order to explore the binarisms that the tenets of Postcolonialism provide in terms of gender, race, and class, among others. In the light of the demands of qualitativeresearch methodology which this dissertation adopts,the research explores the peculiar realities of African emigrants as represented in Afolabi's *A Life Elsewhere*and Adichie's *Americanah*, in order to exemplify the extent to whichthe identity status of migrants lead to discrimination in their host land, consider the role of literature in exposing the realities of migration and explore the dislocating experiences that migration creates.Having explored the migrant experiences of the characters in the selected texts, the research finds that the pull and push factors are more often than not, an effect of the imbalances in power relations in and between countries. It also finds that a good life is not entirely an exclusive of migration because the attendant challenges of dislocation and stereotype are largelyhingedon migration. A good life is however, precipitated on opportunities and/or hardwork. The research therefore concludes that the world of migrants is a dicey one and it dislocates, alienates and stereotypes on account of the binaries that characterise race, gender, class and other forms of identity markers within the experience of migration.

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CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

This dissertation examines the issues of migration and displacement in Segun Afolabi's *A Life Elsewhere (2007)* and Adichie Ngozi Chimamanda's *Americanah (2009)*. It investigates migration and the attendant dislocation and stereotype of the third world countries, premised on the illusion of the search for a good life. This study views migration and its attendant realities of stereotype, gender bias, racial discrimination, dislocation among others, as factors that amount to social exclusion and oppression. The categories of race, class, gender among others bring to the fore the concept of binary thinking. Thinking through binaries often create a two dimensional perception and/or categorization of human existence; man/woman, good/bad, self/other etc. According to Lindeman (1997:74) such "Signifiers are assigned opposing poles so that one cannot exist without implying the existence of the other. Thestudyfurther repudiates the general assumption that migration actualizes the search for a better lease of life and provides an escape from the sufferings that characterize developing nations. It further posits that migration is only an illusion of a good life. According to Kornert(2007), Migration has been greatly influenced by the illusion of a better life. This illusion facilitates the transition from a developing to a developed nation because of the imbalance and differences that exist between them.

The International Organization for Migration(2015)sees human migration as the movement of people from one place to another with the intention of temporal or permanent settlement. This movement may be within the national landscape which conveys the notion of internal migration and migration outside the interstice of national borders, which is external migration. Migration can also be temporal in the sense of movement for the purpose of pilgrimage, tourism and leisure

travel.Nomadic movements, and movements across borders or permanent; which entails an intention of the immigrant to create a new life in the host country. Migration can also be regular or irregular, these convey the notion of the legality of the immigrant's stay in the host country. Regular migrants are registered immigrants who are eligible to stay in the host land either through the instrumentation of a legal visa for the purpose of work or study or a transmutation of one's citizenship through marriage and other host land policies. Kornert (2007) demonstrates that migration is however, caused by pull and push factors which are the terms used to demonstrate the different shades of forced migration and voluntary migration. Push factors represent migration caused by wars, poverty, insecurity, ecological degradation amongst others, pull factors are largely influencedby socioeconomic and sociological reasons like unemployment, cultural clashes amongst others.

Kornert (2007) clarifies the notion of Pull factors from the African immigrant perspective by noting that African migrants flee their homeland due to violent conflicts there. He states that between 1993 and 2002, 27 out of 53 African countries witnessed internal strives which contributed to the fact that as at 2005, 18% of Africans were refugees. Using the 2005, International Organisation for Migration estimate, he states that African refugee migration contribute one-third of the global refugee population. In his explication of pull factors as one of the many reasons behind migration to other landscapes. Kornert (2007) notes a penchant for Africans to emigrate to Europe because of the perceived socioeconomic advantages, given the fact that all of the 20 least developed countries are African countries due to political and socioeconomic instability. Young Africans therefore consider Europe, especially countries of their former colonial masters as countries to find personal, socioeconomic and political freedom, which in reality is only a facade.

Rodney(1972) demonstrates that the true human development and liberation for the majority of the people was through the transformation of their own lives in a struggle to replace and reshape the new colonialist government that dominated their society and prescribed their existence. This fact could be attributed to colonialism which has set the pace for the 21st century migration. The colonialist have left most African countries with the mind set to migrate, in that they have developed within the 'others' a sense of inferiority, so much that Africa in a post colonial era, voluntarily conditions herself to the dictates of the West. That is the reason it seems okay for the West to come to the various regions of Africa and set up colonies whether settler or otherwise to cart away raw materials and labour for European markets, such as the triangular trade of the 16th century. yet the Africans get much of discrimination as immigrants in Westernlandscape.

It also seem alright for the West to initiate forced migration during slave trade by taking Africans in chains, who in a post colonial era, Africans still voluntarily follow the same trend of migration due to failed economic system. These accounts for the reasons why they take the hides and skin from Africa to Europe and later sell back to them(Africans) as expensive shoes, bags and leathers. It also accounts for the reason they transport cotton from Africa to China and sell back to them as expensive textiles. America also transport crude from Africa and later sell back to them as expensive premium motor spirit (petroleum).These are all shades of the triangle trade. These unequal and imbalanced relation necessitate a social collapse. Therefore, the idea of a better life via migration is only but an illusion.

In relation to the aforementioned, the Amnesty.Org has provided mostly a definition of migration from the point view of Forced or Involuntary migration. Involuntary Migration is the movement of peoples caused by unstable political happenings in a landscape such as wars,

famine, political conflicts, human rights violations, exile as a result of political or social dissidence amongst others.Voluntary migration is usually caused by socioeconomic factors and it is usually recognized by the choice of the migrant to leave the homeland to a foreign landscape.In Nigeria, the latter is often a deliberate decision which is largely informed by the disillusionment that characterized post independent Nigeria. Kehinde (2011:63) asserts that:

> The degree of voluntariness to migrate to foreign lands can be weighed against the backdrop of the absence of an environment capable of offering its citizenry the opportunity for a meaningful existence. As a result, what may, therefore, be described as „voluntary" may betray a good degree of compulsion, since people are compelled to make choices under the pressure of the absence of basic amenities, security and probable sources of livelihood.

The implication of this is that voluntary migration may not be entirely voluntary because migrants in this case are compelled by hardship in the failed systemto search for a better life elsewhere. Amit Shankar Saha (2009:186) sums this up thus "Displacement, whether forced or self-imposed, is in many ways a calamity".The study therefore examines migration in the twenty first century in the texts understudy as examples of Nigerian novels that capture the experiences that come with migration and the displacement hitherto.

In view of the foregoing, displacement and migration are phenomena x-rayed through the lens of postcolonial theory and the effects or attendant hardships that accompanies it among which is dislocation, identity crises and stereotype. It proceeds on the basis of the assumption that migration poses a unique set of challenges to migrants as portrayed in Afolabi's *A Life Elsewhere* and Adichie's *Americanah*. These challenges are informed by identity difference against the background of constructs that determine acceptability of individuals or groups into certain societies. Using postcolonial theory as an analytical tool, the study investigates how

migrant and displaced characters negotiate their new world in atypical ways in the wake of the 21st century.

1.1**Statement of the Problem**

Significant sociological studies have been done on the realities of forced migration from Africa to the West such as the Slave Narratives which can be largely attributed to slave trade, colonialism, neocolonialism, corruption and imbalances in the governance of African landscapes by African leaders. Extensive research has also been done on the postcolonial experiences of Africans in the diaspora and the recent routes of voluntary emigration from Africa to the West. However, the dislocation and stereotype that voluntary emigrants face in the wake of the 21st century despite the height of social and human advancement, has not been fully represented in the literary texts. This research therefore fills this gap by exploring the dislocation and stereotype that accompany migration as captured in the literary texts: *Americanah*(2009)by Adichie Chimamanda and *A Life Elsewhere* (2007)by Segun Afolabi. The research examines the verisimilitude of literature in its representation of the experiences of migrants in the West, such as their exposure to stereotypeand rejection. Thus exploring the stereotypical attitude of the West towards other races and the identity conflicts they encounter elsewhere. This is necessary in order to shed light on the general illusion that with migration comes a better lease of life as registered in the minds ofthe people of many African decent, thereby conditioning their mind towards a set migration at any given opportunity.

The study adopts Segun Afolabi's *A Life Elsewhere, a collection of Short Stories* and Chimamanda Ngozi Adichie's *Americanah,* a novel to engage the typical issues of stereotype,

dislocation, and identity crises which forms the basis of this research. The choice of a short story and a novel is basically to justify the contemporaneity of the issue understudy which is migration. To project the varying perspectives which the short story form offers in line with the linear perspective of the novel. It goes some extent to exhaust the prose forms on the issue of migration and its attendant dislocations. On the basis of the aforementioned, this research is premised on the propositions that:

- Migration as demonstrated by the texts understudy,is only an illusion of a better lease of life
- The texts selected for this study show that discrimination and stereotype against migrants are factors that necessitate social collapse and the façade of a good life.
- Migration in the twenty first century is largely influenced by the search for a secured life.
- Postcolonial theory is a viable means of examining the concept of migration and displacement as it concern African nations because of the binaries and power relations that exist.

1.2 Aim and Objectives of the Study

The aim of this research is to explore the peculiar realities of African emigrants as represented in Segun Afolabi's *A Life Elsewhere, a collection of Short Stories* and Chimamanda Ngozi Adichie's *Americanah*. The research offers a critical insight into the different denigrating experiences and imbalances in the conditions meted out to migrants, ills and dangers of disdain and stereotypes encountered by migrants with a view to providing coping strategies for survival. The objectives of the research therefore is to:

- Expound the extent to which the identity status of migrants in *Americanah* and *A Life Elsewhere* lead to discrimination in their hostland.

- Consider the role of literature in exploring the debasing realities of migration and its representation in Segun Afolabi's *A Life Elsewhere* and Chimamanda Ngozi Adichie's *Americanah***.**

- Explore the denigrating realities of migration and the attendant dislocations demonstrated in the texts understudy.

- Demonstrate that the tenets of postcolonial theory are viable tools for projecting the challenges faced by migrants.

1.3 Scope of the Study

The focus of this study is on Afolabi's *A Life Elsewhere*(2007) and Adichie's *Americanah*(2009). The study investigates the realities of migration and the expression of otherness in the texts understudy. Six selected short stories from the collection of short stories:*A Life Elsewhere* areanalyzed in order to engage motifs of migration and otherness in the work. The selected short stories are '*Monday Morning*' (1);'*Arithmetic*' (55);'*Now that I am Back*' (141);'*Something in the Water*' (167);'*Mrs. Minter*' (183); and '*Gifted*' (231). Similarly, the study engages Chimamanda Ngozi Adichie's novel, *Americanah* in order to achieve the set objectives of considering the contribution of literature to the portrayal of African migration. The study will also foreground the issues of migration and otherness by exploring and reviewing

scholarly research works in journals, web sources and theses in order to validate the text understudy as a representation of current realities.

1.4 Justification of the Study

This work is significant because it will serve as a resource material, relevant for scholars whose interests are in exile literature, African Literature, Migration Studies and other related fields in that, it centres on a contemporary issue which is migration especially with the recent ailing economy that rocks most countries of the world, and the imbalanced power relations that exists between different countries. The work will serve as a contribution to the urgency of a broad research work on contemporary Nigerian literature.

The interest of this study is to explore the pockets of narratives and experiences in Afolabi's *A Life Elsewhere* (2007) and Adichie's *Americanah* (2009). Although, Afolabi's *A Life Elsewhere* has been engaged by scholars likeAyobami Kehinde (2011) and Ugwanyi Maxwell (2014) who focused on exile, diaspora and displacement in the selected short stories, however due to the peculiar style of the author, which embodies dark metaphors and laconic storytelling, there is a need to explore the motifs of otherness and migration in the works because the motif of otherness and migration put into perspective the notion of binary thinking, identity formation and the issue of oppression. This work is alsojustified by the need to put into perspective the aforementioned motifs in Adichie's*Americanah.*

1.5 Research Methodology

This research adopts the qualitative research method. Lisa M.Given ed.(2008).The *Sage Encyclopedia of Qualitative Research Methods*, describes qualitative methodology as a composite of philosophy, concepts, data-gathering procedures, and statistical methods that provide perhaps the most thoroughly elaborated basis for the systematic examination of human subjectivity. This research explores concepts and interpretations within a general framework of established knowledge. Thus, this research draws from Secondary sources ranging from books to journals and web materials to examine and investigate the concepts of migration, displacement and otherness in Segun Afolabi's *A Life Elsewhere*, Chimamanda Ngozi Adichie's *Americanah*and other necessary contemporary fictional works.This dissertationcapitalizes on the tenet of Otherness which extends to the urgency of the West to stereotype the migrant as the 'Other'. The work focuses on the explication of stereotypes in the texts and explores the represented locations of the texts and will engage the relevant activities of mainly the central characters in the selected texts.

1.6 Migration and Displacement

The concept of migration is one that is varied and complex. It concerns movement from a particular landscape to another based on the socio economic imbalances, political dissidence, the shocks of wars, famine, and poverty which produces refugees and asylum seekers. Amnesty.Org notes that migrants face vagaries of danger such as racism, discrimination, and all forms of exploitation. Migration occurs in different continents especially from war ridden countries, or countries with high levels of poverty, socioeconomic dissatisfaction and political instability, corruption and the oppression of the people's human rights which are described as the push factors. Some examples are the migration of Mexicans and other South-Americans to the United

States due to poverty and the search for personal freedom. The movement of Africans and others to Europe based on socioeconomic needs. Amnesty. Org states that more than 230 million people live outside their country of origin, and this estimate comprises 3% of the world population. A recent reality of migration is the movement of the peoples of the Arab World, North Africa and the Mediterranean to Europe in January 2015 based on the citizen's response to dictatorship which brought about a political instability and a rise of terror organizations as fillers to the absence of governance in Syria and the Levant.

There is also a possibility of migration of peoples within the national landscape, either from one's place of origin to a major city, which is described as rural-urban migration or from one rural area to another, which is described as rural-rural migration, or suburbanization, where people move from urban spaces to rural spaces. This is generally described by scholars as internal migration. Amnesty.Org also explicates the situation of internal refugees, known as Internally Displaced Persons (IDPs) whereby there are individuals who are displaced from their place of origin but remain in the national landscape. Migration is also recognized when movements occur due to seasonal changes. Seasonal migration can be within the seasonal migratory routes necessitated by climatic changes within a national landscape or outside the borders of a nation.

The interest of this research is in the voluntary migrants who not only move away because of social and economic reasons but also move with the human capacity within them. Exile for instance. They are supposed to be part of the upper middle class socio-economic segment of the African society but they have moved because their homeland seem not to be a conducive space for their social and economic aspirations. It is stated by Kornert (2007) that between 33% and 55 % of Africans who have acquired higher education have left their homeland

for the promise of a better life in the West. They are even more assured that they will be able to cope because of the human capacity that they have. The unpalatable flipside is that the sending countries lose some of their best hands to the receiving countries in the West. This 'Brain Drain' is felt at home as these departures representa percentage of educated Africans who would have been useful to the socio-economic development of their nations.

Asiegbu (2010) notes also that the migration of Africans to Europe was caused by the consumerist culture that was instilled in Africans by Post-colonial mercantilism. It also claimed that the colonials handed down a legacy of dependence with an education that was meant to oil the lower rungs of the colonial work instead of managing the affairs of the country. For Asiegbu (2010), it is this challenge that has laid the foundation for migrants who move to countries of their former colonials and who despite their legacy, have created a collaborative fortress against irregular entry into their countries. Asiegbu admits that African migration may also be disruptive of the social, economic and environmental structures of Europe especially when it comes to manage the influx of African refugees from war torn and poverty embattled regions of Africa, but declaimed that Europe stands at an advantage when skilled manpower moves from African countries to Europe in their droves in order to aspire for greener and palatable environments to work.

In the explication of the post-colonial dilemma, Asiegbu (2010) asserts that Europeans linger with the ideas of ancient European philosophers like Hegel and writers of the Enlightenment Period, who saw Africans as inferior human species which necessitated the justification of slavery and later colonialism. This also contributed negatively to the African psyche so much so that Africans have the urgency in their hands to prove that they possess the skills, knowledge and elitism that The West sets as standards for civilization. As much as the

paper considered largely illegal emigrants and refugees, it is important to note that it speaks to the consumerist legacy that urges middle class Africans to aspire to migrate to the West. It is this consumerist aspiration that has created the notion that the West offers better economic opportunities than the homeland and also creates an attitude of economic dominance when temporal or permanent return is achieved by the African migrant. It is the successful Western consumerist that returns to continue to assert that the Western landscape is better than the homeland.

It is important to note that Asiegbu did not shy away from the realities that most Africans live below a dollar a day, have to face harsh economic conditions due to the tyranny and irresponsibility of the governments of their homelands as well as internal conflicts within African nations or the continent. However, he claims that the foundation for a conflict prone African landscape was laid by the European powers who used the African landscape to fight proxy wars during the World War II, to back and engage African tyrants in order to secure the resources and the embezzled funds of their countries, to become indebted to the West as a result decimating the African socio-economic structures which gave rise to mass movement of skilled manpower from their homelands to Western countries.

Waters, Kasinitz andAsad (2014) explicate the influence of immigrants on the landscapes of the United States of America. It stated that African/Americans are faced with a competitive challenge between themselves. African Americans and other immigrants who often face the same racial problems thereby fostering a fluid legal rights system that is inimical to the growth of African Americans. Other immigrants also create enclaves away from the residential and cultural spaces of the African Americans. This immediately leads to a sluminisation process that is engendered by segregation.

The influx of African immigrants into the United States started in the 1990's as refugees from war torn countries with tyrannical government began to seek asylum in the United States of America. The population increased when the United States Government initiated the Diversity Immigration Visa Programme which harnessed a lot of skilled Africans to seek greener pastures abroad. African migrant population has blustered into a large community that not only reinforces the Black racial presence in the United States of America but also create a competition between the skilled African migrant and the skilled African American. An estimate shown by Waters, Kasinitz andAsad (2014) presents a 2012 American Community Survey which indicated that Black African migrants had 15 Postgraduate degree holders while Black Americans had 5, 23 four year college degree holders while African Americans had 10, only 13 African migrants had less than High School while 22 Black Americans had less than High School. This disparity in educational competence has led to African migrants being seen as a threat to Americans in cosmopolitan spaces.

Conclusively,this chapter has examined the key concepts and propositions raised in this study, it provides a background that points to the basis for this study, and states the conceptual gap that the study hopes to fill, the aim and objectives of the study and a justification for the study. The concept of migration and displacement are identified as elements that confront the 21st century society with obvious challenges in the areas of identity difference manifesting even in the face of globalization. This chapter highlights the possible presence of the complex realities of dislocation and stereotype demonstrated inAfolabi's *A Life Elsewhere* and Adichie's *Americanah*.

CHAPTER TWO

2.0 Theoretical Framework and Literature Review

2.1 Introduction

This chapter expounds on the postcolonial discourse as the theoretical framework for this study. It highlights the emergence and key figures of postcolonialism, the basic assumptions and tenets of the theory especially in relation to the arguments raised about migration, displacement and identity difference and also the viability of postcolonial theory in exploring the issues of identity in relation to migration and displacement. This chapter also reviews critical perspectives on the concept of African Literature with specific interest on the issues of migration and displacement. Scholarly works generally on African Migrant literature are also here reviewed as a means of foregrounding existing approaches to the issues raised in this dissertation and the texts understudy.

2.2 Postcolonial Discourse as Theoretical Framework

This dissertation adopts postcolonial theory because the challenges that confront migrants areoften informed by identity difference and binary thinking, which thus creates a condition of "otherness". In this regard, Postcolonialism proves viablefor exploring issues of identity difference and the subjugating experience that often follows. Although, postcolonialism emerged in the 1980s, theories surrounding its concerns date back to the 1950s when Alfred Sauvy coined the term "third world" to refer to developing nations of Africa, South America and the Orients. According to Habib (2005)the year 1950 saw the publication of seminal texts of postcolonialism: Aimé Césaire's *Discours sur le colonialisme*, and Frantz Fanon's *Black Skin, White Masks*. And

in 1958, Chinua Achebe published his novel *Things Fall Apart*. George Lamming's *The Pleasures of Exile* appeared in 1960 and Fanon's *The Wretched of the Earth* followed in 1961 (p. 738).The interest in postcolonial studies centres on the colonial subjugation that colonised nations faced and the after-effect. The fundamental framework of postcolonial thought has been furnished by the Marxist critique of colonialism and imperialism, which has been adapted to their localized contexts by thinkers like Frantz Fanon, Edward Said, Homi Bhabha, Bill Ashcroft, Gareth Griffths, Helen Tiffin, Gayatri Spivak among others.

Postcolonial criticism typically involves the analysis of literary texts produced in countries and cultures that have come under the control of European colonial powers at some point in their history. Alternatively, it can refer to the analysis of texts written about colonized places by writers hailing from the colonizing culture. In Orientalism (1978), Edward Said, a pioneer of postcolonial criticism and studies, focused on the way in which the colonizing First World has invented false images and myths of the Third (postcolonial) World — stereotypical images and myths that have conveniently justified Western exploitation and domination of Eastern and Middle Eastern cultures and peoples. In the essay "Postcolonial Criticism" (1992), Homi K. Bhabha shows how certain cultures (mis)represent other cultures, thereby extending their political and social domination in the modern world order. Postcolonial criticism has been influenced by Marxist thought, by the work of Michel Foucault (whose theories about the power of discourses have influenced the new historicism), and by deconstruction, which has challenged not only hierarchical, binary oppositions such as West/East and North/South but also the notions of superiority associated with the first term of each opposition.

Ashcroft, Griffiths, and Tiffin (1995) also use the term postcolonial in a comprehensive sense, "to cover all the culture affected by the imperial process from the moment of colonization to the present day," on account of the "continuity of preoccupations" between the colonial and postcolonialPeriods.

Postcolonial theory is a counter-hegemonic discourse. It examines the colonialist and/or anti-colonialist ideology in a text. Central to this theory is the assumption that the colonizers had a project of civilizing Africans. And an appropriate response to this assumption in Frantz Fanon's view is for Africans to resist western hegemony by seeking their cultural identity. Innes (2007, p. 11) points out that Fanon also insisted that the recovery of the past was not enough. In other words, cultural nationalism of this kind was necessary if one was to restore confidence and create a sense of identity, but it was not sufficient if the land occupied by colonizers was to be retrieved and self-government achieved. Writers and intellectuals would need to be aware of current issues, political and economic concerns.

Postcolonial criticism has embraced a number of aims: most fundamentally, to re-examine the history of colonialism from the perspective of the colonized; to determine the economic, political, and cultural impact of colonialism on both the colonized peoples and the colonizing powers; to analyze the process of decolonization; and above all, to participate in the goals of political liberation, which includes equal access to material resources, the contestation of forms of domination, and the articulation of political and cultural identities (Young in Habib, 2005, p. 739).

Postcolonial perspectives often emerge from the colonial testimony of Third World countries and the discourses of "minorities" within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to

give a hegemonic “normality” to the uneven development and the differential, often disadvantaged, histories of nations, races, communities, peoples. They formulate their critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the “rationalizations” of modernity. (Bhabha, “The Postcolonial and the Postmodern”)

2.2.1 Basic Assumptions of Postcolonial theory

The basic assumptions and criticisms of postcolonial theory centre on the relationship between the colonizers/colonized, self/other, and the subduing effects on the psyches of the dominated. The initial drive that triggered the interest in postcolonial studies is the call by Franz Fanon in his book *“Black Skin, White Mask*” (1952) for the need for Africans to assert their cultural identity. Sherry (2007), points out that in Franz Fanon’s (1963) classic, *The Wretched of the Earth,* one of the main features of colonialism which Fanon identifies is the creation of specific mental “pathologies” as a result of the colonial relationship. Race, gender, sexuality and class are social constructs that display identity differences based on the binaries of self/other, male/female, rich/poor and foreigner/citizen.

One of the major tenets of postcolonialism is "Mimicry", the most obvious effect of hegemony which characterises the relationship between the binaries of colonizer/colonised and self/other which postcolonial study describes as the ambivalent relationship between colonizer and the colonized. Mimicry is a postcolonial concept that justifies the effect of colonial dominance. Bhabha’s view of the ambivalence of colonial discourse is captured by the concept of “mimicry”. His interest lies more with the complex mix of attraction and repulsion that

characterise the relationship between coloniser and colonised. The relationship is ambivalent because the colonial subject is never simply and completely opposed to the colonizer. Ambivalence also characterises the way in which colonial discourses relate to the colonised subject, for it may be both exploitative and nurturing. Ambivalence therefore gives rise to a controversial proposition in Bhabha's theory, that because the colonial relationship is always ambivalent, it generates the seed of its own. As earlier mentioned "the history of colonialism and its post/neo-colonial aftermath is indeed a history of mass disablement which amounts to a wider pattern of dispossessed - loss of family, home, land and environment" This ambivalence finds expression in the crisis of migration and displacement encountered in the texts especially in relation to racial identity.

Cultural domination is another major tenet of postcolonialism. It borders on the idea of what Dobie calls "cultural colonization" or "cultural hegemony". Dobie (2009) asserts that "colonizers not only physically conquer territories, but also practice "cultural colonization" by replacing the practices and the beliefs of the native culture with their own values, governance, laws and beliefs. This, according to her, leads to the loss or modification of a great deal of the postcolonial culture. Describing the culture of the colonized with terms like "barbaric" and "primitive" makes the colonised develop a complex that makes them embrace the culture of the coloniser at the expense of theirs. Postcolonial theory also counters the notion that western literary canon and western history are dominant forms of knowledge-making. The terms "first-world," and "third world" nations are critiqued by postcolonial critics because they underpin the superior status of western cultures assuming first world position. This assumption gives room for the cross examination of cultures and the influence one exerts over the other.

Another basic assumption that defines the colonial essence is "Globalization": a process whereby individual lives and local communities are affected by economic and cultural forces that operate world-wide. In effect, it is the process of the world becoming a single place. The importance of Globalization to post-colonial studies comes firstly from its demonstration of the structure of world power relations which stand firm in the twentieth century as a legacy of western imperialism. Secondly, the way in which the local communities engage in forces of globalization bears some resemblance to the ways in which colonised societies have historically engaged and appropriated the forces of imperial dominance (Ashcroft, Griffiths &Tiffin, 1999,p. 112). This proves useful in examining the effects of industrialization and the challenges of migration as avenues of marginalization and subjugation in the texts under study.

Universalism is another tenet that pervades postcolonial discourse. Dobie (2009) describes it as the belief by the colonizers that their ideas and experiences were universal. This is expressed in the idea of canonization and the building of certain literary traditions which must be or subscribed to. The postcolonialist's fear is that, universalism has always been a counterfeit value which tries to ensure western cultural-intellectual domination of the non-west in the name of universal norms which, actually, derive from western traditions. Barry (1995, pp. 192-193) asserts that postcolonial criticism "undermine(s) the universalist claims once made on behalf of literature by liberal humanist critics… whenever a universal signification is claimed for a work, then, white, Eurocentric norms and practices are being promoted by a sleight of hand to this elevated status, and all others correspondingly relegated to subsidiary, marginalized roles." Thus, to avoid being the marginalized other, the colonized created oppositional narratives against the

imperialistic thought protesting against the supposedly universal methodology of the West in evaluating their native cultures and literary works as it put them in a disadvantageous position.

Syncretism/hybridity is a concept in postcolonial studies that borders on the quality of cultures that have characteristics of both the colonizer and the colonized. They are marked by conflict and tensions and are continually changing and evolving (Dobie, 2009: 217). Bhabha finds the concept of hybridity useful in describing the construction of culture and identity within conditions of colonial antagonism and inequity (Bhabha 1994; Bhabha 1996). For him, hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonized 'Other' within a singular universal framework, but then fails, producing something familiar but new. Bhabha contends that a new hybrid identity or subject-position emerges from the interweaving of elements of the colonizer and colonized challenging the validity and authenticity of any essentialist cultural identity. This offers insight into the binary situation that characterise the able and disabled and the dialectic outcome of such interaction.

"Othering" as a tenet of postcolonialism is informed by the binary categorisation of race, economic standing and civilization. The colonized were defined as the "demonic other" that need to be subjected to western civilisation in order to meet certain universal standards. Said's *Orientalism* (1978) captures concept of the 'other'. Emphasis on how the Europeans perceives the orients and non-Europeans, identifying them as the 'Other' and inferior to the West. The implication is that the East or non-Europeans becomes the repository or projection of everything negative. At the same time, and paradoxically, the East is seen as a fascinating realm of the exotic, the mystical and the seductive. It also tends to be seen as homogenous, the people there being anonymous masses, rather than individuals, their actions determined by instinctive

emotions (lust, terror, fury, etc.) rather than by conscious choices or decisions. Their emotions and reactions are always determined by racial considerations. (Barry, 1995:128).

Furthermore, Otherness projects the inherent power relations between dominant and oppressed groups given the rationale that there are prevalent historical, religious and linguistic and cultural influences that shape society. Selen Dogan (2000) explains that Otherness is related to terms of 'identity and difference' (Dogan 2000:16). Dogan's explanation of otherness validates the idea of binary opposition which is instrumental to how societies think and negotiate the differences that determine social identities.

In view of the foregoing, racial stereotypes validate the exercise of power by the colonizer which is borne of a racial splitting and a production of condescending knowledge against the colonized in a co-existing global space. It is borne out of the recognition of racial, cultural and historical differences which is retooled into stereotypical knowledge, theories and colonial experience for administration. The institution of the colonizer over the colonized is justified with a wide range of ideas that are prejudicial, mythical, archaic and discriminatory. Nevertheless, the colonized is considered deserving of the exercise of power meted to them by the colonizer because of the range of knowledge created and interpreted by the colonizer as the identity of the colonized. The colonizer creates a farce of empathy to justify the need to engage the colonizer through domination. Bhabha's argument on race is worthy of note because he states that the idea of 'whiteness' or 'blackness' is a reflection of otherness but which in reality does not necessary depict any form of superiority. He conjectures that 'whiteness' therefore tries to immerse itself into the subconscious as superior to 'blackness'. It is this prism that Bhabha

states that stereotypes are symptomatic of an urgency to justify the rule of the colonizer on the colonized as a superior and morally justified race.

Silvia Minerva (2007) explores the rise of individualism in the global worldand asserts that thereis a necessity to engage identity and otherness through a moral prism of tolerance. Minerva asserts that it is important that an attempt to engage and understand the other would enrich the lives of many in a globalised world instead of the condescending and exploratory approach that has long been a foray of the colonizer. Minerva (2007) also predicates the postmodern age as one where individual freedoms are asserted which may lead to hedonism, social apathy and the fall of collective moral prism. It is this fall of collective moral prism that is likely to reenact a posture of superiority against others. Minerva (2007) engages Taylor who noted that there is a subjective conception of self in the post-modern world, this fosters a certain lack of responsibility to the whole community or nation or a subjective detachment of one's identity from the collective identity. Minerva (2007) notes that Taylor's observation is valid only as it gives rise to expanded personal freedoms which give rise to egotistical forms of engagement and may lead to a robust sociopolitical action. He explained that hedonistic personal freedoms will gear a demand for sociopolitical freedoms as the definition of freedom and responsibility has taken a defining turn in the post-modern world. The idea of responsibility shifts from the 'anthroprocentric' view of the recognition, focus and rationality amidst all obstacles to the 'moral interrelation and a reference to the other: to Otherness'. Therefore Minerva (2007) agrees with analysts such as Emmanuel Levinas (1995) and Zygmut Bauman (1993)who assert that 'care for the Other in his Otherness is the essence of responsibility'. Levinas (1995) considers Otherness as a transcendence of self to the moral symmetry of humanity. It is within this post-

modern engagement that identity becomes a trope for self-estimation along the lines of social class other than race. The ethical and moral argument of Minerva (2007)is to consider all races as one human whole with primal social wants and desires and their interaction as a necessary social function of human and global existence.

In view of the aforementioned tenets, especially the concept of the "other", this study adopts postcolonialism in order to capture the alienation and subjugation that the conditions of migration and displacement create. Grier (2007:1) throws more light on this when he asserts that:

> All too frequently in the contemporary world we find groups obsessed with asserting the "identity" or "sameness" of their members in order to affirm the contrast with what they, perceive to threaten them as "different" or "other." The perceived differences may belong to any number of familiar typologies, including race, religion, ethnicity, gender, class, sexual preference, or other status taken to be "fundamental" in some supposedly alarming sense.

Grier's argument implies that identity difference often translates into the binarism of self and other. This is why postcolonialism is useful in exploring the issue of identity since it eventually amounts to "otherness". Goodley (2011:38) observes that "Postcolonial theories challenge the touristic/voyeuristic view of the colonised, developed by occidentalism, which require the makings of an irrational, unreasoned, propertyless, uncivilized class of people non-western, non-white. Afolabi's *A Life Elsewhere* and Adichie's *Americanah* are two contemporary Nigerian texts that are imbued with the issue of identity difference particularly in relation to migration and displacement and the stereotype that often confront migrants in foreign lands.

2.3 LiteratureReview

2.3.1 African Literature

The Western influence on modern African literature has occasioned its hybrid nature. This interaction which produced the vexed incidences of slave trade and colonialism, has unarguably foregrounded its dialogic peculiarity. Expectedly, modern African creative environment became an arena for African writers to correct misconceptions on Africa and Africans, a form of reaction to the jaundiced views of their western 'arm-chair' critics. Thus African literature emerged as a veritable instrument required for the documentation of the lives, cries, and lamentations on the injustices meted out to Africa during her inglorious past.

According to C.L.Miller(2007:46), the West should be humble enough to study the anthropological construct of Africa before engaging in an unsubstantiated generalization, thus;

> Western readings of African literature demands engagements with, and even dependent on anthropology. The demonstration of this point begins from the premise that good reading does not result from ignorance and that westerners do not simply know enough about Africa…no responsible western reading of African literature can take place in a vacuum of a 'direct' and unmediated relationship with the text.

Although critical opinions on the emergence of African literature have never shirked from the responsibility of espousing its oral origin, modern African literature actually started with the demise of colonialism in the newly independent African nations. Thus while appreciating the influence of slave trade and colonialism on pre independent African literature, critics like Nnolim(2013) and Fasan (2010) have always traced its root to its African antecedent.

However,the most popular is the argument to consider African literature as a response to the hegemonic narratives of Eurocentric depictions of Africa as posited by Harry Garuba (2003) therefore pitching Chinua Achebe as a frontier writer of African literature for his novel *Things Fall Apart* and perhaps for his role as editor of the African Writers Series, a Heinemann publishers series which published some of the early African Writers. This position of African literature therefore excludes oral literature in pre-colonial times and starts with the interest and discourse of African literature and imagination by Africans at the Makarere University, Kampala, Uganda in 1962 as explicated by Chinua Achebe (2009) in *Politics and Politicians in African Literature* in his collected essays, *The Education of the British Protected Child*. This position on African literature also stemmed from an effort of African political leaders who were asserting their independence, sociologists and anthropologists who were also postulating new paradigms that countered Eurocentric notions of Africans. This collaborative fervor for cultural, economic and political emancipation not only led to conferences, creation of the Institutes of African Studies in Ghana and Ibadan but also the urgency to conceptualize paradigms for an African identity.

African writers are as spread as the countries within Africa but the most prominent ones are Chinua Achebe, Ngugi Wa Thiong'o, Ayi Kwei Armah, Wole Soyinka, Peter Abrahams, Christopher Okigbo, Okot P'Bitek, Leopold Sedar Senghor, amongst others. These writers were products of colonial education but have used literature and culture to subvert colonial and post-colonial notions about Africa. Literature was also used to evolve a literary language from the depths of African culture. It created cultural parallels in order to posit the sophistication of African civilization and value alongside classical literatures of the west. African literature

challenged the superiority of colonial narratives about Africa by providing alternatives. It also challenged corrupt post-colonial governments in their homelands.

Brar and Singh (2011) agree with the above notion of African literature but posit that while other forms of literature existed in oral forms in Africa, the Modern African novel is the hybridization of African oral storytelling tradition and structured European novel form. Brar and Singh (2011) accurately include Amos Tutuola, Cyprian Ekwensi, Chinua Achebe, Wole Soyinka, Gabriel Okara, Nadine Gordimer, Elechi Amadi, Ngugi Wa Thiong'o and others, subtly pitching the oralist Tutola before Achebe's great African novel. These scholars also posited that the role of African literature was to locate African cultural identity despite European intrusion.

> Firstly, there is need for historical roots and a modern culture based not on foreign ideas but on native African values. A second aspect of African cultural identity is the urge to establish and express a sense of human dignity & political themes have obviously surfaced in a big way in modern African fiction. The third element of cultural identity springs naturally from the search for roots and the wish for the approbation of one's fellowman. This is the desire to make some positive contribution to contemporary world culture. as voiced in the philosophy of Negritude – the African lives in close sympathy with the natural forces of the world, his religious instincts bring him to a surer touch with the infinite, and his higher sensitivity and morality is the only hope for a world hopelessly out of touch with its own rhythm, lacking faith, and apparently bent on self –destruction.
>
> Brah and Singh (2011) The Politics of Poetics: "The Quest for Ethno-Cultural Identity and Selfhood in Modern African Fiction" V1-469

In West Africa, African literature became more pronounced in Nigeria and Ghana because of the work of Wole Soyinka. A Nobel laureate's template for African writing was to confidently employ both Afrocentric and Eurocentric literary troupes to achieve a confident African literature. Ayi Kwei Armah geared African writing towards Marxist understanding of the

implication of colonialism as a form of enslavement. These authors were also critical of the post-colonial governments of their countries and they used their craft to explicate the concerns on corruption, nepotism and dictatorship which largely stems from a colonial crisis. This however does not undermine the position of clear representation of African life as Soyinka and Armah's work coincide with an era of political impunity by African leaders which shifts the writers to a state of engaging, satirizing and prophesying about the political systems and political happenstances from within, despite the fact that these systems were adopted or a corruption of those systems. This is also not far-fetched from the writing of Ngugi Wa Thiong'o whose engagement also reflects on the dehumanization of Africans in *Trials of Dedan Kimathi* , the peculiarities of massacres during colonial times as well as the undermining of the peoples will and fundamental rights in post-colonial times with works like *Wizard of the Crow*, where he employed a post-oralist paradigm to tell his story.

Negritude is considered as a response to the heroic imagination of European history and culture. The poetic form with proponents like Senghor and Cesaire became a philosophy that unearthed the beauty of the ancestral home, not only as a form of nostalgia but as an identity which counter white supremacy but as a mechanism to reifying folklore, myth and Africa's rich historical and traditional heritage thereby signifying the plunder of Africa as a rape by the Europeans. Writers like Camara Laye and Mongo Beti also fashioned their prose works to embody the Negritude philosophy of depicting Africa as paradise before the plunder of the Europeans.

Although Achebe criticizes Negritude for valorizing Africa, he constructs a purpose for African literature that is for African writers to represent Africa against negative and dehumanizing representation of the continent and its people by the colonial masters. In his stance

against European historical, exploratory and fictional writings about Africa from writers like Ruyard Kipling, James Conrad, E.M Forster, Joyce Cary and Graham Grene, Achebe states thus:

> The telling of the story of black people in our time, and for a considerable period before has been the self-appointed responsibility of white people, and they have mostly done it to suit a white purpose, naturally. That must change and is indeed beginning to change, but not without resistance or even hostility. So much psychological, political and economic interest is vested in the negative image. The reason is simple, if you are going to enslave or colonize somebody, you are not going to write a glowing report about him either before or after. Rather you will uncover or invent terrible stories about him so that your act of brigandage will be easy for you to live with. (61)
>
> Chinua Achebe (2009) "Spelling Our Proper Name, The Education of a British Protected Child"

Taiye Selaise (2013) a diasporic author demonstrates that the categorization and sub-categorization of African literature is unnecessary. Selaise(2013) notes that literature should be related to as a whole and asserts that these categorizations connote an inadequacy. Relating her assertion to similar ideas of Charles Simic, Edward Said and others, she claims that there should be a shift from the gaze and categorization of national literature to the elucidation of all literatures as world literatures.

In further defense of her position in the paper, she said the demarcation tradition of literature dates back to the Eurocentric nationalism of the 19th century however faulted by the example of French Literature, which included Samuel Beckett, Eugène Ionesco and Andreï Makine, a universal figure included in other literatures of the continent but which excluded Leopold Sedar Senghor and other French colonial writers who have contributed to the French language corpus. It is this dilemma that Selaise prods in saying that Achebe problematizes the notion of African literature. In addition, she argues that African states and literatures embody a

myriad of influences that are far more cosmopolitan that the exotic nuances of the categorization. This for her makes the West consider the author as a racial subject, a sociological expert on contemporary Africa and African culture. She also considers the fluidity of the idea of an African, given the diasporic and variegated delineations available and asserts that topographic relations to identity are not necessary. It is in this liminality of spaces between several identities that she groups leading contemporaries like Ben Okri, Teju Cole, Chris Abani, Helen Oyeyemi and asserts that it would be better to classify all writing under its thematic forte.

The researcher contends with the point of view of literature because it does not take account of the different streams of culture, roots and literary traditions that contribute to the corpus of world literature. The researcher also contends that within the hybrid and myriad nature of the cosmopolitan fiction there is still a place of primal origins and the urgency to explore narratives that stand out within the homeland and away from the homeland. Therefore it means that one's detachment or displacement from the homeland can also produce a certain renarrativisation or nostalgic writing that brings to bear, the nuances of homeland and hostland.

Daria Tunca (2007) acknowledges the African base of many new Nigerian writers but asserts that they can also be categorized under a diasporic paradigm because of their migration to the West and the stylistic influences garnered from Europe and America. Tunca asserts that many Nigerian writers live abroad while others transit regularly from home and abroad. Giving the fact that their narratives are shaped by their formative years in their homeland and the new experiences garnered in the hostland. Tunca describes them as Diasporic writers. The scholar also insists that writers in this categorization-Helen Oyeyemi, Chimamanda Adichie, Segun Afolabi, Ben Okri, Gbenga Adelugba are also trying to reclaim a sense of home with their stories.

In order to come to terms with the conflicts of Identity for a writer of Nigerian roots, hyphenated identities are invented. Many diasporic writers who insist to be classified Afropolitan and express the sentiment of anti-categorisation like Taiye Selaise are often guilty of externalizing their identity concerns in their works. Tunca (2007) describes all the works of Helen Oyeyemi as an attempt to create a pastiche of identity from the different roots of Otherness and Doubleness that the characters express. Her main characters are often hyphenated Nigerians or hyphenated Caribbeans who contend with their African heritage as well as modern troupes of existence.

This research aligns with the view of Tunca (2007) who describes this new wave of migrant writing as a result of colonialism, forced migration and voluntary economic migration. It disagrees with the notion of Black Atlantic in the explication of Diasporic writing because the Black Atlantic notion of Middle Passage and the location of the heritage and the landscape of blacks as the Atlantic Ocean is prejudicial and inconsistent with historical facts of locations and shores where major slave trading took place in Africa. The fact remains that Diasporic writing has become popular because the world is fast becoming a globalized space which has subverted the idea of exploration to mean not only Western gaze but also African gaze of the West in several contentious paradigms. Tunca asserts that slavery remains a largely unexplored space by Africans and that the national model of categorizing literature cannot be done away with when identifying African literature. Despite this, Tunca recognizes the fact that a lot of Sub-Saharan African nations as well as other African countries share a colonial experience that starts with the Berlin Conference of 1885. Many writers, among which are Chimamanda Ngozi Adichie (*Half of a Yellow Sun*) and Uzodinma Iweala (*Beast of No Nation*) have used historical and post-

historical materials to describe Post-colonial conflicts within African landscapes which connotes an inward questioning of the contraption created by colonialists.

Many definitions of African literature from the Makarere Convention of 1962 to the definition of literature from Nadine Gordimer, the winner of the Nobel Prize for Literature(1991), did not take into cognizance African diasporic writing. Gordimer insists that African writing must stem from an African consciousness and to assert an African gaze upon the world instead of upon Africa. Tunca asserts that Gordimer's definition of African literature leaves writers like Segun Afolabi, Helen Oyeyemi and many other Diaspora writers out of the oeuvre of African Writing because they do not bring to the fore an African consciousness.

This dissertation takes a different stand from Tunca (2009) on the statement of consciousness because African consciousness may not necessarily be clearly definitive of direct realities of Africa or African experiences but can be a recognition of cross-cultural experiences that shows that African narratives are also fluid. The position of finding fault in Gordimer's definition of African literature also challenges the part of having an African experience. She contends that asserting the idea of African writer disqualifies the writer from another cosmopolitan category which he or she may fit into. She also notes that albeit a subtle agreement on racial categorization of literature championed by the Achebe's disposition to Joseph Conrad's *Heart of Darkness* and Joyce Cary's *Mister Johnson*. These racial categorization may also affect Africans of Western heritage or lineage especially of Writers in Southern Africa who have engaged the African landscape in their works. Tunca explicates that writers have rejected these labels because they tend to pigeonhole them into the urgency of using literature as a responsibility to the continent. She noted that the Aristotelian prism of categorization where ideas with similar features had come under criticism by the likes of Chinweizu who asserted that

African literature was evolving and would rather be categorized under a pragmatic approach which would widen the gap of creative journeying without the baggage of a dogmatic approach.

Tunca(2009) introduces the approach of George Lakoff(1987) which is largely a contribution to Wittegenstein and Eleanor Rosh's work on categorization. Lakoff argues that categorizations are important because it is based on how human beings identify and relate to reality, nevertheless, he asserts that categorization is a subjective opinion of a set of ideas. This leads to his central idea of considering the variants of things and ideas that convey sameness and difference which would in turn form a cluster model of categorizing ideas. Tunca agrees with Lakoff as she explicates the prism for the definition of African literature, which she notes has no fixed rules and is charged with no necessary condition to assert such naming. This necessarily admits diasporic writings such as Segun Afolabi's work and Helen Oyeyemi into the notion of Nigerian Fiction as well.

Orlando (2016) describes the work of contemporary African writers of French expression as one which is not writing back to the West but is engaging the troupes of self-perception in a transnational space instead of a nation space. Considering the works of Tunisian Abdelaziz Belkhodja (2003)*Le Retour de l'éléphant/The Return of the Elephant*and Djiboutian Abdourahman Waberi(2006) *Aux Etats-Unis d'Afrique /African USA*, she notes that the works engage 'insular' themes in order to explore new thematic landscapes without being imposed upon to serve the postcolonial responsibility as writer-activist or as a decolonizing intellectual for fellow Africans prescribed by Fanon. This contemporary writers have emerged from these primal ideas of African literature to engage the interstice of cosmopolitanism. Nevertheless, these African writers reflect on their origins by conjecturing the future of their races in the cosmopolitan space by creating utopia and dystopia which undermines the universalist equality

that cosmopolitanism asserts but creates a wide range of possibilities by subverting the continent's narratives of woes into one of great potentialities

Orlando (2016) demonstrates that the two novels discussed here, create within the dystopic utopia, images of'othered' spaces and places possible for Africa and the West. Waberi turns the African continent into the powerful 'United States of Africa' which dominates socio-politically and culturally the international landscape, leaving the impoverished West to fend for itself. The author's heroine, Maya (short for Malaïka), is white but grew up in Asmara, the capital of Eritrea in the Federation of African States, basking in the affection of her African father, "Docteur Papa", a humanitarian doctor who adopted her at birth. Waberi spins a tale that reverses history, making Africa an Eldorado recognized for intellectuals, scientists, businessmen and women, and artists contributing to its greatness.

A similar narrative,beginning on the back jacket cover of Belkhodja's *LeRetourdel 's éléphant*, overturns the West's habitual, stereotypical view of the "Arab-East as a Depraved Society" to posit Arabs as "the fortunate of history" rich from oil revenues and investment in vast cultural enterprises. In the year 2103, world order has been turned upside down. It is now destitute Westerners (particularly Americans) like John who must immigrate to Carthage with one suitcase, seeking education and, hopefully, new fortunes in order to escape the socio-economic poverty and decrepitude of his North American society. The great Roman city of the ancient past has been resurrected in the future as the grand Republic of Carthage. The gleaming city is a technologically advanced urban megatropolis, known throughout the world for its fortunes made through innovations in solar energy and reverse osmosis that have given it in exhaustible sources of electricity and clean water. Both novels present North and Sub-Saharan Africa as centers of civilization, culture, and economic stability. Africa is a continent on which,

as Waberi (2006:54) writes, “l’homme d’Afrique s’est senti très vite, sûr de lui” (the African very quickly was sure of himself).

However, this research demonstrates that these novels upturn the dystopia of African outlook and create a utopia that makes Africa the ‘Self’ while Europe and America become the ‘other’. It is within this Afropolitan prism that the authors suggest a Utopia where a migrant African shares the same privilege of citizenship with the world and gives up the notions of nation and tribe for a Universalist prism. However, this is utopia and the reversal of cosmopolitan role where the other becomes the Other as well as the self in a world that accommodates instead of discriminates, remains an alternative to postcolonial realities where a migrant accent gives him or her away for a deigning predilection. The idea of the uncanny is therefore reversed in the novels as European and American migrant characters face the same racial challenges for their difference creating an uncanny space for the stranger.

The fact however, remains that the urgency of African authors to create positivist narratives about Africa, here in a utopia-dystopia binary between Africa and other is because it helps subvert the Western motifs sustained by the hegemony of colonialism and Western civilization. It is important to note that Africa is one of the relations of identity in which Europe estimates its self-image and assert a set of norms that set it apart as a signifier of its identity.

As an instance of colonialism and in the views of Orlando (2016), many Western authors find it easy to navigate narratives of utopia because of the progression of development and cultural hegemony it exhibits, but African writers find it difficult to engage utopic troupes because it isfraught with contradictions of post-colonial reality. Utopia is likened to myth which is different from the reality of African existence which portends the negotiation of an ‘imagined

future and the real memories of the past'. This consciousness of being in the world is forever challenged by the degenerating force of colonialism.

These authors, Waberi (2006) and Belkhodja (2003), well aware of the impossibility of their narratives still achieve a paradigm of subverting Western notions of Africa by reversing the fates of the two worlds.In these narratives, the possibilities that Africa emerges despite its tyrannical shade of misgovernance and the possible implosion of the United States of America and Europe, is viewed as a post-colonial advantage without the 'post' and as much as it attempts to pitch Africans in more humanist light than its Other, it is obvious that racial tendencies arrive with the disadvantage baggage of the migrant. It is perhaps in the position of Mbembe, the theorist of Afropolitanism, that genocide and other prejudices are caused by the threats of capital negotiation. Collective unity which stems from collective humanism as well as a landscape where poverty is non-existent seem impossible in Africa, even in a positive re-narration.

2.3.2 Migration in African Literature

Migration and displacement have had an overwhelming influence on African Literature so much that in defining African Literature, migration and the diasporic experiences come to the fore in undermining or shaping the factors that define African literature. Daria (2007) highlights the fact that migration to the West and the stylistic influence garnered from diaspora shape the formative years of the African narratives in the homeland and the new experiences from the hostland.

Ugwanyi (2010)further foregrounds exile as 'relocation, fleeing or movement of people from one social space to another willingly or forcefully'. Nwagbara discloses that exile as a

movement of several cultural and social baggage, has a tendency to produce roots of transnationalism in other climes, amidst the fact that exile embodies the discontentment of displacement. Linda Bakker et. al (2014) explains that immigrants are increasingly living dual lives by acknowledging their 'otherness' that is co-extensive with the solidarity for the homeland. However, for refugees this solidarity cannot be expressed because of the circumstances of departure. Refugees have a tendency to hold on to the pains and anger towards a regime that led to their condition. This is coupled with the fact that their reduced economic existence in the hostland and the resultant threat of personal persecution will give no room for remittances.

Lester **(**2016) describes the urgency and the disillusionment of migration from Africa. He explores the 'other' in the short story of Seffi Atta, titled "*Twilight Trek*'. He depicts Europe as the 'Self' while Africa as the 'Other' and claims that Africans have a desire to migrate because of the perceived socioeconomic imbalance in both worlds. In '*Twilight Trek*' the migratory route is a voluntary one but an illegal one, one in which Jean-Luc has to navigate the Sahara desert, the Mediterranean sea and the civil guards in an attempt to escape otherness. He is not the only one who carries the baggage of otherness with a promise of civilization, there are living characters like Patience and Obaeze, and lived characters like the Senegalese, the Malian and the Nigerian whose experiences are recounted through a dream sub-consciousness. There are barriers to the quest to Self-hood which is predisposing landscape of the Mediterranean as Self and the Sahara desert as Other which undermines cosmopolitanism.

There has also been an engagement of migrant experiences in Nigerian poetry. In the paper, "The Antimony of Exile: Ambivalence and Transnational Discontents" in Tanure Ojaide's 'When It No Longer Matters Where You Live" (2008**),** there is an expression of discontent in a

manner that relates the transnational flows to the articulation of cultural, social and economic contradictions amongst migrant realities. This does not evade the activist role of literature in Nigeria, which serves as one of the roles of a writer championed by Tanure Ojaide nor does it reduce the cultural affiliation of Ojaide to notions of Niger Deltan progress, but it elevates the writing of Ojaide to a pedestal of transnational and diasporic discourse. Ojaide's (2008) contribution to the discourse of Migration is also worthy of note in the paper ''Migration, Globalisation, and the Recent African Literature'',where Tanure Ojaide exposes his basis of migrant literature: ''Migration, globalisation, and related phenomena of exile, transnationality, and multilocality have their bearing on the cultural identity, aesthetics, content and form of the literary production of Africans abroad'' (Nwagbara 2008: 1). As much as he advocates for the aesthetic engagement of these transnational matters it is also important to delve into the political as well as the economic consequence of globalisation and exilic reality as expressed by Said (2002), where he notes that exile and migration may lead to the underdevelopment of the peoples of the Other. Said notes that amidst the attempts of literature to portray migrant and exilic experiences and realities, it is profoundly limited in presenting the true trauma's of identity, survival and nostalgia.

> Against the large impersonal setting, exile cannot be made to serve notions of humanism. On the 20th Century exile, exile is neither aesthetically nor humanistically comprehensible. At most the literature about exile objectifies an anguish and a predicament most people rarely experience at first hand but to think of the exile informing this literature as beneficially humanistic is to banalize the mutilations, the losses its inflicts on those who suffer them, the muteness with which it responds to any attempt to understand it as 'good for us'. It is true that the views of exile in literature, and moreover in religion obscure what is truly horrendous, that exile is irredeemably secular and unbearably historical, that it is produced by human beings for other human beings, and that, like death, without death's ultimate mercy, it has torn millions of people

> from the nourishment of tradition, family and geography. (Edward Said, Reflections on Exile 2002:138)

Ojaide succinctly bundles these migrant realities and the co-extensive loss of homeland natures and homeland loyalty to an imbalanced hybrid in his poem *'When It No Longer Matters Where You Live',* Ojaide (2008) also noted that African writers are using the currency of migration and displacement, as well as globalisation in their writing.

> I am thirty percent Native American
> I wonder what percentage
> of yellow, black, or white
> I carry in my brown face (p.101) (Nwagbara 2008:96)

Nyiste and Iorhii (2012) describe migrant literature as Diaspora literature in its explication of dispersal and the collapse of nationalism in the work of Ike Oguinne-*The Squatter's Tale*. The two scholars have described the landscape of America as a pastiche of migrants but have also noted that recent gaze of otherness have shifted to African-Americans who were descendants of enslaved Africans.

Nonetheless, it is important to note that migrants contribute immensely to the dispersal and population of the world in different shades and in different landscapes. Friedman (2009) stated that genes and genomes have crossed several borders before the theorising of migration'. This means that migration, dispersal and other cultures of mobility has always been a feature of humanity. Therefore Friedman noted that 'movement whether forced or sought out, is the foundation of human evolution and the history of change on a global landscape'. While some of these migratory states are caused by Wars, famine, political crisis and dissident stance, one of the original diasporas (Classical Diaspora) often referred to by scholars is the exilic journey of the Jews.

This researcher's shift from Nyiste and Iorhii (2012) is that Migrant African Literature has become a consistent staple of contemporary Nigerian literature especially with the growing number of authors like Seffi Atta, Chimamanda Ngozi Adichie, Segun Afolabi, Taiye Selaise, Molara Wood, Okey Ndibe, E.C Osondo, Unoma Azuah, Sam Omatseye amongst others, who have explored migrant experiences in their works and are also living or have lived (in the case of Molara Wood and Sam Omatseye) in the country. Migration is therefore a growing motif of African literature that depict the in-between realities and angst of cosmopolitanism that challenge the nationalist loyalty of migrants.

Nyiste and Iorhii (2012) explicate the challenges of transition between 'the Other' and 'the Self'. Nyiste and Iorhii (2012) also identifies that Africans are faced with asserting their nationalism abroad because they are faced with racial profiling and other factors of displacement but they also hold a grudge against their African homelands for failing to provide the necessary infrastructure and socioeconomic structure to enable growth and dissuade migration. Amidst the nostalgia for home, this is hampered by the recurrent retelling and showcasing of African socioeconomic woes which delays the urgency of return.

There is a double-ended dystopia for African or Nigerian migrants as explicated in Nyiste and Iorhii (2012) in their analysis of Ike Oguine's *Squatter's Tale*. There is the encounter of a faux-perception of a hostland as a landscape of greener pastures and there is the unending tales of woes that construct a psychological blockage against return to the homeland. It is in this psychological milieu thatNyiste and Iorhii (2012) demonstrates that the central character is employed below the academic qualifications acquired in the homeland and he accepts the reality that the dollar covers a better 'Self' value than the Naira as the 'Other' denominator. As Ezendu climbs the socioeconomic ladder there is a challenge with the 'grunts' with the 'locals' who feel

that it is inappropriate to rise and aspire beyond a certain socioeconomic ladder. Nyiste and Iorhii (2012) using Shalina Puri's perspective argues that despite the dispersal of individuals from the homeland to the host, there is still the validation of the nation-state in the intersection of emotions expressed by the characters in Ike Oguine's *The Squatter's Tale*. Therefore the nation-state remains a transnational baggage that migrants use to negotiate their existence and experiences in the hostland.

There is a notion to fit writers of the post-Achebe era, post-Osundare era, into the third generation. Chimamanda Ngozi Adichie, Helon Habila, Toni Kan, Tade Ipadeola, Remi Raji-Oyelade, Niran Okewole, Seffi Atta, Sade Adeniran, Molara Wood, Teju Cole, Nnedi Okorafor, Yewande Omotosho, Jude Idada, Chika Unigwe, Igoni Barret and Helen Oyeyemi amongst others have taken a more cosmopolitan, and most times, definitive and extensive narrative of the postcolonial times of their countries which coalesces with that of the continent and of the nation. Writers like Sade Adeniran, Molara Wood, Teju Cole and Chimamanda Ngozi Adichie have shown light on the strategies of the African diaspora to survive in a foreign landscape as well as the fluidity of modern dispersal.

It is contended that apart from the post-colonial categorisation earlier submitted, Segun Afolabi is also part of the Black British Aesthetics whose racial background differentiate them and their narratives from the dominant British experience. The fact remains that Black British writers are using their writing to contend with the dislocation of African identity and the dissonance of their culture (Victoria Arana 2007). Although Afolabi's terse narrative may not embody the satirical criterion for which Arana posits the nature of Black British aesthetics, the fact remains that Segun Afolabi's works are about realistic social and psychological challenges and engagement of the contemporary life. This fulfils some of the criteria, among which is the

fact that Black writers use their writings to contest the dislocation of African identity and dissonance of their culture, which Arana uses to categorise the works of Biyi Bandele, Helen Oyeyemi, Diran Adebayo, Zadie Smith, Andrea Levy, Benjamin Zephaniah, Ben Okri, Chris Abani, amongst others (Arana 2007: 16)

Ugwanyi (2011) in his work: 'Migration, Disillusionment, and Diasporic Experiences' in Segun Afolabi's *Goodbye Lucille* and *A life Elsewhere*, notes that migration is necessitated by the survival conditions of nationals who perceive that moving from one administrative unit would change their socioeconomic milieu. This leads to the migrants attempt to construct a home away from home which usually encounter unpalatable exilic experiences. In an attempt to assimilate with the citizen of the host nation there is an adoption of some of their cultural virtues as well as their cultural dress, language and philosophy.

Ugwanyi listed the issues that may have been the propeller for migration such as wars, bad governance, a new lease of economic progress, hunger and education. These issues such as 'unemployment, civil unrest, inadequate food supply, population increase, bad governance, defeat in war, the desire for material gains, religious or political autonomy, poverty, high population pressure and education are part of the whole which includes social security, availability of infrastructure, sexuality, escape from tribal, ethnic or societal prejudices, and a search for global connectivity which entails not only a transference of ideas, but also a possible transference of global partnerships and capital.

This research demonstrates that besides the many effects of migration among which is the fact that it leads to a dent in the image of the homeland, there is also a decrease in indigenous population therefore altering cultural norms, invading the cultural patterns of ethnocentric

marriages, the loss of homeland, the gradual erosion and eventual death of indigenous language and the fact that migrants are faced with the violence of double consciousness as they straddle between entanglements of homeland and places of residence.

Migration could lead to a re-imagination of homeland as well as the possible generation of loss and marginality in the face of racism. This could be found as stories of alienation in post colonial literature, as it has over the years thrown up thematic concerns on displacement, crisis of identity as well as an attempt to recover the values of the homeland with the corresponding baggage of the West, leading to a possible hybridisation. In Kehinde's (2011) view, Exile is caused by several factors among which are the search for 'security' and 'greener pastures'. This may extend to the fact that in third world countries there are weak systems that allow for political and economic instability, violence and lack of basic infrastructures diseases and social security.

In Adichie's (2006) *The Thing Around Your Neck*, there is an encounter with the character Akunna in the collection of short stories, who felt a strongcertainty of socio-economic progress but soon realises the choking circumstance of living in a hostland. Her notion of quickly acquiring cars and the good life is bludgeoned by the realities of a dark racial prejudice against blacks and the economic subjugation of migrants. This shows that the present realities of the economic traps that most Nigerians and Africans find themselves. Amidst their wealth of certificates which has created a mirage of globalised equality they are found as cleaners, morgue attendants and taxi drivers in the place perceived as the land of hope. This can be further buttressed by Uju's assertion thus;

> Dear Non-American Black, when you make the choice to come to America, you become black. Stop arguing.Stop saying I'm Jamaican or I'm Ghanaian.America doesn't care.So what if you

> weren't "black" in your country?You're in America now…
> (Adichie 2009.p.255)

This parallels the narrative in Afolabi's novel (2007) *Goodbye Lucille* where the main character, Vincent had to construct a new reality of love by concretizing a fling with a foreigner, Claudia, instead of marrying Lucille, a fellow Nigerian based in London. Vincent, a freelance photographer is thrown off balance by the fact that he is unable to find his dream job. His dream of becoming a high profiled photographer is dashed and this reduces his aspiration and motivations. He feels greatly displaced therefore leaving London for Berlin and also tries to escape his reality by drinking in clubs with a fellow Nigerian friend, Tunde. He also employs escapist strategies such as casual sex, heavy alcohol consumption to escape his socioeconomic displacement.

The diasporic motif is therefore extended in Afolabi's (2007) *Goodbye Lucille* to accommodate ideas of multiculturalism, hybridisation, and migration. When Vincent leaves Berlin to 'be with himself', he began to rely on existing friends like Tunde and extended friends like Benvit, Angelika and Claudia who he engages in heavy drinking with. Lucille on the other hand leaves him for the economic stability of marrying a lawyer, which further demonstrates his emotions and leaves him in the depths of greater conflicts of solitude.

Meanwhile, Vincent continued to retain the extended ties of his Nigerianness when he laments the difference between the streets in Berlin and his gradual lack of recollection of how the streets in Nigeria look like. He laments his lack of identity, realising that he did not belong here nor there. On the disclosure that his Uncle was seriously ill and on the verge of divorce, he returns to Nigeria with the emotional support of Claudia who supports him amidst the fact that her mother's health was failing her. Vincent realises that Uncle Raymond was not ill but it was

just an attempt by his relatives to entrench the strong Nigerian ties through the use of shared experiences, values and the engagements that brings to the fore, an establishment and fulfillment of nostalgic feelings. Claudia began to gain the trust and loyalty of Vincent who had once had a fling with her when Lucille was his lover. With the loss of Claudia's mother, Vincent began to construct a hybrid identity for himself with the belief that the two imbalanced personalities could create a semblance of balance. A return to Berlin after a long time of familiarisation in Nigeria was necessary not only for Vincent but also for Claudia. Vincent opts for Hybridity, for Claudia and accepts the survival of cultural imbalance and uncertainty to the possibility of cultural nationalism.

On the whole, having explicated the concept of African Literature and how migration influence literature from scholarly points of view, this dissertation examines the process of discrimination, alienation, displacement, stereotypes and disillusionment experienced by migrants: highlighting the bitter realities that accompany migration as another phase of the usual euphoria that greets migration in the face of globalism. This will be achieved using the literary texts: *Americanah(2009)*by Chimamanda Ngozi Adichieand *A Life Elsewhere (2007)*by Segun Afolabi .

CHAPTER THREE

3.0 Dislocation andStereotype of Migrants in *Americanah*

3.1 Dislocation of Migrants in *Americanah*

This chapter discusses the imbalances of the conditions and experiences of migrants as portrayed in *Americanah* (2009), authored by Adichie Ngozi Chimamanda who uses Ifemelu as the conduit of migrant life.The text presents Ifemelu the lead female character who finds herself in a place different from home and like the American dream; she like others feel that it is the place of affluence and ease. She could pretend to be someone else, someone especially admitted into a hallowed American club, someone adorned with certainty,nevertheless she notices the divide between the tranquility of central Brooklyn and the backwaters of Trenton where she had to braid her hair. Ifemelu discovers a glaring picture of Otherness in the United States. It is an Otherness that posits a racial and socioeconomic divide. She discovers Central Brooklyn as the centre of assimilation but also realizes that assimilation takes a backseat in Trenton where Africans have formed an enclave. According to Hidalgo (2015) Ifemelu realizes that race is an important feature of one's existence in the States unlike in Nigeria where racedid not matter. This is demonstrated in the text viz:

> Dear Non-American Black, when you make the choice to come to America, you become black. Stop arguing.Stop saying I'm Jamaican or I'm Ghanaian. America doesn't care.So what if you weren't "black" in your country?You're in America now… (p.255)

In order to come to terms with the social and cultural divide amongst races, she starts a blog where she explores racial nuances and social fallacies about races and the intersect of races- "Raceteenth blog or Observation about American Blacks (Those formerly known as negroes) by

Non-American Blacks". Therefore race shines through when it comes to understanding the existing divides of the people. For Ifemelu,the internet becomes an alternate platform for self-consciousness. In viewing the lifestyle and cultural imbalances of the landscape between White and Black, Americans and Africans, she explores a construct of herself through the retrospective mirror of the web (p.15). She begins to realize that white people have preconceived notions about Blacks and Africans and these stereotypes go a long way in the treatment of blacks and creating unequal opportunities for them. Ifemelu engages these racial issues from the point view of an escapist, who explores racial differences without becoming a racial activist or crusader as much as she recognizes that both Africans and African Americans are subsumed into a single 'Black' category (p.273). Blaine, her Black American Professor boyfriend considers this hypocritical because he comes from a different historical experience where race is the same as roots, while Ifemelu knows that race remains a trope when only in the West. Non-American Blacks are pigeonholed as blacks in the West, but they do not carry the enslavement baggage therefore giving them more confidence to engage their White counterparts.

There are spatial challenges faced by Black Americans who have a penchant for ancestry and Africans—The mundane exploration of getting fat from eating junk food—which is considered a step into American assimilation. As much as Black Americans share the same ancestral roots with their African neighbours, it is important to note that Black Americans have an utopic gaze about Africa which also creates its own stereotypes. It is this stereotype that African Americans engage in their works about the pre-colonial greatness of a home they were kidnapped from. However, the reality of the African migrant is different because of the shocks of the postcolonial landscape. This therefore creates an otherness within races and hampers the Pan-

Africanist ideal which Anyidoho (1989) engages as the gap between the children of the enslaved and the migrant.

Obama's victory in the polls showed a shared positivist outlook for both the African and the Black American. Blaine, a Black American, tries to use Obama's victory as a trope of resolving historical trauma to rekindle his relationship with Ifemelu which has been fraught with discontent and disillusionment. Unfortunately it is not Blaine that is the issue. It is home—a discontent with being away from the familiar. This disillusionment is demonstrated in the text thus :

> It was simply that layer after layer of discontent had settled in her, and had formed a mass that now propelled her.She did not tell him this because it would hurt him to know she had felt that way for a while, that their relationship with him was like being content in a house but always sitting by the window and looking out.(p.18).

This is a sense of unbelongingness that Ifemelu feels about her place in Diaspora. Her attempts at resolving the trauma of displacement is not cushioned by her relationship with Blaine—'Whenever she felt besieged by doubts, she would think for herself as 'studying valiantly alone, as almost heroic, so as to squash her uncertainty' (p.18).

The conflict that Ifemelu encounters with the taxi driver is worthy of note, she remembers the angst of meeting a Nigerian migrant taxi driver and informs the reader of the fact that Western Cosmopolitanism does not give room or regard for the homeland education and professional experiences of migrants. The migrant is therefore unable to fit into the industrial scape of the West. The educated migrant therefore takes on low income earning jobs to survive. This leads to a cultivation of a low self-esteem which is exposed when the lowly placed migrant

encounters another migrant who has survived the structural oppression of the West. In order to solve the tensions between migrants, the low income earner narrativises a success story about his or her life beyond the present occupation and in order to avoid encountering migrants of the same nation and ethnic group, there is a possibility that migrants may change their names to conceal their nationalistic identities, so that the farce that they have sold to people at home will remain true. This is worthy of note, as the text hints on the co-option of both race and class. Class here means the ability to survive in the West for a long time and to succeed despite the dilemma of otherness that lampoon one's academic qualification, therefore providing socioeconomic leverage to the Whites while African migrants have to start from the onset like a child born into the 'new world'.

Success is the mission of the migrant, it is this aggression for survival and success that makes the migrant venture out of the comfort zones of home to the uncertainty of being abroad (p.19). African migrants pride themselves of their ability to survive by informing others of the length of stay in the West. Another way of asserting assimilation is through mimicry of accent and a competitiveness of wealth acquisition which encourages them to engage in leisure or vacations.

As much as Ifemelu is trying to stabilize in a country that is not hers, by getting into a relation with Curt,a white man giving a purpose to her life through education at Princeton, she is weighed down by nostalgia. This makes her navigate through Nigerian websites, every Nigerian returnee who return to the country with an entrepreneurship drive and finally, the emotional connection with Obinze. Return was inevitable for Ifemelu who used the internet to explore her chances. It is obvious that this births an otherness between Nigerian stays and Nigerian returnees and this is also besieged with internal stereotypes. The untrustworthiness of the returnee and the

establishment of the enclave of returnees who lament about the poor state of goods, services and infrastructure in a hyperbolic tempo in the novel shows that the returnees are a hybrid whose blend of cultures cultivate a discomfort between Nigerians at home and returnees. This may also apply to other Africans. This is an emergent social class of African returnees who condescend on their post-colonial others and the realities of their post-colonial countries because of the penchant to compare both landscapes.

3.2Stereotype of Migrants in *Americanah*

Obinze's journey to the West is rather different. His story depicts the shocks of cosmopolitan inequality between the West and the 'Other'. Obinze's story, in other words depict that problems of unemployment is not peculiar to Africa. It is therefore a cosmopolitan problem. Corruption is also a problem that is shared across continents—when Aisha asks Ifemelu whether she has connections, she speaks of the realities of things; the growing strength of unemployment in the United States of America. Obinze returns home to find that corruption seem to be the currency of cosmopolitanism, he becomes a trusted ally of a corrupt chief and buyer of public properties who is in search of a trusted ally in which he intends to show the way to make money in Nigeria. Chief said in the novel, 'everybody is hungry in this country, even the rich men are hungry, but nobody is honest' (p.39).

There is a sheer attachment with colonialism at home especially for enlightened middle class and upper class Nigerians and this stands as one of the push factors. The text demonstrates this through Aunty Uju who asserts thus:

> You know, we live in an ass licking economy. The biggest problem in this country is not corruption. The problem is that there are many qualified people who are not where they are supposed to be because they won't lick anybody's ass, or they don't know which ass to lick, or they don't even know how to lick an ass. I'm lucky to be licking the right ass (p.96)

The colonized aspires to become the colonizer and therefore trains his child in the mould to fit into Western cultures. Obinze, now a realtor, wins more real estate openings from government because he presents a white man to his client. This white man was his co-worker at the factory in England, nevertheless, Nigerians are enamoured by the presence of a colonizer figure that qualifications do not matter. In a party organized by Chief, the crème of the society like Mrs Akin-Cole, advocates for the French school for Obinze's child, while another elitist woman recommended a British international school because of the intention to mould a child into a colonizer's fit, for a foreign powered cosmopolitanism, so that wards are groomed for a competitive global world. The justification of this detachment is the institutional decay that befuddled our educational system from the formative levels of education. The danger of this tradition is that African elites are building global others in an African landscape, by this I mean, individuals who are detached from the culture, the nuances and the innate strategies of survival in a supposed homeland. For these upspring, Nigeria is not a homeland because the nuances and experiences that coalesce into nostalgia for Western landscapes is developed from childhood.

Ifemelu experiences Nigeria under military regime and begins to understand the sheer tyranny of the wealthy and the powerful who dole out favours and disfavour. She begins to understand in her formative years,how economic instability help shape a peculiar Pentecostalism in the African landscape. Pentecostalism in Africa has contributed to the narrative of despair, the disregard for African moral values and cultural codes because these institutions subtly

encourages and celebrates corruption as miracles and divine interventions. The Pentecostal churches of the Babangida era depicted by the novel, Miracle Spring and Guiding Light assemblies created an enclave of religious hopefuls who saw the church as a landscape of succor from the hardship they were facing in the country. The churches leveraged on the socioeconomic aspirations of the people to create programmes like the Student Visa Vigil, at a point where the country was experiencing brain drain, strikes and departures. It is within this realism, that a breadwinner breakdown after coming into contact with a tyranny in the workplace, where his boss demands that everyone calls her "Mummy" (p.68) and his pride is further eroded when the landlord rudely barges into his house to demand for his rent (p.94-95). It is also within this period that she realizes the hypocrisy of the moral values that form the African culture. Her aunt, Uju is on a good lease of life because of her sexual relationship with a General in the Nigerian Army.She is his mistress and he is her deliverer from the socioeconomic oppression that is the norm in the country.

There is a sense in which returnees comprised of upper class and upper middle class, educated people who left Nigeria during and before the military era, had studied abroad and had come to form the intellectual and socioeconomic base of the Nigerian state. The military era made life unbearable for them and it became important that they send their children abroad to study, to engage the world or to escape the changing and unpalatable realities of the era. Obinze's late father had stayed and studied in America and they had come to form the elite group in the country before the military regime. Kayode's parents were individuals who took their children for vacation abroad during the long break which made Kayode externalize an elitism in school (p.83). Kayode usually spends his holidays abroad with his parents, Yinka was a frequenter of England and Osahon who had shared a passport with his mother as a child, they

belong to the crème of the country. They are children who are allowed to express Western liberties like organizing parties, and externalizing their western aspirations through the influx of American Hip-Hop (p.50).

Another aspect of the causes of migration that is important in the discourse is the issue of Brain Drain, a situation where the best lecturers of that time decided to leave the country because of the sociopolitical climate which infringed on their human rights and safety, as well as the infrastructural and socioeconomic limitations that were in existence because of the corruption of the military government. Ginika's parents who were lecturers in the University decided to leave for the same reason of unpalatable conditions of service as well as theinavailability of infrastructure to do the teaching and the research. Ginika's parents demonstrates this in the text thus :

> We are not sheep, this regime is treating us like sheep and weare not being able to do any real research in years, because every day I am organizing strikes and talking about unpaid salaries andthere is no chalk in the classrooms (p.82)

The upsurge of Student Unionism cum Lecture's deliberate down-tooling was as a result of the tyranny of the military junta and the infrastructural decay that was not only activated by the military but because of the adoption of the World Bank/ IMF monetary policy, called Structural Adjustment Programme, that were detrimental to the development of infrastructure in the country (p.111).These strikes led to delays in the fulfillment of the educational calendar and often times, led to the departure of some of the country's bright students as well. The choice for most students was either the colonizer or the global power, in this case, England or America. Some of these African Americans refer to a paradisal picture of Africa presented to them by the likes of Marcus Garvey and other Black liberation leaders like Malcolm X. There is also a

tendency to think that Africa is a forest-like landscape, innocent of civilized intrusion. Unfortunately, the reality of Africa and African nations is post-colonial, a confident landscape of a myriad of experiences.

Gender imbalances are also part of the reasons behind African migration. Most African cultures give credence and position to male hegemonic structures and this stifles the growth of women in society. Therefore the search for personal and gender freedom contributes to the stream of internal migration or migration out of the country and the continent. Obinze's mother faces oppression at her workplace because of her gender, she is slapped by a colleague and a male fellow committee member. It is important to recognize that her narrative of the situation was silenced by the male hegemonic narrative and her struggle to assert her own narrative led to her exiting the University. This is because the moral and social codes of our public institutions are hinged on the cultural codes that favour the men. It is this silencing of the female gender that may lead to migration. Obinze and Rayinudo become more expressive, adventurous and engaging when they left Nigeria for the United States. It is the gender imbalance of inheritance and the right to property that made Uju, Ifemelu's aunty leave the country. After the death of the general, Aunty Uju was persecuted and threatened by the general's family and did not get any support from the larger society because she did not fit into the cultural prism of an independent single mother with inherited wealth. Therefore there is a sense in which gender symbolizes otherness and unbelonginess in the homeland and it is this inability to assert self at home that leads to migration. Unfortunately, Ifemelu and aunty Uju encounters new challenges as they realize that otherness remains their motif in the US and this is also compounded with stereotypes that are established to stifle their socioeconomic pursuits. Aunty Uju, now a US trained medical

practitioner is shocked when an American refuses to be attended to by her. This shows racism but also reflects a stereotype that conveys the notion that Americans do not trust African Professionals as much as they do their own race. This can be based on the notion that African educational, infrastructural and Professional systems have been portrayed as one in comatose by the Western Media, therefore creating a distance of options. There is a general distrust shown in the West for migrants with professional backgrounds like Uju, Ifemelu, Barthelomew and others.

She also faces loneliness and tries to manage racism and racist comments for herself and her growing son. Ifemelu faces a different kind of stereotyping, she is considered an 'exotic' other when she was dating curt and she is made to engage stereotypical comments from her sister. In this situation, it is evident that American landscape is subconsciously divided into two, the White and the Blacks (Africans inclusive) and the Blacks are meant to stay in the Black and Poor White Zones. There is therefore a stereotype that Africans have come to America to make socioeconomic success whichever way they can. Ifemelu faces such subtle attacks from Curt's sisters who form a symbolic cult of white women who undermine the progress of another woman based on skin colour. Hidalgo (2015) refers to Pence (1982) to justify that African women are not only subjugated by men but by White women. The carpet cleaner as exemplified in the story also carries a baggage of stereotypes as he expects an absence of a black presence or a subtle continuum of enslavement but is shocked by Ifemelu's confident poise in a white zone.

Children of the middle class also aspire to migrate because it serves as a trope that demarcates the rich from the poor, the elite from the downtrodden in society. It is this reality that creates a companionship of class amongst teenagers like Kayode, Obinze, Ginika, Ifemelu and Emenike. As much as the Igbo language served as a platform or a connecting chord of easy communication between Ifemelu and Obinze, the fact remains that Obinze's knowledge of the United States was

relevant. Obinze had begun to internalize his aspiration to migrate by immersing himself in American literature--"I read American books because America is the future, mummy remember that your husband was educated there' (p.88). Therefore the first encounter of passion and fantasy and the freedom to express innate desires were mostly discovered in American popular fiction and this contrasts greatly with African cultural paradigms. Obinze became interested in Ifemelu because she was different, assertive and was a reader of James Hardley Chase, an American popular fiction (p.76). It is within this realities that Obinze performs America in Nigeria with the use of lexis like 'trunk' and with the relationship freedom that are reminiscences of romantic American novels and movies (p.89).

Landscape is an important aspect of the text. There is the American landscape, which represents the West, but contends with the internal landscape of migrants, like Africans-in-Diaspora. The novel does not explain the raison d'etre behind the squalor of African spaces in the west which replicates to a large extent the slums in Africa, which clearly is the large absence of social services provided for the whole, a deliberate attempt to create sections of development.

> It was her first time in the Salon, her regular one had closed because the owner had gone back to Cote D-voire to get married but it would look like all the African hair braiding salons she had known.' They were in the part of the city that had graffiti, dank buildings and no white people,they displayed the bright signboards with names like 'Aisha and Fatima African Braiders ', they had radiators that were too hot in the winter and air conditioner that did not work in summer (p.19)

This shows the deliberate slumnization of African diasporic landscapes, given the fact that they do not find a suitable socioeconomic status in society. The existence of a diasporic backwater where women transfer their nativist penchant for craft and trade is only positive from the point of view that it serves as a place for nostalgia, solidarity and the urgency of return to the homeland

in order to achieve the simple things of life—love is one of them. Nollywood, the Nigerian film industry also provides the discourse of engagement between Nigerians and Africans. The engagement is not in the whole accusatory of a super power presence, it is usually one of an understanding of the cultural motifs, the African cosmopolitan realities depicted in the films (p.24). However, the hyperbolic misrepresentations of Nigerian culture as Voodoo makers, fraudsters and criminals in the films and the atrocities of a few Nigerians in neighbouring countries remain a discourse that put Nigerians-in-Diaspora on a defensive. Despite these strains, there is an indebtedness that Africans have for each other, a continental identity supersedes national identity in the diasporic backwater. It is this continental solidarity that makes Aisha date two Igbo men with the challenge to getting them to commit to her, this thesis posits that as much as marriage is used to preserve national values and ethnic purity in the diaspora and at home, globalization has changed this penchant for ethnic and national unity to a continental and racial urgency for unity in the Diaspora(p.26). It is also important to note that Ifemelu becomes a victim of stereotype in the Salon especially with her African counterpart who convey their notions of Nollywood as her culture. It is also important to note that Ifemelu is unable to fit into the space of engagement in the Salon with the hairdressers because of her socio-economic otherness. In other words, there is a divide amongst Africans-in-Diaspora based on socioeconomic capacity which dictates education, cosmopolitan space of existence and psychological distancing from poor members of the same race. This will be an interesting discourse for marxist conclusions. It shows that our personality is defined by our education, our tendency to survive and acquire resources, our experiences and other features of our existence which further demarcates races. Therefore there exists a double otherness depending on the prism of identity.

For Francophone African countries, there is a language barrier that they have to surmount in the United States of America. English language is largely new to them and it is important to learn the language as a coping strategy. The one whose expression of the language is more proficient have more power and a huge chance of existing in the United States. Mariamu's power over Aisha is an example of how language is deployed as a tool for negotiation and authority. Aisha's reliance on Mariamu to assist in negotiating the terms of her survival, her work and her interaction with others shows that the social roles shift with the economy of language (p.24).

Return is also essential but there are different outlooks to return because a potential returnee relies on the information that he receives from those who live at home in order to decide whether to return to the homeland or not. For a lot of African migrants, homeland may not be a better alternative for the racial challenges and the socioeconomic strains abroad, because of the fear that Africa's economic climate does not reward deeply intellectual and socially relevant work, which in a sense differentiates African cosmopolitanism with Western cosmopolitanism. Nevertheless, African migrants return despite the odds and most importantly because Africa's industrial development is not static and migrants realize that they can invest in new ideas that have become old ideas in the west. The near-fluid landscapes of cosmopolitanism has also enabled shared capital, services and businesses across the globe and African migrants are interested in playing a part in leading the frontiers of African cosmopolitanism.

Ifemelu returns home and she is received by Ranyinudo—who had returned from the United States years earlier. Ifemelu realizes that Nigeria has also experienced positive shifts in infrastructure development and would provide a competitive landscape for returnees who can shape the country. Ifemelu relies on online sources about Nigeria and about Nigerians-in-Diaspora who are returning to become celebrated innovators and entrepreneurs. The returnees

are the new explorers who are privileged by hybrid experiences, professional experiences as well as the advantage of Nigeria's low currency value as against the currencies of the West. Her private communication with Ranyinudo improved despite Ranyinudo's return to Nigeria because of the fact that essential services such as the internet, the mobile phones that have become available in the country. It was these factors and the private assurance of Ranyinudo that made Ifemelu return. This portends that necessity of return can be encouraged by other returnees. Therefore a returnee lifestyle can be sustained by the new infrastructure in Nigeria, such as the Palm Mall, the eatries, the new technologies and the emerging real estate spaces in the cities.

The urgency of companionship in the west has led to many marriages of convenience between African Migrants of the same ethnic group and nationality. The need for Uju to marry Barthelomew stems from the need to create a home away from home with the conscious baggage of ethnic and national weights that remain part of her identity. Barthelomew isn't the best choice for her as one can imply from the text but seem to be the available man who she can cope with. Marriage in the cosmopolitan world of the west is an interesting discourse for migration because apart from the fact that Africans marry Europeans and Americans for the sake of naturalization, Africans also marry African-Americans, Individuals from the Caribbean. This leads to a challenge of competitiveness in the social landscape and also becomes a threat to African migrants who feel that their men or women are being taken away from them by women of other nationalities (p.137). Uju faced several racial oppression in the United States which in a sense has eroded her confidence and her renegade sense of freedom that brought her to the States (p.142) and it can be conjectured that she hoped that her marriage to Bartholomew will help her develop a sense of freedom and confidence that she lost.

The internet has helped to cushion the dystopia of being elsewhere, with the openness of online chatrooms, Africans in the Diaspora continue to engage African post-colonial issues as well as express subtle angst about their departure from home. Barthelomew under the name, Igbo Massachusetts Account discussed divorce rates amongst Nigerian women in the United States and laments the freedom of the woman in the states. The internet remain a landscape for many Nigerian diasporans like himself to prod comparisms between home and abroad and to have an inclination about the new developments at the homeland—with occasional visits to the homeland to remit and continue to sustain the valorization of the west in the continent (p.139)

When Ifemelu arrives the United States she reaches out to her guides, individuals she had known before from her homeland and whom she had kept in touch with. This is the reality of survival for migrants who want to come to terms with the realities on the ground. It is natural to arrive first with family members and to gradually begin to engage the west more freely with a need to have more guides to the western word within it. Ginika, Ifemelu's secondary school Alumni, assists her to settle into American life by informing her of the changes, the language use, the culturally acceptable patterns of American life. Migrants are more likely to engage migrants from home and later migrants on a whole before engaging other people (p.144-147). Fanon (2008) argues that Blacks engage two realities in a racial landscape. The comfortable engagement with other blacks and the distanced engagement with whites. This is largely true because a black man finds solidarity with other blacks who face the same migrant and racial realities with him or her, therefore creating an enclave, a safe zone from which Western stereotypes and oppressive gazes from Whites can be largely avoided.

Ifemelu realizes the differences in the tertiary educational system of the United State, the notions of knowledge acquisition that forms the foundation of teaching and learning is different

in the United States which is different from education in Nigeria. " …Americans were taught, from elementary school, to always say something in class, no matter what" (p.158). Nevertheless, the British colonial orientation to English language makes Ifemelu deign on her American colleagues who use few lexis in their day to day conversation.

> They talk about films here asif films are as important as books. So we watch films and then we write a response paper and almost everybody in the class gets an A. Can you imagine? This Americans are not serious o. (p.161)

Ifemelu tries to balance her need to save the little funds she has, to use the most minimal means to buy textbooks, for her rent, her school fees, despite the fact that she has not got a job yet. These are realities of migrant survival in the west (p.159). There was also a need to be part of the society that she found herself so as to avoid loneliness and boredom. At the initial stage, she gives off an impression that America is truly the land of hopes and dreams, despite her challenges (p.155) but later succumbs to the reality that distorts her notion of the United States of America. Home remains a landscape either through nostalgic reflection or communication with home (p.160). At this point her communication with Obinze becomes a form of resolving the absence.

The text under discussion uses the movie, Roots (Kunta Kinte), a film watched in class by Ifemelu and her colleagues to discuss the realities of transatlantic enslavement and what it means to African-Americans. From the class discussion, one could imply that there is an anger on the part of the forebears of the enslaved who felt that fellow Africans sold them as slaves. These pre-colonial grudge also contribute to the detachment between Africans and African-Americans which led to the formation of African Students Association, a student group for African migrants who share the same post-colonial troupe and gives off a post-colonial Senghorian counter

response to African discourse. These society also help each other with employment by providing information and make recommendations to the employers in the West. They consider ASA as an enclave where they can express angst about their countries' problems, the challenges of living abroad, and free advice about survival abroad, amongst others. In the text *Americanah*, Mwombeki, a Tanzanian migrant student gives new migrants advice from an experiential point of view andinforms them of the cosmopolitan culture of the West.This is demonstrated below viz:

> Please do not go to Kmart and buy twenty pairs of jeans becauseeach costs five dollars. The jeans are not running away. They will be there tomorrow at an even more reduced price. You are now in America.Do not expect to have hot food for lunch. That African taste must be abolished. (p.166)

Nevertheless, there is no absolute detachment between African Americans and Africans. The Black Student Association which is predominantly an association of African-Americans help African-Americans and Africans negotiate conversations about the homeland. There is also a crop of Senghorian school of African-Americans who valorize Africa and its heritage. Mwombeki notes that:

> The African Americans who come to our meetings are the ones who write poems about Mother Africa and think every African is a Nubian queen. If an African American calls you a Mandingo or a booty scratcher, he is insulting you for being African. Some will ask you annoying questions about Africa, but others will connect with you (p.165).

This also reflects an Otherness and a valorized stereotype that Black Americans have about Africa and the urgency to receive confirmation of their exotic picture of their lost 'paradisal' homeland.

Mwombeki also told the new comers that they will find it easier to relate with other migrants from other continents because of the shared realities and tensions of migration (p.165).

African parents also struggle with the moral codes that are applicable in Africa and the ones that are not applicable in the west. They are concerned about the assimilation of non-African behaviours that exclude cultural nuances like respect, sexual chastity and silence, and fear that their children face identity challenges that might lead them to join African-American gangs. These tensions were often expressed by Uju about her son, in the novel (p.166).

> Miss Brown told me that she saw him in a closet with a girl.The girl is in third grade.Apparently they were showing each other their private parts…what do you mean, is that all?He is not yet seven years old!What type of thing is this?Is this what I came to America for?

America is known in Nigeria and other African countries as a country where dreams come true, the perception of unemployment remains a matter that is peculiar to the minds of the majority of Nigerians. The reality becomes a shock for Ifemelu, a migrant who on getting to the US is unable to find a job. Although eventually helped by Ginika, an old classmate, she ventures endlessly for a job as one would do in any African landscape. This says a lot about the realities of here and there—Unemployment and Rural to Urban Internal Migration that has made jobs hard to find in both places.

Remittances is one of the essential tropes that asserts that the migrant is a Diasporan. However, most scholars have not considered the investment of Africans who go out of their way to support Africans who are studying abroad or who are trying to find their feet in the West. In the novel, Obinze, her boyfriend who is still stuck in Nigeria, sends Ifemelu money at a time of unemployment. This is in a sense a looking back home for support which may have contributed to the urgency to remit as a form of return (p.173). Obinze is a metaphor for home and Ifemelu

struggles against all things familiar in order to achieve a persona in the US. Her encounter with other personas is a journey to become an objective other and to surmount stereotypes.

Nostalgia is also largely linked with collector memory about narratives that a lot of Nigerians are aware of or have a full grasp of because they had reacheda conscious stage of cosmopolitan history. It goes to say that just as England had a cosmopolitan narrative on the Great Train Robbery, many Nigerians can recall the name-drop Lawrence Anini (p.175).

Corruption is often promoted by the international media as an African staple, and the cause of the downturn of African growth perpetuated by its leaders and its citizens, but the novel claims that corruption asserts a universalism, a certain cosmopolitanism that can be found in the West as well. Ifemelu and others received their driving licenses from a driving license agent who helped with the exams (p.193)

There is a subtle psychological apartheid that African Blacks and African-Americans share, there is an expected enclave for the black neighborhood, the dangerous ghettos that makes it a matter of shock when a black person is discovered in a white part of the country. The further explanation to a black person's presence in a whiteman's space is servititude.

Nostalgia is also expressed in form of anger, aunty Uju seldom threatens her son about sending him to Nigeria, using her local tongue to express a frustration concerning his behavior. It also notes that the indigenous language is used most sparingly and perhaps in the outburst of emotion or frustration which validates a nostalgia. (p.201)

There is an urgency for Nigerians-in-Diaspora to explain the realities of Nigeria to other people in the diaspora because it is like defending home despite the angst against home. Ifemelu

responds to one of the mantra of Nigerian migrants abroad. She expresses this defense to Blaine, a curious Black American

> Yes, we Nigerians get around. We have to. There are too many of us and not enough space, she said, and it struck her how close to each other they were, separated onlyby the single arm rest. (p.207)

This statement also notes the ease of communication that stems from a central heritage despite the demarcation of being African or African-American who have now come to share the same space, the 'armrest' of an African source made affinity possible between Africans and African-Americans.

It is important to note that a lot of internal migration occur within countries, while most scholarships have discussed urban to rural migration, there is often an urgency as well for people to move from urban spaces to more central or versatile urban spaces. Obinze aspires to move from Nsukka to Ibadan because of JP Clark's Poem "Ibadan" but is unable to go because of his mother's health. His desire to travel to Ibadan is based on a need to explore other landscapes outside the confines of home, however when he visited Ibadan, he laments the quietude and compares it to Nsukka (p.109). Later in the novel, Obinze begins to reside in Lagos, another landscape outside the townscape of Nsukka of his childhood. Lagos is the city of promise and commerce and suits a deportee who is trying to garner his life back.

Africans face the same racism as well as African-Americans, this is the reality of Aunty Uju, who despite having integrated into American life still comes face to face with racism in her workplace, where patients refuse to be treated by an African-black doctor and where a librarian considers her a potential thief (p.213)

Nigerians in the West are also in contested spaces with their African counterparts who have notions of them from the internal migrations within the continent. South Africa became one of the destinations of Nigerian migrants after the Post-Aparthied era. They have exerted their presence through their films, their churches, their festivals and most crimes are committed by them. This notion of Nigerians are exported abroad by South-African migrants which may lead to a detachment between a Nigerian migrant and a South African migrant, despite the fact that the same socioeconomic conditions may have led to migration from the two African nations. These are the notions Mariama expressed in a discussion with Ifemelu.

> I cant watch that stuff. I guess I'm biased. In my country, South Africa. Nigerians are known for stealing credit cards and doing drugs and all kinds of crazy stuff. I guess the films are kind of like that too. (p.219)

Much of African Post-colonial literature explored issues of identity and the clash of cultures which was explicated by Chinua Achebe's *Things Fall Apart* and Ngugi wa' Thiongo *A Bend of a River*. It was also a conversation with the west about the post-colonial realities brought about by Western intrusion. Nevertheless, Ifemelu considers it from a Fanonesque point of view, where colonized others aspire to become the west while members of the west continue our 'Writing Back' as an exotic perspective of an emerging and helpless Africa. Kelsey, a White American intrudes into the enclave of Africans and hopes to use her contrived baggage of post-colonial literary works to engage Ifemelu,the middle-class Nigerian in the salon (p.222). This can be related to the nuance at which white people come to terms with the African skin as 'beautiful' in order to please them and how they relief themselves of postcolonial and the enslavement narrative by mentioning their support for grassroot Africans through Non-Governmental Organisations, 'orphanages', 'microfinance cooperatives' in different African countries.

> A petite woman in severe pink jacket said, " I'm chair of the board of a charity in Ghana. We work with rural women. We're interestedin African staff, we don't want to be the NGO that won't use locallabour. So if you are looking for a job after graduation and want togo back and work in Africa, give me a call." (p.199)

Ifemelu's relationship with Curt, a whiteman, brought to fore the racial tensions between them often caused by external relations who weren't pleased with a hybrid relationship. First was the jocular nuances that both of them did not buy into the cultural statutes and conventions of marriage and this might also improve the tensions therein (p.231-232). It is however, important to note that Ifemelu's relationship to Curt opened a door to an assimilation to full American life and an abandonment of her Africannes. She began to enjoy the fluidity of movements and migrations that differentiated Western cosmopolitanism from African cosmopolitanism and became a privileged minority who enjoyed a certain patronage from Western elitism from her relationship with Curt.

It is also obvious that through brief conversation with the people at home, Ifemelu continues to serve as a vehicle to enforce the American dream in her parents. Positing a first World outlook that contrasts with the gross youth unemployment that is one of the factors of migration to the West.This is seen when she informs her father of the Educational system in the United States.

Her father made a sound of admiring respect;

> America is an organized place, and job opportunities are rife there .Yes, they have placed many students in good jobs, Ifemelu said. It was untrue (p.234-235)

There is also a stereotype engaged by Africans whose expectation is to adhere to the 'Black and Poor White' enclave and this is why the carpet cleaner is shocked to find Ifemelu in a 'Rich

White' environment with a confidence of the owner of the house. Ifemelu comments on this in her blog thus:

> She would never forget him, bits of dried skin stuck to his chapped, peelinglips, and she would begin the post 'Sometimes in America, Race Is Class' with the story of his dramatic change, and end with: It didn't matter to him. how much money I had. As far as he was concerned I did not fit as the ownerof that stately house because of the way I looked. In America's public discourse, "Blacks" as a whole are often lumped with "Poor Whites". NotPoor Blacks and Poor Whites. But Blacks and Poor Whites. A curious thingindeed. (p.205)

Likewise, she faces Blaine's family who consider her an object of desire for Blaine-due to the perceived sexual powers that Africans are suspected to have. There is a subtle lamentation that Blaine has not chosen his own kind and there are condescending comments and questions towards Ifemelu at social gatherings. The questions about poverty, corruption and underdevelopment in Africa and the donor role of the West towards Africa is steeped in stereotypes and Ifemelu is asked to confirm such notions. In the realm of metaphor one can relate to this as the urgency of whitemen to experience the sexual stereotype that they have for Africans. The willing sexual interaction with a white person is also a painful attempt to assimilate.

Before her emotional and sexual relations with Blaine and others, she sleeps with a Whiteman in order to get a job. The job is the job of a secretary but she realizes that in real terms, the job was for an escort. She unwillingly sleeps with him but it was in a sense that she at that point accedes to the rude assimilation of western stereotypes in order to get her first financial acquisition in a land that places an exotic gaze on the African body.

> She took off her shoes and climbed into his bed. She did not want to be

> there, did not want his active finger between her legs, did not want his sigh-moans in her ear, and yet she felt her body rousing to a sickening wetness... He had not forced her. She had come here on her own. (p.181)

Blacks who seem to have accepted the realities of stereotypes also find themselves shocked at Ifemelu's presence in White gatherings and neighbourhoods. They expect her to be a servant in those premises, like the former slaves and like other Africans but realize her confidence in a space that is not hers.

There is also an urgency to evade debilitating stereotypes by mimicry, these are gestures, words and actions that attempt to co-opt the norms of the centre. This way the other gradually begins to unveil a different persona through intonation, bleaching, character which would evolve a hybrid being. A case in point is when Ifemelu recollects the reason why her Aunt Uju fired a migrant employee

> Before she finally fired her, my aunt said, “Stupid woman, she thinks she’swhite.” So, whiteness is the thing to aspire to. Not everyone does, of course(please, commenters, don’t state the obvious) but many minorities have aconflicted longing for WASP whiteness or, more accurately, for the privilegesof WASP whiteness. They probably don’t really like pale skin but theycertainly like walking into a store without some security dude following them. (p.253-254)

Migrants can be seen doing more than one job in this novel or are struggling to get a job, this is because poverty is one of the driving forces for migration and it behooves on the migrant an urgency to sustain his or herself, to support members of his or her family with remittances, or to pay new remittances for illegal identities they have acquired. “Wambui was working three jobs under the table to raise the five thousand dollars she would need to engage an African American

man for a green-card marriage", Mwombeki was desperately trying to find a company that will hire him on a temporary visa

The presence of the African face has always been in the West because of the slavery history that the west actively took part in. Therefore, there seem to be a penchant for African migrants and intellectual African Americans to assert a difference by using their hairs as symbols of independence. It is in this referent to natural hair which showcases a non-conformist paradigm to the cosmopolitan standards of beauty set by the west that a lot of Africans and African Americans turn to. This is an assertion of one difference, ancestry and persona from the standpoint of material culture. This impression can also be gotten when Ifemelu was wearing a tight blouse and the driver of the taxi she boarded advised"You have to be very careful or America will corrupt you" (p.240) However, one realizes that in order to fit into the corporate world of the west, one must conform into the physical mould of the desired professional physique and outlook and this is the advice Ruth gives to Ifemelu as Curt influences a job for her. Despite the discomfort, Ifemelu gets the job by fitting into the mould that the western hegemony demands (p.238)

Parents of migrants may unconsciously or consciously begin to protect their wards against racial discrimination and racial slurs. For children of African migrants who have no links to home, they have to contend with their African identity and the doubts they have about being African, African American or American African. It is this protective role that Aunty Uju plays in her lamentation to Ifemelu about the binary oppositions that have become the culture of Dike's school. Therefore, Dike, as a social being is conditioned to avoid making his presence known, his conditioned to live his life in the shadows of the standards of the white people in America (p.250-251). Despite this is the fact that Aunty Uju laments about the social capital that the

homeland affords, being a single mother, she also suffers a dictatorial male hegemony of a socioeconomic kind from Bartholomew. Her desire to engage Barthelomew is steeped in the fact that African migrants feel most comfortable around other African migrants especially from the same ethnic group, for companionship, which is an indication of loneliness. Also is the realization that the family structure remains important for Africans, who insist on a departure from American family culture where the father is absent. African migrants may feel that the father and mother have a lot of psychological balance to provide to a child's wellbeing (p.253).

Nevertheless, African migrants and African Americans often get collapsed into the same frame by the white hegemony and are often doled the same kind of treatment, expectations and fears from the racial profiling of Black Americans. This Ifemulu explicates in her blog post (p.255-257).

A migrant goes through changes, changes brought upon him by the need to survive, to be part of a society that creates nativist brick walls against him or her. In order to become 'Americanised' Ifemelu must abandon the links that bound her to her homeland. These cultural baggages from her homeland may create doubts and an imbalance that would cause unpalatable psychological experiences abroad and would cause an urgency to return home (p.260).

The routes of legal acceptability into the landscape of the West is explored, Obinze and his African collaborators are working on a marriage between himself and an English woman as a safeguard to being deported. Unfortunately, this is fast becoming a tradition for London Migrants in the Novel, Emenike seem to have assimilated by being married to an older English woman and Okoli Okafor. This brings to the fore the reasons why people migrate. There is a pre-aspiration for migration because of the exposure to a certain kind of pseudo-cosmopolitanism which uses the media as a way to engage and entice Africans and peoples of the Third World.

Obinze being a central character that showcases this syndrome for becoming American stemming from Novels, music and personal narratives which was further encouraged by the existing socioeconomic conditions.

Obinze further prepared his mind for the United States with 'books, films and second hand stories about America' strengthening his resolve to search for greener pastures (p.269) This is nevertheless further buoyed or encouraged by the absence of good governance. As recalled by Obinze, the urgency for Nigerian scholars to migrate was at the highest during the several years of the military junta leading to a brain drain and a lamentation that Obinze sensed in the voice of his mother 'he sensed in her voice, the sadness of defeat, as though her friendswho were leaving for teaching positions in Canada and America had confirmed to her a great personal failure' (p.269). Secondly, is the fact that African nations did not provide its teeming populace the basic providences of governance, in terms of infrastructure, yet they exert on their citizens a discipline that does not equal the service to the people (p.269).

Obinze travels to the United Kingdom under a six month Visa in the long run uses three years, he was no longer psychologically attuned to life in Nigeria before he left for the United Kingdom but on getting there, his challenges led to a detachment from the homeland, largely caused by the shocks of survival and the disappointment on the realities in the UnitedKingdom (p.271)

One of the realities that resonate with a lot of migrants is the fact that they are often found doing jobs that are lower than their social classes and their educational qualification back at home. Obinze arrives London only to engage in the odd job of cleaning toilets which he would normally not be seen or thought doing in Nssuka where his mother is a professor. Obinze

succumbs to the toilet cleaning by reducing himself in a narrative of comparing University of Nsukka toilets with London but leaves the job when a deliberate mound of excreta awaits his workmanship. A migrant's survival is largely determined by work and the resources garnered from it.

Nicholas, Obinze's uncle and Ojuigo performed gypsy lifestyles in their university days, but began to conform to the strains of migrant life as they began to live in London. Its utter loss of adventurousness births a directness and an assertiveness on the path of Nicholas and causes Ojuigoto turn her gaze to the possibilities of the future of her children, externalizing and impressing her hopes and dreams on them. (p.275). Migration hasnot only affected the youthful boisterousness of the couple, it has also 'caged' free birds into a mindset of fear. The uncertainty of financial stability continues to plague the family.

> Marriage changes things. But this country is not easy. I got my papers because I did postgraduate school here, but you know he only got his papers two years ago and so for long he was living in fear, working under other people's names. That thing can do wonders to your head, eziokwu. It has not been easy at all for him. This job he has now is a very good job but he is on contract. He never knows if they will renew. (p.277)

This reality was also experienced by Ifemelu and Obinze who worked using other people's names and lived in fear of racist attacks or being found out and being deported.

Ojuigo and Nicholas are not preparing their wards for return to the homeland, they are training them to be equipped to have easy integration into the western world. It seems that they consider diffusing the constraints that made their engagement with the western landscape difficult. The children of this Igbo family are learning the cello, the piano and the violin, musical instruments of western elitism and the Opera tradition and other civilizations like the Kumon and

sight reading while the Igbo language is subtly jettisoned (p.276). It is this hope of transmogrifying their wards to whiteness that Ojuigo prides in by the accented acculturation as well as accents to a difference in the power relations between parents and children in Nigeria. (p.279, 280).

This penchant to regard well accented Nigerian Brits also plays a role in one's immediate acceptability in the circle of African migrants who pride their British accents as a symbol of civilization and acculturation that differentiates them from the tonality of Nigerian languages as well as the impression of a Barbaric heritage (p.282)

The text introduces the presence of the Black British into its discourse, it clearly creates the Black British who have a certain angst towards African migrants because they both happen to aspire into British elitism. For the Black British, the African migrant is seen as a threat to the ratio of socioeconomic and cultural benefits that have to be shared between them (p.283)

It is important to know that despite the African migrant connection, there are a few Africans who would rather engage people outside the sphere of mutuality and nostalgia because there was a need to detach oneself from the old person and become more of a new persona, becoming more of one's postcolonial aspiration to be white (p.273).

Emenike is a particular character in the novel. Here was a youngman who is class displaced at the homeland and whose ambition to gain or earn a respected class at home leads him to travel to the United Kingdom. In order to subvert the demeaning notions his University friends, especially Obinze may have of him, he begins to send them news of progress as evidence of his changed status. Emenike left Nigeria with a dissatisfaction of his socioeconomic class—perhaps with a change of class comes a changeof attitude to life and to old friends and this

Obinze feared. It is important to note that as much as migrants communicate and often times support each other abroad, they recognize that the west is a landscape of aggression for them, it is a place where wealth must be acquired and retrieved homewards giving room to competition amongst migrants as well as a certain hostility to individuals that one is familiar with before migration. Unlike Emenike who Obinze feared for, Illoba shares a tribal connection that made it easy for him and Obinze to interact like old times, here the link is ethnicity as against the fluidity of cosmopolitanism. Despite these new migrant systems of support, one must note that it is different from the African family support system that goes all out to make sacrifices for one's progress. The difference is that these fellow migrants play the role of guides in a new landscape while the other supportis one based on family pride and socialization ethic (p.288).

Obinze also reaches out to fellow Nigerians like Nosa, becomes intimate with fellow African like Tendai and engages in survival tactics with the Angolans. This shows that African migrants navigate towards each other for support, for shared realities and for the externalization of the nostalgia of home (p.298). In the absence of fellow Africans Obinze-as-Vincent aligns himself with a fellow European migrant, Duerdinhinto who share 'a small bond of foreignness' (p.290) and because they do not have much to share they use the transnational baggage of international sports, football as a point of engagement. Obinze-as-Vincent goes through a lot of work changes because he is easily thrown out of work during downsizing processes. This racist rationale is extended to the deigning name given to him by his co-workers who call him 'labourer' and 'knee-grow' when he trips and falls on his knee (p.290). Obinze endures this condition because of his earnings having an inclination of what obtains at the homeland. Roy Snell, his boss reverts himself into a neo-enslavement persona and begins to consider Vincent as a favourite 'Man Friday' (p.291) and continues to have a conversation about Africa from pre-

colonialist and preconceived notion of their barbaric sexual prowess and their diabolic craft (p.292). So a son of an African cosmopolitan, educated and middle class is unable to transmute into a corresponding middle class on the other cosmopolitan shore. The graduate son of a Professor is reduced to a toilet washer, a labourer and finally a technician for a dishwashing company under another name (p.294-295)

Emenike is one of the guides of Obinze, he is an Alumnus of the same University as Obinze. Emenike proves that he is better psychologically than Obinze, by showing his wealth of exposure. Emenike's marriage to Georgina, a British woman twice his age assures him of his safety in the United Kingdom but despite these, he navigates the realities of racial discrimination and a repressive racial correctness. It is on seeing Obinze that he expresses the anger of racial discrimination and expresses his desire to visit Nigeria like a prisoner locked in the United Kingdom. Nevertheless, the homeland continues to hold uncertainties for both Emenike and Obinze. While Emenike achieves a sort of assimilation in becoming and craving whiteness and by asserting his exposure as a voyager, a cultural impressionist--using his travels to assure himself of being successful. It is important to note that America is the leading world power but the complex that the United Kingdom has is one of being subsumed by a country that was once a colonial subject (p.323). It is this cosmopolitan complex that leads many African migrants as they choose between a former colonial master and a subtle but open neocolonialism of the United States of America, which is achieved by cultural diplomatic impressions like books and music in which Obinze is conversant with which produces a nostalgia for landscapes unexplored (p.296). The United States is the first choice of many English speaking migrants because it portrays itself as a colonial subject that has outstripped her master, which portends several possibilities for a colonized mind (p.313).

The British and the rest of the West continue to patronize Africa as its poor, hopeless Other, a Cosmopolitanism that does support another like an unstable, undergrowing child. It is in this doling of grants and financial support that nations and private citizens pride themselves of supporting Africa as a country and have subtly shown nativist or nationalistic concerns of the flood of migration of other races as Alexa demonstrates;

> Speaking of which, I've just got involved with this fantastic charity that's trying to stop the UKfrom hiring so many African health workers,' Alexa said. 'There are no doctors or nurses left in the continent. It is an absolute tragedy! African doctors should stay in Africa'(p.314).

Earlier in the novel, Obinze encounters concerns about migration in the British media and the irony that former British colonized peoples would respond tothe initial encroachment of the territory by migrating to the spaces of former colonial masters (p.299).

Illegal migration is one of the major issues that pervade the discourse of migration; Obinze is a victim of forced migration not in the sense of the exilic character but in a sense that the psychological and socioeconomic factors that were the push factors occasioned his consideration to travel to the United Kingdom. It is in progress of establishing stability outside the homeland that the legal loophole of marriage to a citizen as a form of naturalization is explored, with the assistance of African migrants in the diaspora. Obinze faces racial discrimination at places of work and like Ifemelu, he changes his name to Vincent because of the need to work with someone's work permit. This means that despite the notion of the fluidity of movement, nations create operational laws to assert territoriality and sovereignty and to 'remove' intruders in their landscape (p.323), therefore the idea of a global citizen remains a faux pas. This extends to the treatment of Obinze by enforcement officers of the British. This is demonstrated thus

> Yes, Obinze said, but that yes did not tell his story, that he lived in London indeed but invisibly, his existence like an erased pencil sketch; each time he saw a policeman, or anyone in uniform, anyone with the faintest scent of authority, he would fight the urge to run.(p.297)

Obinze reaches back home as nostalgia and recounts the hardship of a military regime in Nigeria. Forced return causes depression and conscripts one into a limbo of helplessness—A situation where the forced returnee has to receive support from those in the homeland.

It is perhaps the overwhelming assuredness of one's roots that makes Americans involve Africans in certain institutions in order to create a global and cosmopolitan encyclopedia of knowledge by absorbing and harnessing vital knowledge and information into an already established institution for further growth. This is the direct result for the brain drain of African scholars who migrate to the west. Boubacar, a Senegalese Professor, like other many African scholars left his homeland for so many reasons, prominent of which he notes

> I came to America because I want to choose my own master? If I have a master, better be America than France. But I will never eat a cookie or go to McDonald's.How barbaric (p.388).

This signifies that Boubacar prefers the new leader of the world and in other ways cosmopolitanism instead of the overbearing assimilationist policy of the French and the post colonist presence of the French in the governance of its former colonial subjects. This assertiveness of a certain kind of freedom from the international forces in the homeland is part of the issues that leads to migration, brain drain and hybridity. Boubacar had rejected offers by French Universities in a sense to become part of their neo-colonist presence by becoming a leading French Diasporic voice for his French speaking homeland. Nevertheless, Boubacar asserts his African persona in the above statements and hopes to fight the wave of American

life—which in view is impossible. While Blaine is not pleased with the exoticness that Americans grace Boubacar with because he is from African roots and an opposition to the Black American scholar. Meanwhile, Ifemelu is easily endeared to Boubacar because of the shared Africannes and the balance and mutuality of colonial experiences from which Nigeria and Senegal can engage (p.389).

Africans have well established roots at the homeland which necessitates a looking back and in other words produces a remittance of resources back home to relatives, for African Americans, their narrative of ancestry and roots have become enshrouded in the arguments of home as The Black Atlantic or as a continental attraction instead of a specific linkage to the roots (p.375)

There are interstices between race, migration and hybridity and the discourse on Obama in the book posits the tensions of having a promising Black candidate contest and later win the elections. Apart from the fact that it raised the hopes for a better life and an improved perception for the black communities, it made Africans and Black American have something to agree on and to look forward to. *Americanah* also expresses through Blaine that Obama does not suffer from the personality challenges of racism as much as the ordinary Black American, because of the importance of the recognition of his African roots, his wife, mother and his migration between Indonesia and Hawaii, opening up a freedom to engage minorities in the USA. At this point, Blaine succinctly points to the advantages of hybridity as against a pristine racial borders (p.467). It also posits the essentiality of roots and the challenge of rootlessness. It is important from the perspective of the character, Blaine that roots be defined while hybridity is engaged.

The Salon Ifemelu visits is another significant place of discourse. It is a duplicate of an African environment in which serves as a place to reconnect to home through conversations with Africans, through reflections through Nollywood. It also tries to re-accurate a communal lifestyle as people engage themselves with an affinity that stems from distant home. It is in this larger scape that Ifemelu decides under the pressure of affinity to help Aisha, from a francophone country talk to Chijioke about the possibility of marriage outside the tribe. Ifemelu in this scape is a fellow African, an identity that dissolves racial tensions and asserts a continental presence in an enclave outside home. One can best call the scape where the salon is located a refuge against the angst of nostalgia (p.415)

The urgency of Nostalgia and the fulfillment of same, coupled with the need for psychological stability leads many migrants to use technology to reconnect and communicate with home. The first set of people to engage is the family and much later friends and the community. This is explicated when Ifemelu calls home in the times of crisis in order to reassure herself of the purpose of migration and to receive first hand and trusted information about the homeland, which may necessitate an ease of return home or a continued escape from home. However, one must note that Africans-in-Diaspora or African Migrants are complicit in the portrayal of the west as a paradisal other to African cosmopolitanism. It is in this sense that Ifemelu 'guarded their memories' of the USA when her parents eventually came visiting, without seeing the existential realities of the foreign country (p.346). In Page 42, we continue to encounter how the internet helps to relieve the nostalgia of home through communication via the internet, this has been made possible by the World Wide Web, which is fast becoming a landscape of cosmopolitan narratives. Obinze went in search of Ifemelu as a form of reconnecting which shows the gradual collapse of boundaries through conversations, images

social media has helped resolve nostalgic angst on both sides of the divide. Therefore finding people and communicating with them has become easier through the transnational vehicle of shared technology. Ifemelu and Obinze rekindled their friendship through emails and the conversation also made Ifemelu evaluate her life elsewhere which formed part of her resolve to travel back to her homeland (p.421-425). Obinze was able to connect with Ifemelu and to consider his American dream from the notions of *Raceteenth or Various Observations About American Blacks* , amongst other conversations, online materials and books, which easily formed part of his opinion of the United States of America and contributed to his conclusion that 'the best thing about America is that it gives you space. I like that you buy into the dream, it's a lie but you buy into it and that's all that matters' (p.492).

One can relate this to what African Americans feel about 'Raceteenth or Various Observations About American Blacks', clearly the ease of extrapolation on the issues of race on the blog comes from a curious minded Nigerian whose roots does not come into question and whose outlook is an experimental playground of understanding American racial culture, although occasional racial attacks may be possible, it is infrequent, it is not a lived experience, a psychological reality and historical reality and therefore does not come with the anger and shocks of Black American life. Shan, Blaine's sister says in the novel, "You know why Ifemelu can write that blog, by the way?" Shan doesn't really feel all the stuff she's writing about. It's all quaint and curious to her. So she can write it and get all these accolades and get invited to give talks. If she were African American, she'd just be labeled angry and shunned" (p.386). It is this difference in experiences that often curate the culture clashes between Africans and African Americans, where colonialism and post-colonialism shapes the reality of the African migrant, slavery and post-enslavement shape the reality of the African American and American African. It

is this recognition of the void that Ifemelu encounters when she said 'There were things that existed for him that she could not penetrate' (p.359). African Americans see African migrants as people who have come to encroach on their spaces with a confidence of a certainty of roots, so there is an urgency to put the migrants in their place as explicated in the relationship between Shan, Blaine's sister and Ifemelu (p.362).

Another aspect to examine is the fanonesque perspective that Africans continue to struggle with a post-colonial malaise. This is championed by the elite who continue to ape and aspire to become their masters. Obinze and Kosi encounter a recommendation at an elitist party.

The text also discusses the importance of identity and the challenges migrants of the third generation face when it comes to identity. This third generation migrant is Dike, who expresses the tensions of his identity either as a black man without roots in America, who shares the same prejudices as the Black American or as a black man who is Nigerian but whose roots is also lacking back home. He reacts to this by attempting suicide and his cousin, Ifemelu recognizes this tension in a conversation with Uju, his mother. Ifemelu said "You told him what he wasn't but you didn't tell him what he was". (P.432-433)

Ifemelu through her guide is immediately briefed about the things that have been going on in her absence—especially about the cultural urgency of marriage as a symbol of progress for the woman in Africa. She is reminded about the existence of tribalism and brought close to the philanthropic nature of governance. Ifemelu like many returnees are willing to take their chances in their homelands and are confident because they can always re-return in the face of unpalatable financial, infrastructural or labour conditions.(p.437-439)

There is also interest in how returnees and homelanders interact. From the novel, it is suggestive that the homelander may show subservience to the returnee elite or a patronage depending on the social class of the homelander. This is exemplified in Esther, the company secretary who Ifemelu considers a superior based on cultural decimals such as age but in the face of financial cosmopolitanism, Esther expects that Ifemulu assume a tyranny of a returnee boss. She also falls into the categoryof many Nigerians who expect unique gifts and become uncomfortably friendly with returnees (p.450-451). Aunty Onenu on the other hand is on a different social class from Esther, she exudes patronage to the returnees in exchange for the prestige they add to her firm's brand.

For Ifemelu, it was an informal interview of inquisitive personal stories and personalized affiliations with 'mummy Onenu' with a freedom to bluntly express her views to her boss, perhaps because with migration comes a different perspective to process and ideas (445). This subtly implies that returnees pose a higher competitive edge than Nigeria-trained experts in the work spaces because their employers leverage on the prestige of the international education, their global experiences and their international relationships. It also speaks to the stereotype of a migrant as a more experienced, a more socially and intellectually grounded individual than its 'Stay-at-home' counterpart whose work culture and values may differ from the returnee. The returnee is accorded respect and dignity of the workspace based on the stereotype that the returnee will bring new ideas and will attract value only because of their migrant status.

Nevertheless, there is another type of homelander, one who asserts his or her presence and psychologically slugs it out with returnee aggression. Zemaye is a clear example of a middle class, Nigeria trained personnel who impresses herself on Ifemelu and hold confident arguments with Doris, another returnee (p.451-459). Zemaye's strategy for engaging returnees is more

confident but not so farfetched. Tochi, an educated neighbor of Ifemelu, who presents statistics to buttress her pride as a homelander. It is important to note that both Zemaye and Tochi are confident because they are educated and are part of the upper-middle and lower middle classes that are struggling to keep up in a country where the middle class is near nonexistent. (P.450-453)

On her return to Nigeria, Ifemelu is assisted by Ranyindo, who explains the realities of present Nigeria to her. She also helps her settle down into a job that 'anchors' her. Ifemelu glides down from a honeymoon stage of happy return to a reassimilation stage where she comes face to face with the verbosity in the presentation of wealth and the recurrence and repetitiveness of work.(p.49)

There is a sectoral competition between two Nigerian magazines, ZOE, where Ifemelu and Doris work and Glass, another lifestyle magazine. From the reading one could amply imply that one of the factors that makes Glass have a competitive edge over ZOE goes beyond content. It is the quality of their print obtainable from the printing press they use in South Africa. While ZOE continues to use Nigerian printers and continues to have production gaffes due to work culture, Glass continues to thrive on the access to South African expertise. It is a sense of cosmopolitanism that create a transnational division of labour that Glass prefers while ZOE tends towards the post-colonial acculturation that serves native elitism despite the flawed fact that it benefits from employing returnees as a commercialization of panache.

One of the realities of the migrant returnee is his penchant to compare the life and lifestyle of the west with the attempts of African nations to adapt to cosmopolitan desires. They do not find the exact state of things, infrastructure, food, and spaces and services. This is

expressed in the meetings of the Neopolitan Club, an enclave of returnee where they share a retronostalgia about home and express angst about the putsch that is replicated in Africa as African cosmopolitanism. *Americanah* through the lead character, Ifemelu tackles this returnee nostalgia and penchant for comparism with how the homelander might respond to this deigning on Africa by its own—

> …Go back to where you came from! If your cook cannot make the perfect Panini, it is not because he is stupid. It is because Nigeria is not a Nation of sandwich-eating people and his last oga did not eat bread in the afternoon. So he needs training and practice.

This implies further that there is a shift of wealth in the African landscape and that shift of wealth is due to the cosmopolitan flows of resources that has enabled returnees become noveau riches and has made entrepreneurs begin to create spaces to cater for their tastes. It has also made people consider their tastes in service provision despite the fact that these services remain near perfect because they stem from borrowed cultures and western lifestyles (p.449),(p.477), (p.461-465). As aforementioned, the returnees form another other with a predisposing stereotype of their fellow Africans who have stayed at home.

Dike, the son of Uju is a casualty of migration and cosmopolitanism. In the novel, he is bogged down by racial differentiation and racial slurs in schools, he is treated differently by his school teachers and school mates because he is Nigerian and black. He is also a child whose birth symbolizes the military juntas and whose exile is decided for him by his mother. Dike finally returns to Nigeria to meet a fascination of infrastructural challenges in Nigeria, as a tourist in his honeymoon stage, he expresses his gladness to a welcome and responses to racial slurs through social media. Nevertheless, he feels detached from the eclectic persona of Nigeria because of the

fact that his relations with others remain outside the essential decimals of language, tribe and experience (p.480)

We encounter a situation of decaying cosmopolitanism and which stems from a lack of consistent infrastructure management. When Ifemelu returned to Nigeria, she lamented the pictoral disfurgement of cosmopolitanism. " Ifemelu started to look at the window, half listening, thinking how unpretty Lagos was, roads infested with potholes, houses springing up unplanned like weeds". The mental picture of "Dolphin Estate" in the novel showed a place that used to be for the crème de la crème military officers turn into a slum in democratic times (481). It paints a picture of the reclamation of the shrinking middle class in a space that was once meant for the rich, leading to a slum reclamation or sluminisation. One can relate this to the way blacks move into neighborhoods meant for aristocratic whites in America and how the psychological culture of the black soon turn the space into a slum, leading to the devaluation of the value of the properties in that space (p.481)

The novel also implies that the challenges of the nation is a systemic one and the culture of corruption stems from top to bottom. Apart from the fact that the average Nigerian is deprived of quality infrastructural services, he or she is in turn deprived of quality products, goods and services from his or her fellow countryman who is also trying to gain from the extended infrastructural and societal malaise. It is a survivalist country that does not guarantee its countryman, the basic amenities for a less stressful existence (p.481)

The migrant seem to have come to a point of self-awareness and also awareness about the sociopolitical nuances of his nation. He is conscious of the imbalances of both here and there and most times explicate on these decimals in his or her conversations with fellow migrants who

have also returned. Obi in a long winding conversation with his long lost friend, Obinze saw him express strong opinions about Nigeria. He once said in the novel "One of the things I've learned is that everybody in this country has the mentality of scarcity. We imagine that even the things that are not scarce are scarce. And it breeds a kind of desperation in everybody. Even the wealthy" (p.489) From this we can connote that Obinze has come to understand the grab-all-all mentality that pervades our socio economic landscape and can relate it to our postcolonial past, our history of corrupt government and a culture of mediocrity over meritocracy.

Accent was also one of the significant products of assimilating into the first world. With the accent of a person, there is a perception by individuals in the west that the migrant has become part of the system. Emenike recognizes that the correct pronunciation of words was important in the negotiation of survival in foreign land (p.493)

There is a sense in which Africans are losing their colonial identities and legacies and putting in place a cosmopolitan identity. This is perhaps the reason behind the urgency to put in place new architectural edifices in place for preserving colonial spaces. The noveau-riche, amongst which are returnees are the ones who repossess these colonist spaces and assert a privacy of the colonial. Ifemelu returns from the US to rent an apartment in Ikoyi, a space for colonial administrators and Obinze expresses the desire of Nigerian rich to dismantle the symbols of colonial enslavement by pulling down old structures for new ones. However, this does not limit the piquancy of hybridity, it only tells of the conflicts of rebuilding impressions that are assertions of a country's coming of age and the subtle recognition of colonial past. The rebuilding of the houses to their new taste, which shows a conflict of architectural culture. It is this architectural conflict that Ifemelu recognizes in the home of Madam Onenu on the day of her informal interview for the ZOE lifestyle editor job. "And what an ugly house, it was monstrous

with two alabaster angels guarding the gate, and a dome-shaped fountain sputtering in the front yard". This display of both byzantine, Judeo-Christian symbologies in Madam Onenu's house show an urgency to impress and the recognition of the property as aesthetically acceptable and functionally relevant by a Returnee, Runyindo shows the gradual changes and the hybrid tastes that returnees adapt to as they stay longer in the country (p.445-446). This elitist seclusion is also a troupe of socioeconomic otherness that demarcates the poor from the rich with the intention of the rich holding on to their Western cosmopolitan desires and aspirations.

At the homeland, Tribal affiliations are the currencies for negotiation and of affiliation. The Co-existence of ethnic prejudices and survival coaleases into a different cosmopolitan picture from that of the west. Obinze travels to Abuja, a new cosmopolitan scape within Nigeria that not only is capital of Nigeria but is being built with an architectural and spatial consciousness of other capitals of the world and with a deliberate departure from the post-colonial capital as a crowded market for the west and for centrality and ethnic harmony—A safer haven for the rich and the powerful. 'Abuja had far-flung horizons, wide roads, to come from Lagos was to be stunned here by sequence and space. The air smelled of power; here everyone sized everyone else up, wondering how much of a 'somebody' each was. It smelled of money, easy money, easily exchanged money.' (p.513). Obinze's visit to Abuja was to sell a choice plot of land to Edusco, a fellow Igboman involved in the transport business, here the interaction is friendly and comfortable and gives room for an openness that allows the business to take place in a beer parlour. Edusco harps on this affiliation to receive a favorable deal from the relator, Obinze—'You see this is the problem with Igbo people. You don't do brother-brother. This is why I like Yoruba people, they look out for one another' (p.514). It is the normalcy of tribal

exclusionist tendencies that makes a Yoruba landlord to inform Ifemelu of his real estate policy of excluding the Igbos (p.447).

Obinze and Ifemelu have a lot in common, a lot to share, one of the factors that had made Obinze and Ifemelu exchange ideas and become intimate from the beginning was the tribal affiliations and connections which made nuances and gestures easily expressed and understood and made for easy conversations. Obinze told Ifemelu that filial and sexual relations with individuals from the third-world was difficult because they often 'spent a lot of time explaining. I wondered whether we would even have anything at all to say to each other if we were from the same place'. Obinze is a metaphor for home and Ifemelu struggles against all things familiar in order to achieve a persona in the US which is also a struggle to define home. Ifemelu's encounter with other personas is a journey to become an objective other and to surmount stereotypes.

Obinze's child is born in the US as a surety for citizenship and economic stability for his son, at the Woodlands Hospital, therefore introducing the child to a hybridized world of neo-migrants. Here we also find a class of civilizations. In Africa, the gender of a child has symbolic and political relations to the performatives of cultural reality which Kosi recognizes but Obinze, a man of the world, dismisses this nativist notion (p.517). The author deliberately contrasts Ifemelu and Kosi in this flashback to show the unrelatedness of the two female personas. Ifemelu cuts a picture of a confident, opinionated and independent-minded lady whose communication with Obinze not only stems from their university roots but also their shared migrant experiences. Obinze once aspired to become American, to migrate to the US and here was someone close relating the journey in the scape of his botched dreams. On the other hand, there is Kosi which Obinze admitted ' perhaps he should have talked more with her, about the baby they were expecting and about everything else, because, although they exchanged pleasant sounds and were

good friends and shared comfortable silences, they did not really talk. But he had never tried, because he knew that the questions he asked of life were entirely different from hers". (p.517)

Obinze is a returnee who has acquired wealth from a corrupt invention of state but he carries with him the aggression of a returnee who has come back more enlightened to acquire and to prove a point to his society. He is a man who is aware of the hypocrisy of the world but is largely unaware of the hypocrisy of his marriage to Kosi. His wife is a prize, one of the many spoils of returnee aggression conquests (p.518) There is also not so much engagement between Obinze and Kosi because the landscape of interaction, of ideas-largely westernized on the side of Obinze and largely home grounded and western-unbalanced on the part of Kosi says much of the clash of personalities but also says much about the hybridity of the migrant and the imbalanced hybridity of the colonized (p.517)

The outlook on Africa by the First World is a country in perpetual need of aid and of strategic help to survive. Contrary to this assertion, African nations are developing at their own pace and creating parallel infrastructure for a livable city life. The rise of telecommunications in Africa is achieved by Western investors and African collaborators and players giving rise to a participation that enriches both the First World and the Third World. 'Ahmed had leased strategic rooftops in Lagos just as mobile phone companies were coming in, and now he sublet the rooftops for their base stations and made what he wryly referred to as the only clean easy money in the country (p.527)

Returnees relate to themselves based on the wide range of experiences they have acquired here and there, therefore creating an exclusionist group of Afropolitans who share a retronostalgia and who make mental notes of comparism between here and there. Ifemelu and

Ranyinudo are returnees who have found a safe haven amongst the Neopolitans, a group of returnees from the west who are good on their accents and their western styled assertiveness, expressing their cosmopolitanism and comparing migrant and survival notes as coping strategies for living in Nigeria. It is important to note, as suggested by the novel, that this might be different for a deportee who may be seen as one purged during the incubation stage of landscape assimilation. (p.461-463)

Corruption by the elements of the State still go on in democratic times, the only difference is the democratization of corruption in which the expertise of the Diasporan is needed. They are therefore in a performance of the general culture of angst that is common with Nigeria despite the fact that they are better placed than those who have no migrant experience (p.528)

The African outlook towards sophistication remains one from without, from the first world. Therefore African elite begin to ape the culture of Visual Arts collecting, wine tasting and western delicacies in order to prove a point of their becoming. First it is a departure from the African kind of communism to the cultic paradigm of western class and then it is the abandoning of functional aesthetic of the arts to the mundane aesthetic purpose which reflects the west (p.529) 'Eze was the wealthiest man in the room, an owner of oil wells, and as many as the Nigerian wealthy were, he was free of angst, an obviously happy man. He collected art and he told everyone that he collected art.' (p.528). For those who may not appreciate this western cosmopolitanism but have the wealth to display such affinity they are considered 'backward bourgeoise' by those who do (p.529).

Likewise there is Mekkus who flees from the US because of the atrocities he had committed there but he fits into the Nigerian society quite formidably. He is representative of

many Nigerians who reinvent their homeland as a refuge for the crimes they had committed elsewhere. Mekkus is protected by the territorial sovereignty of his country therefore there is a foregrounding of the idea that cosmopolitanism is challenged by territoriality in this sense. (p.530)

Obinze is a hybrid who began to cultivate his elitist hybridity from his dreams of becoming American, now a returnee from the shock of deportation and currently a wealthy Nigerian, he becomes a man of the world, a "Correct Englishman" who measure brilliance from the engagement of his peers and is not loud with banter like many new Nigerian aristocrat (p.530).

The resolution of some migrants is to consider having their children fully assimilated in the culture of the west while they continue to contend the challenges of living in the homeland. Dapo,an acquaintance of Obinze and a member of the growing group of new Nigerian bourgie has made such resolutions in the novel. (p.531)

Umezurike (2011) in her thesis considers the journey of Ifemelu and Obinze as an 'Odyssian quest' towards Self-Awareness, which she argues is a quest towards coming to terms with their potentiality, and the urgency to assert themselves in a cosmopolitan world despite a stereotyped Otherness. For Umezurike (2011) *Americanah* is replete with symbols, metaphors and archetypes that tell a story of two soul mates in an existential quest for authenticity and self-fulfillment.

On the whole, the research proposes that migration is not an all rosy experience as generally imagined. It posits that migration dislocates and stereotypes as demonstrated with Ifemelu and Obinze, who even had to return to make it in his homeland.

CHAPTER FOUR

4.1 Disillusionment of Migrants in*A Life Elsewhere*

This chapter explores the thematic thrust of disillusionment, nostalgia, loss and dislocation among others in Segun Afolabi's *A Life Elsewhere* (2007). It also provides a position of the reflection on migration, exile and nostalgia through the narration, the mood as well as the imageries of the short story. *The* short stories exemplify the repressed life of migrants outside their landscape. It narrates the experiences and aspirations of persons in foreign landscapes, comparing experiences out there to what would be their experiences back home, thereby creating rooms for the themes of nostalgia; yearning for home with an overriding theme of loss and disillusionment.

Segun Afolabi's *A Life Elsewhere* (2007) is a collection of 17 stories which depict the 'motif of rootlessness' and the need to survive in new landscapes. It showcases the dread of displacement as migrants flee for better lease of life and security only to be met by rejection in a place of assumed solace. The reinvention of home either as a strategy of survival or as a yearning therefore re-emerges in these short stories. It is the continuum of strategies of survival that leads to a mix bag of cultural baggage which packs the idea of cultural hybridity.

In one of the stories, *Monday Morning,* there is a depiction of migration caused by wars at home. The clarity of displacement is evident in the contrasting nuance between the threadbare hostel of migrant residence and the lush, glass house hostel opposite it. *'Monday Morning'* exposes us to the dislocation and disruption of families due to the wars in the homeland. A family of asylum seekers are housed in a refugee hostel and are awaiting relocation. In the

meantime, they wander around Regent's Park in London and begin to savour the architectural beauty of the place. This event is short lived by the fact of returning to refugee enclave to await their fate. In the Refugee hostel, they are bound by the pervasive loneliness, fear of the future and nostalgia.

As a response to the psychological trauma of departure from the homeland, the 'father' of the asylum seeking family realizes that he was provided with the hope of a better living condition and acceptance in Nigeria, his homeland. This contrasts heavily with the impression of rejection and oppression conceived by the circumstances he found himself in the hostland. The head of the family cannot work in better paid jobs because of his lack of documentation as well as his struggle with language. He is also challenged with the frequented patrol of security agencies, he afterwards he injures himself while trying to escape from immigration officers. In Nigeria, he enjoys the luxury of being a chef, a job that may not have brought in so much economic liberation but was adequate for his humanity and his creative expressiveness. Socio-economic conflicts lead to arguments with his wife as well as confusion amongst the children. The youngest son, Emmanuel wanders off to a nearby glass hotel where he is admitted by one who speaks his language. There he gazes at the uncertainty of the hostland and sleeps till 'Monday Morning'. The story is a major trope of displacement, nostalgia, migration and exilic experiences that embedded within the collection of short stories.

Moreso,the migrants realise the difference of scape from the climatic contrast of home. The narrator, a migrant describes the cold climate of the West and the tranquility that contrast with the war torn country that they came from.

> He wondered at how beautiful everything was in this place with the whispering leaves and the green grass like a carpet and the people so fine

> in their Sunday clothes. He thought with God's help it can surely happen. You are distraught, time passes and you are away from it. You can begin to reflect and observe. It was difficult now, to think of artillery and soldiers and flies feeding on abandoned corpses (p.2)

Emmanuel, a character who has lost the last strand of family begins to question the values of his home as he navigates the green grass without restraint. While the parents remain in a state of liminality for the fear of the hazards of spatial displacement (p.4), the children (Ernesto and Alfredo) are beginning to take steps of assimilation by acquiring the new language. This points to the choicelessness and restrain that abounds in the homeland which makes people flee. Emmanuel begins to despise the challenges fathers face in protecting their families in the face of unfamiliar circumstances. Therefore outside culture, Emmanuel leads us to imply that the structures that gives the family order and pride begins to give way for weakness. The text confirms the weakness of the parental structure in a migrant space at the end of the story as Ernesto reflects on the strains of survival that reflects the weakness of the father to engage the new landscape without being harassed (p.11)

The Hotel Excelsior is a place of threshold, its name bears the metaphor of discomfort, and however, it served as a place to remove oneself from the discomfort at the home country. This brings us to the modern motif of loss which Afolabi presents in the work. The inhabitants of the city are depicted as wanderers as they are not only insecure in the presence of migrants, there are evidences of the economically and internally displaced viz: 'Every day they saw these people, the lost ones, who seemed to hurt for things they were looking for but could not find' (p.5)

The hotel has been reduced to a hostel for immigrants and there remains a need to sustain the needs of the family. Here, the text brings to the fore the persistent economic decimal that not

only shade migration, but remains the defining factor for legal and illegal immigrants irrespective of the trajectory of migration. In 'Monday Morning', the father becomes encouraged by the possibilities to rise above the circumstances of displacement into becoming economically stable like the 'man'. The father tries his hands on illegal construction, despite the adverse climatic conditions, which in my view throws up a metaphoric imagery of how the resources and manpower of the west remains built on the transferences of the migrant 'other'.

Nostalgia is depicted in the story as a trope of memory, a subtle flashback of the migrant's past life. This implies that migration leads to a loss of the familiar scapes, leading the migrant to take up other roles as a survival strategy. In the story, the father takes up a construction job when 'the father dreamed of the day when he could return to his own occupation, to the kitchen where he handled meat and vegetables and the spices he loved so much. He had not touched any ingredient for many months now and sometimes he was afraid he would forget what he had learned. Already it was ingrained in him and he could not lose this knowledge, but he did not realize it yet' (p.6). We cannot divest our experiences from our person and our world view, therefore the simplistic aspirations of the father comes from his communal scape which contrasts with the individualistic predisposition of the west. However, migration can only create breaches to one's identity, it cannot totally obliterate it. This can be seen when man's wife reminds him of his earlier work as a chef when he becomes injured trying to escape the long arms of the law. ''You are a chef, you are not a labourer!' the mother shouted. 'You cannot cook with your hands torn like this! Do you understand''. From these, the work conjectures a fulcrum of crisis in identity caused by migration.

Linguistic barriers continue to contribute to the motif of disillusionment in the migrant work space as the father relies on observation in the carrying out of his job at the construction

site. Nevertheless, the inexpressive nature, is posited to stem also from a discomfiture with the nuances of the home culture. Therefore, we have a personality whose loyalty neither rests with the home because he has never felt at home in the home country and is currently grappling with surviving elsewhere. Amidst the fact that the father survives the hounding presence of law enforcement agencies who are arresting illegal migrants, the father reaches an epiphany that is not only declarative of his innate disillusionment but also serves as a reality for migrants. He said 'I am in a place I do not understand. The ground is vanishing before me' (p.10)

The text depicts that the people living in the temporalness of the Excelsior are living a chaff of life and the sadness of the circumstances is felt within as well as next door. However, the children consider this foreign landscape a new place for their extensive rootedness; they are not held by the exilic discontentment of their parents. The parents continue to grapple with integration as they take economic risks and petty jobs, in the case of the illegal immigrant, the displacement is subtly resolved by receiving legal papers so as to assimilate.

The glass hotel serves an imagery of the dream economic circumstances that every migrant looks forward to. Its imposing, beautiful and transparent nature leads the reader to realize that the exiled must move from the stage of temporalness to the stage of assimilation and legal citizenship in order to enjoy the wealth of the western societies. Father's dream is to navigate his way from the illegal construct of his identity to the acceptance of the west from which a better life and remittances can be achieved. This notes that the home country still remains an important scape for the migrant and the attachment for the home country becomes stronger when one is elsewhere. This strong disposition to home is enhanced by nostalgic ideals of the home country, despite the fact that the father is in a migrant space, the home country remains a defining characteristics in his identity.

Alfredo in his post-escapist state departs the tension of the hostel for the tranquil glass hotel as he witnessed a cosmopolitan view of the world and begins to find room in the cosmopolitan space. Alfredo is unable to gain entrance into the rooms of the hotel until he meets with a hotel attendant who could speak the same language as himself (p.14). This brings the narrative to the role of the Diaspora community in the migrant space. The meeting of Alfredo and the attendant makes it possible for Alfredo to gain access to the hotel room and to distant himself from the crisis of the home country and home. Alfredo could be said to have integrated fully into the Western world through the instrumentality of Diaspora relations while the rest of his family continue to exist in a sense of temporalness.

Although this review of *Monday Morning* is different from the position of Ayo Kehinde in (2011), this research accurately posits that war is 'one of the conditions that make exile and migration a recurring feature of third world citizens. This story is a subtle but direct reprise of the confusion, terror, hope suffered by immigrants globally.The migrant faces the challenge of traversing the barriers set by the nuances of the west in order to achieve the future while he travels the baggage of nostalgia with it.

Otherness is depicted in '*Monday Morning*' in the urgency of the migrants to keep in line instead of attaining freedom. One of the most significant is the restraining of Emmanuel by father who is still carried away by the uneasiness of being away from home. This necessity to hold to the last strand of culture and home leads the father and his family to encounter a significant racial slur as a moving car almost hit Alfredo, father's son. As much as the parents did not understand the insult, they had come to terms that they were different based on how people saw them.

> They did not feel the indignation. They knew only that they were scrutinized and they were sometimes puzzled by this, but they were not overwhelmed (p.4)

It is also important to note that otherness can also be linked to labour freedoms for a migrant. In this case, it refers to father's unemployability based on bureaucratic factors and how this leads him to work illegally as a labourer at a construction site. It is clearly a reduction of the 'other's competence, skills and capabilities when one is reduced to a mere labourer like father, whom one is made to understand that he is an architect in his country before migrating to the West for the sake of garnering from the greener pastures.

On the whole, as gathered from the story *'Monday morning'*, the life and experiences of migrants is one characterized by disdain, repression, disillusionment, peasantry and one that is reduced to a second fiddle, almost non-existent in a foreign landscape.

In *Arithmetic*, the narrator introduces Alicia with an omnipresent voice but later uses the possessive to link the relationship he has with her. Alicia is his wife but his tone introduces us to a mood of strained relationship (p.55),

The imagery of playing children is used to describe a sense of natural migration (p.55)

We are not yet told the basis of Alicia's sorrow but it is clear that the narrator and his wife are at distance and that this distance is metaphoric, it is not the distance of sitting positions in a London train (p.56)

The narrator returns to imagine children at the risk of separation on the moving train. He extends the imagery of the loss of children to the story of a personal loss of a child.

Here we get the full picture, a couple, a Nigerian man and a European woman with a history of miscarriages. The man sums this situation into a mathematical postulation of subtraction and addition and in turn measures his life by this arithmetic prism thus;

> I do not see the fairness in that; I always balanced it like scales. One thing taken away from another, adding to the other, subtraction and gain. This time there has been too much subtraction, no gain, and I have discounted the idea. (p.56)

The marriage between a 'self' and an 'other' is an imperfect one which presents an absurd honeymoon phase of quarrelling as a way to resolve subtle cultural differences. This imperfection is further fore grounded by the difference in identity and the challenge of miscarriages (p.57). This unsettled honeymoon phase is based on the necessity to counter pre-conceived notions of both races and both cultures and to come to a phase of acknowledging and appreciating 'otherness'. It is this motif of marriage that Afolabi uses to engage the idea of otherness in this story.

Before the above, the narrator finds himself in dissonance with his life and society thus;

> I have tried to live an ordinary life, but each time something had to give. Give way. All the bones in my body are working against each other. Rebelling. Nothing in confluence. Everything about me was at war. Alicia once said to me, you are not a typical man, and tried to take it as a compliment, but from the way she said I, I knew I was supposed to feel shame.' (p.57)

The story depicts a calmness of fully-formed hybridity as the couple begin to get used to the relationship and the responsibility that is attached to it. The sexual orientations of Mr Ajayi is different from Mrs Alicia Ajayi, this connotes a difference in the outlook on sex in different scapes and also the level of experiences that make sex either enjoyable, mechanic or mathematical.

In this story, we are introduced to the 'fear of separation' by migrants and several levels of insecurity, including financial and sexual insecurity. Mr Alabi's father is also involved in a lot of calculations especially in the areas of 'multiplication' and 'addition' which evidently contrasts with the arithmetic of his son in the foreign landscape. This shows that the father had his life under his control within a well understood cultural scape. (p.61)

Jumoke is alienated at the home country because of her social position as a house help for the Alabi's. Furthermore, the novel noted that Mr Alabi further reduces her to a minion set to be absent but constantly attending to menial chores and home duties. This creates a sense of purposelessness for Jumoke who asserts her presence by rapping to young Alabi. This arithmetic of hate towards the father turns young Alabi to a prisoner in his own home. Jumoke successfully subverts power by violating the supremacy of hegemony. This memory amongst other things coalesces to necessitate a departure for young Alabi and has in turn affected his social relations.

The African metropolis as represented in the short story shows the cosmopolitan value that our jobs define our identity and determine our survival in a fast changing world. Although, the workplace was an uncomfortable place for young Alabi who spent some time at his father's office. For Alabi's father, the stability of the workplace and an offspring served as attachment of identity. It becomes important that Alabi's presence shows the nature of the metropolis, where parents convert the work scape as home and home as work scape without much time to nuture their children. The young Alabi is taught based on the demands of cosmopolitan life, for young Alabi's father, Life is about work (p.63-65).

This story juxtaposes the negative nostalgia of Alabi's formative years with the gains and losses of being a migrant adult. The guilt of the past reaches a confluence with the conflicts of hybridity, as well as the fear of filial separation.

On the whole, it is clear that the life of migrants is one that involves calculations on how to survive. This social tactics of survival which includes hybridity; a form of inter marriage between 'self and other' which if done on a wrong footing, restricts the migrant to a life of subjugation, subservience and perpetual fear.

*Now That I am Back*is another story which dwells more on the use of religious nuances in a bid to grapple with the harsh realities of loneliness, abandonment and immorality. The story is narrated by Louis, a young physically challenged adult whose life remains functional because of the existence of his mother. The challenge of loneliness as a single mother also colours the story as men are absent at home either due to death or due to separation. Louis is the observant Other in the story and through his eyes we observe the urgencies of conformity and enclave creation by Mama and her friend Esme.The absence of the men makes Mama and the other women continue to rely on Christ and to continue to see Jesus as that unfailing, saintly character that cannot fail or be absent. The void is filled by the loud singing of Mama, while she sees no wrong in Esme because she is her companion which stems from the fact that they come from the same homeland. 'Esme is Mama's friend from St Lucia, eventhough they met in church just up the road. She's an angel right here on earth, Mama says. But I am not sure about that. I caught Esme gawping at the man in frozen foods, the one wearing tight shorts and fluorescent trainers' (p.142).

However, Mama is different because she deflects her desire to engage in that cosmopolitan scape of loneliness by leaning unto Christendom and humming gospel songs. The space of the supermarket is a metaphor for the global order of buying, selling and window-shopping, nevertheless the exchanges go beyond this to the desire to find partners who would fulfill their amorous desires or who would be their companions.

Mama sings very loudly whenever she vacuums the house she lives. A direct interpretation of the singing is as a way of asserting her presence and happiness in a place that has emotionally detached her from the necessary social support she would have received if she weren't a single mother. Mama fills the void of her displacement from the homeland as well as the absence of her husband with a cultural baggage that will easily integrate her into a community outside the homeland. Mama is therefore a citizen of heaven, 'a bride of Christ', heaven becomes her essential homeland where the normalcy of life is available and members of heaven-in-Diaspora are members of church (p.146). She asserts her new citizenship by humming gospel songs at moments of significant activities thus;

> Mama sits still and closes her eyes for a moment. Then she spins round to scan the congregation. She gives a wave. Then she mouths 'Hello'. A wave to another person. A laugh. There's Mrs Avery, Celeste Williams and Coretta Pascal, Hazel Carter, Mrs Dixity and her mouse of a husband, 'Lunch' she cries out to Esme Severin, who is sitting next to Sandarine Hoyte and Colette Joy. So many widows, women left alone.(p.146)

The church serves as a home for displaced persons in the sense that it served as a place of refuge for their 'pent-up' frustrations (p.147).

The narrator is detached from St Lucia, the church and London; he is considered helpless to the circumstance of a wheel chair and therefore leaves the choices of movement to his mom.

The narrator navigates the church community and the supermarket but is largely an observer of the gaffes of society in a cosmopolitan world.

> Sundays always tire me out. Not that I'm expending extra energy. It's simply exhausting to watch other people doing so, getting high on the atmosphere. Sometimes I wonder about this life of observation. (p.147)

The text's engagement of otherness is subtle and deep in the sense that the motif of otherness is imbued in the story itself. In this story, there is a double-otherness. Louis is a son of a migrant as well as a physically challenged. His presence is either given too much attention, deigned upon or totally erased by the gazes of the characters in the work. Louis'desires and dreams are hampered by these two markers of identity. These markers of identity also determine the equanimity of relations between races in the establishment of social relationships, the 'allegiances' formed due to the safety of the familiar as against the engagement of the cultural difference, leading to loneliness and dislocation on the part of the other (p.150).

> There is a woman in a fake-fur top, combat trousers, running shoe. She's grazing in fruits and vegetables. Her face screams, Somebody look at me! It's Friday night and I'm alone. I am looking but she is not interested.I'm a whole other country to her. Too much geography to learn. *(p.149)*

Louis's interest in Rosa, the super mart attendant gets a different result. He receives the niceties often meted out to a physically challenged from her instead of a conversation that may lead to a relationship (p.143)

It is also important to note that Louis is facing a personality crisis because of the absence of men in his life and mental landscape. The landscape of his life is populated with women who gaze upon men as a response to the instability of relationships that has dotted their lives. Generally,

the story speaks of a void of filial relationships in a busy, cosmopolitan landscape. There are little or no important male characters in the story—Louis is simply an observer whose life is shrouded by the presence of his mother due to his physical challenge. Mama makes only a passing comment on Mrs Dixit's husband as a 'mouse' while other men, especially Angus, her son's physiotherapist only exist based on his professional acumen.

On the whole, migration and its attendant geographical problems of otherness is pronounced in this story. It relegates the narrator to the place of an observer rather than a participant and subjugates the few mentioned male characters to despicable positions leading to acute loneliness and dislocation. The women are symbolical of 'self' who dominate and suppress the 'other' who in this case are symbolic of the male characters in the story with a few dots here and there by reason of domination and suppression.

In *Mrs Minter,*The narrator's companion is an old woman, Shree. She permits him to dream and try to reconnect with his lost past. She seem to be in control while the narrator; Mr Akinsola is one full of worries(p.183). In the story, we encounter a vehicle that picks up people of different mental shades. Mr Cooper is a man who falls into extreme mood swings daily. The narrator is Shree's husband, a migrant of Nigerian descent who has spent years in London before Shree left St Lucia to meet him there. Yet the text explains the discomfiture of the climate on his first arrival and the lack of communality in London (p.184), he juxtaposes this with the nostalgia of home, Zaria.

> I had once imagined-the dry, hazy heat and the amiable noise of people. Had I dreamed it? Had it all been real? Often I craved the sight of something familiar: a market seller in a bright buba and head-tie hawking her wares in the afternoon sun. Or the smell and taste of fresh egusi soup (p.185).

Nostalgia also serves as a nexus point for the couple because they both realise that they need to create a symbiosis of their memories, therefore creating an inseparable companionship and hybridity. Shree also shared with Mr Akinsola her memory of home and Mr Akinsola could come to a clear understanding of her narrative thus:

> Shree used to tell me she remembered the sound of birdsong in the mornings, the way the separate households stirred at dawn, familiar voices in the neighbourhood: her mother's warbling as she washed the family's clothes, her father's uneven footfall-one step slow, the other quick –the result of birth defect . Her three loquacious sisters. All that she left behind' (p.185)

The reader is brought closer to the exilic realities of the West with the narration of a man with a terrible cough with nobody to care for him. This exemplifies the detachment of the family structure and the displacement of communal systems in the West. The story represents the west as a place with an 'impression of bustle and conversion' and a form of social security of dissatisfied lives hiding under the chatter of familiarity. It is important to note that the motif of otherness features in the narrator's nostalgia and reminisces of home. Mr Akinsola is yet to come to terms with the socio cultural landscape of London despite having spent years there, therefore he is an "other" whose formative knowledge of the world remains in Zaria,Nigeria. The narrator's son also gets involved with the wrong crowd after distancing himself from his parents. It is pertinent to point here that, this is often the case of migrant children faced with discrimination in educational institutions in the West, which not only endears them to look for familiar faces but to engage individuals on the road of cultural subversion. The narrator constantly wonders how his friends did not protect him or serve as witness to his murder. It is clear that Mr Akinsola replays the scenario of his son's death in his own country and imagines the justice and closure that would have been made possible by his culture. Mr Akinsola and

Shree have a deeper companionship due to their mutual otherness which elsewhere afforded them because it was important not to valorize the different migrant landscape and culture that they belonged to. Although they reside in London, Akinsola notes

> I too wanted to escape the cold but to my own country, not to Saint Lucia—that wasn't my home, the place where I had lived as a boy. It smells and foods and geography were unfamiliar to me. Even though I had travelled many times to visit Shree family, settling there seemed like starting all over again.
>
> When I vocalised my thoughts so much time had elapsed that Shree's plans were almost concrete in her mind. She could not take what I had to say seriously. She kept expecting me to yield, to see things from her point of view. But the opposite occurred-with each passing day, I dug my heels until I was adamant that we would return to Zaria. Of course Shree would not come back with me and I would not live in Soufriere. It was too far away. We were both strangers to the other's country. So we remained in London; our children and grandchildren were here. (p.196)

The text uses flashbacks to sustain the distance of nostalgia with developing realities of exile. The West seem to be like a hospital for the Akinsolas who are also struggling with loneliness, unresolved pasts and depression. There is also Gervase Cooper who mentally straddles between depths of sorrow. The migrant in the west is in the 'centre' but they are seen and depicted as 'Strays and Runaways'. The exhibited photograph in hospital tells a story of endless possibilities for the future for the migrant, this promise of a better future also comes with uncertainties. The narrator said 'I wanted to know why they had run away in the first place, what they were thinking at the time, where they were planning to go after the photograph had been taken' (p.186). Here the efficacy of art gives expression to the reality of modern living for the migrant and helps create nostalgia, a reminder of a lost son. The photograph also served as a prompt for Shree who remembers her work as teacher and reaffirms her love for children (p.192). The couple had lost an only son to gangs and he was abandoned without help from

onlookers, this further affirms the metropolitan disconnect with communal living. The son's departure from the protective circles of family and the familiar also reasserts a constant wheel of migration from scapes for the 'other' (p.193).

Through the stream of consciousness, we are informed of the depression of Shree and the need to constantly interact with Mrs. Minter. Nevertheless, the narrator escorts his wife to the centre every day because of the fact of co-existence and support that is needed in a Diasporic landscape.

This story also introduces us to the presence of the third generation Diasporas. The Akinsola's granddaughter, Evelyn represents a new generation of Diasporas who have no patience for 'waiting'. In other words, they are more assimilated into society than the first generation and have more friends and companions outside the landscape of race. They are not bound by the solitude and nuances of the migrant unlike the first generation diasporas, the text demonstrates that 'Evelyn is of a generation where everything moves too quickly. There is no time to reflect'. Amidst the fact that the generation of the Akinsola family in the Diaspora tried to keep the family tie close through strategies of visitation and recreation. The void still lay in the nostalgia of Shree. Nevertheless, boredom for the nuances of older generation like Phillipia's daughter is also found in that of the new generation.

Mr Akinsola recalls that his migration was voluntary and that after a while he began to realize the comforts of being away and to distance himself from the poverty in the homeland. Akinsola makes it clear that the definition of home changed from that static, single scape to that dual scape where home is not only about where you are from but where one's comfort and family are. 'Home became, in my mind, a kind of prison; once it got hold of me again it would

never release me. When I arrived in Liverpool for the third visit, England began to seem like a place that could become another home to me'. Nevertheless, the migrant remains liminal as he takes on three jobs that are beneath his academic qualification in a land that is beginning to become home (p.190).

Something in the Water is a story about a Nigerian-in-Diaspora returning home after a long time of being elsewhere. The text demonstrates unpalatable memories of home and how it has occasioned migration to the West as a means of escape from the infrastructural decay that is the signature of the Nigerian socio-economic landscape. However, Femi and his European wife Marcia are looking forward to experiencing a new landscape and to unravel the exotic notions of Africa. The text depicts Femi's reluctance to revisit home but his 'tourist' wife is eager to see Africa.

> Femi Shrugged. The temperament inside the aeroplane was cool. He wanted to remain a while longer, but Marcia was up, hauling their bags from the overhead locker, her face a sack of groggy irritation. There is nothing to see, really,' Femi said. Only dry land.' He tried to recall Trees. Just Tree. (p.167)

Marcia gradually began to come to terms with the true nature of the African landscape from her observation of the Lagos metropolis. Marcia saw that Nigeria and Africa was not a poor continent of exotic grandeur but a place with its shade of cosmopolitan developments.

> There was a large glass-covered concrete building, winking in the sunshine. Not at all what she had expected. It could have been Logan or O'Hare or anywhere. (p.168)

Nevertheless, the subtle comparison of African and Western global structures falls to the grounds as the characters begin to realise that there exist infrastructural challenges that is not a matter of discourse in Western climes. The infrastructural challenges are also compounded by

governance issues which has in turn permeated the Nigerian culture and socioeconomic behaviour

> The first hotel they tried had an intermittent water supply, The next had no generator and the area was in the grip of a power failure. The third had constant running water and a powerful generator, but no air-conditioning. They roamed the city in a battered black and ochre taxi. The windows did not wind up and the shout and frenzy on the streets poured in to greet them… I no get petrol wey for las lon time, the driver droned. Mek you mek choice, quick, quick. Produce more naira. (p.168)

It is important to note that the author attempts a reduction in his analysis of the hotels to show the infrastructural challenges which contrasts to the nature of the hotels in the west. The hotels in Nigeria are ironically providing discomfort in places that are meant for leisure and relaxation.

> That night the electricity supply was cut. The generators were not switched on. Femi woke in the stillness listening in vain for the rotation of the fan. He could hear his wife's breath whistling out of her. Her contented rest….His body steamed. He threw the sheet away from himself and waited for sleep to arrive. After an hour of staring into the dark he began to drift into something that was not quite unconsciousness.'(p.170)

This shows that Nigerians are creating make-shift solutions for the lack of quality infrastructure in the country. This conjectures that the taxi man is prepared to make as much as he can from the tourist and her escort because of his own socioeconomic needs, his strategy of purchasing a bit of petrol shows an exploitative nature of the oil price in a country in whose backyard crude oil is recovered. This turns the whole socioeconomic value chain into an exploitative one, which gives the driver the impetus to boldly assert his exploitative stance.

While Femi comes homes to the same challenges that made him migrate, his wife experiences it for the first time, with the grace of temporalness. For Femi, it shows that his

discomfort stems from a negative nostalgia for the homeland as well as the reality that elsewhere remained better than the homeland.

Another significant phase of the story is when Femi and Marcia visit the Bar Beach, where many Nigerians regard as a place of leisure but for Femi, the Bar Beach is the edge of the earth, a place that brings back the memories of forced migration (Slavery) and people's aspiration to be on the other side of the Atlantic (p.169)

There have long been internal movements within Nigeria before the aspiration of travelling abroad became heightened. People of different tribes different from the dominant tribe of the landscape had long settled in different regions of the country, most importantly, the movement from villages and indigenous locales to cities. Femi finds certain happiness in leaving Lagos for Jos because Jos signifies for him memories of 'happiness". The Nostalgia that Femi holds for Jos stems from his regard for family as part of his identity. The narrator looks into the eyes of Femi who feels certain of his place in Jos. However, this brings to the fore the question of Identity and the exotic patronage of Nigerians who give more attention to foreigners. In the story, a park attendant and every other people recognised that Marcia was different and they cherished interacting with her.

> Femi gazed at her through the viewfinder. In London people thought she was West Indian. In Bahamas, where they had spent their last holiday, they assumed she was African. Here people knew she was different, but how? And she opened her mouth and all the heavy words fell out. She was a bit plain, but people flocked to her as to a movie star. His American wife. Why so important here? (p.171)

The narrator relates this attraction to foreigners to the media which has made a lot of Nigerians aspire towards the west as a perfect scape of existence. He also puts it that poverty plays a role in making people yearn for a better place where an improved lease of life and

opportunities are available. The narrator notes that third world citizens are becoming informed about cities in the west and the perceived workings and wealth of those cities because of their exposure to media productions that are positioned to present the west as paradise. This is a cosmopolitan weakness of the media and it shows that media control remains largely in the hands of the west, therefore the true picture of the west and its cities are not presented. Marcia, an American is not aware of the paradise of these cities spoken about by the Nigerian park attendants, because the reality is largely far from the illusion that the west presents to the rest of the world. It is the illusion of the media that keeps the aspiration of migration towards the west growing.

Femi remains in a constant state of liminality yet he holds onto home with the tool of nostalgia. Femi is largely detached from home and is recognizing the changes that have occurred in that space that convey memories of his childhood. His nostalgia for home is pushed aside because the reality of home presents something different. The authors present a fact that the Third-World Diaspora is fast becoming foreign to the homeland. Therefore, his return home would be an engagement of the nostalgia for the homeland and the essential need to survive. His or her occasional visit to the homeland is for the purpose of testing the waters, and the nuances, behaviours and realities on the ground may serve as a bulwark to his or her conjecture that the homeland could be the place of happiness. The text creates a balance between the inquisitive nature of the visitor and the depression of the diasporic returnee.

It conjectures that the idea of home changes, depending on the person's values and aspirations. In the narrative, Femi no longer sees Nigeria as home, his very essence has left the country for the West yet he is conversant with the challenges of his former home. Amidst the

conflict of abandoning his former home, all that matters to Femi, the certainty of western life, his wife, his work, the climate coalesce to this change of allegiance.

> They had climbed down from the plateau and the temperature had soared. He thought of the city back home. London. It's midwinter shiver. The Snow and the ice they had left behind. Home, when had that occurred, this subtle transference of affection for another place? Like Love, adulterous and unwitting. He wiped the glaze of sweat from his face, took a gulp of warm water from the bottle. He pinched his shirt away from his stomach. It flew back, soaking, sucking greedily against him. Never before had he longed for the icy embrace of cold (p.175).

Femi recalled eating peppery soups prepared by his mother when they ate after a break in transit. He advised his wife against drinking water because he was conscious and conversant with the prevalent water borne diseases in the north of the country and he was detached and security conscious because of his knowledge of the uncertainty of living in Nigeria, meanwhile his visitor wife enjoyed every bit of engaging with the locales. Femi wanted his London life and the London way of life back.

> He wanted her to sleep and when she woke to be safe in bed in London. He would bring her tea and the buttered waffles she loved. They would talk and laugh. It would be easy. He could remember why he had brought her here. It felt reckless now and irresponsible. He did not know what he would do if he lost her. There had been too much loss here. That was clear to him now (p.177).

Femi's mother and father had passed on due to simple unavoidable circumstances. This memory of events had remained with him. It was all based on the third world's lacking of basic and social infrastructure. His mother had passed on as a result of Cholera and his father from 'ungovernable grief' and loneliness. Femi's protectiveness on Marcia is a lesson stemming from the nostalgia of this grief.

A closer reading of this story shows that the author deliberately explores migration and otherness in a reverse order. Here, Femi is familiar and remains disillusioned about his homeland but his Western wife is the 'other' in this case as she visits Nigeria with the eyes of a tourist in search of new experiences against the predictability of Western life. Her otherness is mete with kindness,exploitation, overbearing interaction by Africans. It is Femi who is doing the gaze that is the work of the West while his wife navigates the troupes of an unfamiliar landscape. In Nigeria, as well as other African countries, it is instructive to note that the notions of identity remain West and the 'other' but 'West' conveys a socioeconomic decimal in which a Black American is considered West. This further implies the importance of not only the notions of the socioeconomic divides but the importance of landscape.

> Femi gazed at her through the viewfinder. In London people thought she was West Indian. In Bahamas, where they had spent their last holiday, they assumed she was African. Here people she was different, but how? And then she opened her mouth and all the fell out. She was a bit plain, but people flocked to her as a movie star. His American wife. Why was that so important here? A life of privation and dreams garnered from videos highlighting success and convenience food? (p.171)

In *Gifted*, the main character, Mrs Odesola finds herself in a double tragedy. She is being molested by her husband and she is being displaced by the landscape she lives in. Mrs Odesola lives with her husband in London and she is psychologically troubled because of the beatings she receives from her husband.

There are no referrals to the primal state of their relationship neither was there one which could use as an implicature to assert that the molestation from her husband was also due to the challenges he found in the sending country. What is clear is that Mrs Odesola has no one to tell

of her molestation and she is conscious of the fact that her stay, her children's stay in London may be jeopardized by the exposure of her husband.

She longs for the homeland and expresses this by considering the difference in the climatic relations of the place. She relates with Mr Mihasi, her Asian migrant neighbour because they share the same consciousness of being away from their homelands. A migrant therefore seem more comfortable with a migrant of another race than a citizen of the sending country. This is because there is a shared nostalgia of the homeland.

Mrs Odesola flees from her matrimonial home with her children to a hotel. She comes to this choice after her husband had meted out a harsh punishment on the boys. It is here that we begin to recognize that Mrs Odesola considers home as a place where her children and herself can live in peace and happiness. The dread of her husband's return and the hurried departure from her home is a signifying metaphor to the personal reasons why people flee from the homeland. The fact that women do not have a voice in third-world countries and the fact that the control of wealth and order of human relations lies largely with the man. Likewise, the torture of being at home and yet being oppressed may lead one to decide to go to landscapes where socioeconomic and cultural relations may be better negotiated.

The hotel is a place of liminality, it is neither the homeland nor the matrimonial home. It is a place of refuge from the social strains that has caused Mrs Odesola to flee to a hotel. The author therefore creates a metaphoric signification where Mrs Odesola begins to consider going back to her matrimonial home to put things in place before her husband returns. She had left the house with her sons in a hurry and she suspects that she did not switch off the oven. This shows that a part of Mrs Odesola's concern and Identity remains in her matrimonial home and the

duties of her matrimonial home. However, the dread of a molesting husband changes her mind. Considering this prism from a metaphoric point of view, one could conjecture that a part of the Nigeria-in-Diaspora remains at the homeland; this is perhaps the reason why a lot of Nigerians-in-Diaspora keep tabs on the happenstances in the country. A lot of them are conscious of the need for return but the socioeconomic constraints that earlier led them to depart from their homeland remains.

Mrs Odesola's dilemma is a realisation of 'otherness' and the doubt that she would receive the kind of justice that would convey equanimity and blindness to race. She is also struggling with the cultural baggage that marriage imposes on the wife, especially at this instance where the husband may have facilitated the journey to elsewhere.

It is also important to come to terms with the fact that 'otherness' calls to 'otherness' for companionship. This is seen in Mrs Odesola's friendship with her neighbour, Mr Mihashi, a Japanese. Otherness becomes the loci for agreeable conversations borne out of boredom and nostalgia.

> Snow, so much snow, Mr Mihashi said as he carried in the tray of tea. 'In your country you do not have much snow? Am I correct, Mrs Odesola?
>
> 'You are correct, Mr Mihashi. In my country there is no snow at all. Only hot, hot sun and sometimes plenty of rain. How can it rain, Mr Mihashi. You cannot imagine.' She thought of the time she had played with her sisters in the road outside their house during a downpour...(p.236)

From the ongoing, it is safe to submit that the life and experiences of migrants is one characterized by disillusionment and nostalgia as occasioned by the repressive treatment doled out to them and the dislocation that comes with being elsewhere, away from ones root. These

informs the collection of short stories by Segun Afolabi as a way of reconciling migrants with their homeland.

CHAPTER FIVE

Conclusion

This dissertation has examined the key concept of migration and it proposes that migration is only an illusion of the search for a better lease of life, and that discrimination and stereotype against migrants necessitate a social collapse and the façade of a good life. The researchprovides a background that points to the basis for this study, and states the conceptual gap that the study hopes to fill, which is primarily, the dislocations, identity crisis and stereotypes that voluntary migrants are subjected to in the wake of the 21st century. This is achieved through the instrumentality of postcolonial discourse. The study however, fills the vacuum that exists between forced and voluntary migration, which is characteristic of identity crisis and dislocations, premised on the illusion of the search for a good life. It further highlights the aim and objectives of the study, which is basically to explore the denigrating realities of voluntary African migrants among which are; stereotype andidentity crisis, with a view to demonstrating that a good life is not entirely an exclusive of migration.Thus, this dissertation has been able to highlight the possible presence of the complex realities of identity difference in relation to the binarism of 'self' and 'other' that postcolonialism offers as a means of understanding the challenges of migration and displacement especially in Segun Afolabi's *A Life Elsewhere* and Chimamanda Ngozi Adichie's *Americanah*.

Consequently, this research has been able to proffer an alternative, by ensuring that the basic knowledge of homeland and homeliness is rightly instilled in all. In this instance, literature

serves as a veritable tool. The role played by literature in mending fences of various schools of thought throw light on the unassuming reflections of certain lands, the need to migrate or refrain and ensuring that cultures are well preserved for the living and even the unborn generation.

On the whole, this research has established between the illusion of a good life and the reality of migration, noting that a good life is not entirely an exclusive of migration or relocation, which can only at best, offer a different opportunity coupled with its difficulties, rather, a good life is a disposition of an inner search coupled with hard work irrespective of the location, especially in a homeland where all laws, including climatic and geographical dispositions are orchestrated in ones favour.

This study sees migration as the movement of people from one place to another either within a territory or beyond its borders, so necessitated by socio-economic happenings, political instabilities and in certain cases, the fervid need to experience a perceived new lease of life and the purported affluence that abounds in the said dream lands. Kornert (2007) observes that those movements as a result of suppression of human rights and high-leveled poverty which accounts for migrants fleeing their homeland is referred to as push factors.The interest of this research however, is in the voluntary migrants who not only move away because of social and economic reasons but also move with the human capacity within them. They are supposed to be part of the middle socioeconomic segment of the African society but they have moved because their homeland seem not to be a conducive space for their social and economic aspirations.

This work is however, significant because it serves as a resource material, relevant for scholars whose interests are in African Studies, African Literature, Migration Studies and other related fields in that, it centres on a contemporary issue which is migration especially with the recent ailing economy that rocks most countries of the world and the imbalanced power relations

that exists between different countries. The work serves as a contribution to the urgency of a broad research work on contemporary Nigerian literature.

This dissertation has been able to discuss the issue of migration, its causes which are largely categorized under the pull and push factors, with the pull factors as that which attracts immigrants while the push as that which detracts or chase persons from their homeland among which include: wars, famine, political instability, socioeconomic imbalance, to the effects which gives rise to migration, dislocation, disillusionment, stereotypes among others. These permutation is stirred from the point view of the texts; *Americanah* and *A Life Elsewhere*.

It suffices to state here that, the world of migrants is so big such that migrants have become insignificant. This is glaring as migration is being rocked with the challenges of stereotype, dislocation, disillusionment and identity problems. It is these challenges of dislocation and disillusionment among others that this dissertation examines, bringing to the fore, the question of globalization. This is achieved through the instrumentality of postcolonial discourse.

Going by the analysis presented in the texts understudy, there is an in-depth look into the dislocation that accompany migration.*Americanah*presents Ifemelu as the conduit of migrant life.It projects the female lead character as one who finds herself in a place different from home and like the American dream; she like others, feel that it is the place of affluence and ease. ‘she could pretend to be someone else, someone especially admitted into a hallowed American club, someone adorned with certainty’—nevertheless she notices the divide between the tranquility of central Brooklyn and the backwaters of Trenton where she had to braid her hair. Ifemelu discovers a glaring picture of otherness in the United States. It is an otherness that posits a racial and socioeconomic divide. She discovers Central Brooklyn as the centre of assimilation but also

realizes that assimilation takes a backseat in Trenton where Africans have formed an enclave. Ifemelu soon realizes that race is an important feature of one's existence in the States, unlike in Nigeria where race did not matter. This she demonstrates in her blog: 'Raceteenth' where she addresses non American Blacks saying,'when you make the choice to come to America, you become black.Stop arguing. Stop saying I'm Jamaican or I'm Ghanaian. America doesn't care'. It is here clear that America the host country may never receive one the way and manner he or she was received at the home country.

In order to come to terms with the social and cultural divide amongst races, she explores racial nuances and social fallacies about races and the intersect of races in her blog "Raceteenth or Observation about American Blacks (Those formerly known as negroes) by Non-American Blacks". Therefore race shines through when it comes to understanding the existing divides of the people.In viewing the lifestyle and cultural imbalances of the landscape between White and Black, Americans and Africans, she explores a construct of herself through the retrospective mirror of the web (p.15). She begins to realize that white people have preconceived notions about Blacks and Africans and these stereotypes go a long way in the treatment of blacks and creating unequal opportunities for them.

The colonized aspires to become the colonizer and therefore trains to fit into Western mould. Obinze, now a realtor, wins more real estate openings from government because he presents a white man to his client. This white man was his co-worker at the factory in England, nevertheless, Nigerians are enamoured by the presence of a colonizer figure that qualifications do not matter. In a party organized by Chief, the crème of the society like Mrs Akin-Cole, advocates for the French school for Obinze's child, while another elitist woman recommended a British international school because of the intention to mould a child into a colonizer's fit, for a

foreign powered cosmopolitanism, so that wards are groomed for a competitive global world. The justification of this detachment is the institutional decay that befuddled our educational system from the formative levels of education. The danger of this tradition is that African elites are building global others in an African landscape, by this I mean, individuals who are detached from the culture, the nuances and the innate strategies of survival in a supposed homeland. For these upspring, Nigeria is not a homeland because the nuances and experiences that coalesce into nostalgia for Western landscapes is developed from childhood.

Simultaneously,*A Life Elsewhere* delves into this position of the reflection on exile, andan explorationof the thematic thrust of disillusionment, nostalgia and dislocation among others as these exemplify the repressed life of migrants outside their landscape. The collection of short stories narrate the experiences and aspirations of persons in foreign landscapes, comparing experiences out there to what would be their experiences back home, thereby creating rooms for the themes of nostalgia and disillusionment.

'*Monday morning'* is one of the stories that typically demonstratesthe life and experiences of migrants as one characterized by stereotype, repression, disillusionment, peasantry and such that is reduced to a second fiddle, almost non-existent in a foreign landscape. The text's engagement of otherness is subtle and deep in the sense that, the motif of otherness is imbued in the story itself. It projects migration and its attendant geographical problems of otherness in the story. The story relegates the narrator to the place of an observer rather than a participant and subjugates the few mentioned characters to despicable positions leading to alienation which in this instance, is a clear cut domination of the 'other' by the 'self'.

Otherness is depicted in '*Monday Morning*' as the urgency of the migrants to keep in line instead of attaining freedom. One of the most significant is the restraining of Emmanuel by father who is still carried away by the unease of being away from home. This necessity to hold to the last strand of culture and home leads the father and his family to encounter a significant racial slur as a moving car almost hit Alfredo, father's son. As much as the parents did not understand the insult, they had come to terms that they were different based on how people saw them as they knew that they were scrutinized and they were sometimes puzzled by this.

It is important to note that otherness can also be linked to labour freedoms for a migrant. In this case, it refers to father's unemployability based on bureaucratic factors and how this leads him to work illegally as a labourer at a construction site. Again, the inhabitants of the foreign country recognize the difference of character and have conceived a sentimental observation of migrants as shown when the migrant boy relieves himself near the lake (p.1)

From the ongoing, as gathered from the text *A Life Elsewhere*,it becomes obvious thatthe life and experiences of migrants is one characterized by stereotype, repression, disillusionment, peasantry and one that is reduced to a second fiddle, almost non-existent in a foreign landscape.

Consequently, this research has established between the illusion of a good life and the reality of migration, noting that a good life is not entirely an exclusive of migration, which can only at best, offer a different opportunity coupled with its difficulties, rather, a good life is a disposition of an inner search coupled with hard work irrespective of the location, especially in a homeland where all laws, including climatic and geographical dispositions are orchestrated in ones favour.

On the whole, it is clear, that the world of migrants is so big such that it makes the migrants insignificant. This insignificance projects the dislocation, alienation and stereotypes that this dissertation has highlighted as the realities that accompanies migration. The attendant hardships which migrants are subjected to in foreign landscapes and the process of discrimination which renders migrants as the 'other' is the bane of this dissertation, thereby bringing to the fore, the attendant realities of otherness which mars the idea of migration.

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CHAPTER ONE

INTRODUCTION

2.0 Background to the Study

This dissertation examines the issues of migration and displacement in Segun Afolabi's *A Life Elsewhere* and Adichie Ngozi Chimamanda's *Americanah*. It investigates migration and the attendant displacement of the third world countries, premised on the illusion of the search for a good life. This study views migration and its attendant realities of stereotype, gender bias, racial discrimination, class and skin colour among others, as factors that amount to social exclusion, oppression, isolation and denial of opportunity. The categories of race, class, gender among others bring to the fore the concept of binary thinking. Thinking through binaries often creates a two dimensional perception and/or categorization of human existence; man/woman, good/bad, self/other etc.. According to Lindeman (1997:74) such "Signifiers are assigned opposing poles so that one cannot exist without implying the existence of the other. Thestudyfurther repudiates the assumption that migration actualizes the illusion of a better lease of life and provides an escape from the sufferings that characterize developing nations. According to Kornert(2007), Migration has been greatly influenced by the illusion of a better life. This illusion facilitates a transition from a developing to a developed nation because of the imbalance and differences that exist between them.

The international organization for migration sees human migration as the movement of people from one place to another with the intention of temporal or permanent settlement. This movement may be within the national landscape which conveys the notion of internal migration and migration outside the interstice of national borders, which is external migration. Migration

can also be temporal in the sense of movement for the purpose of pilgrimage, tourism and leisure travel, nomadic movements, and backpacking movements across borders or permanent; which entails an intention of the immigrant to create a new life in the host country. Migration can also be regular or irregular, these convey the notion of the legality of the immigrant's stay in the host country. Regular migrants are registered immigrants who are eligible to stay in the host land either through the instrumentation of a legal visa for the purpose of work or study or a transmutation of one's citizenship through marriage and other host land policies. Kornert (2007) demonstrates that migration is however, caused by pull and push factors which are the terms used to demonstrate the different shades of forced migration and voluntary migration. Push factors represent migration caused by wars, poverty, insecurity, ecological degradation amongst others, Pull factors are largely influencedby socioeconomic and sociological reasons like unemployment, cultural clashes, a nonconformist sexual preferences amongst others.

Kornert (2007) clarifies the notion of Pull factors from the African immigrant perspective by noting that African migrants flee their homeland due to violent conflicts there. He states that between 1993 and 2002, 27 out of 53 African countries witnessed internal strives which contributed to the fact that as at 2005, 18% of Africans were refugees. Using the 2005, International Organisation for Migration estimate, he states that African refugee migration contribute one-third of the global refugee population. In his explication of Pull Factors as one of the many reasons behind migration to other landscapes, Kornert (2007) noted a penchant for Africans to emigrate to Europe because of the perceived socioeconomic advantages, given the fact that all of the 20 least developed countries are African countries due to political and socioeconomic instability. Young Africans therefore consider Europe, especially countries of

their former colonial masters as countries to find personal, socioeconomic and political freedom, which in reality is only a facade.

Rodney(1972) demonstrates that the true human development and liberation for the majority of the people was through the transformation of their own lives in a struggle to replace and reshape the new colonialist government that dominated their society and prescribed their existence. This fact could be attributed to colonialism which has set the pace for the 21st century migration. The colonialist have left most African countries with the mind set to migrate, in that they have developed within the 'others' a sense of inferiority, so much that Africa in a post colonial era, voluntarily conditions herself to the dictates of the West. That is the reason it seems okay for the West to come to Africa and set up colonies whether settler or otherwise to cart away raw materials and labour for European markets, yet the Africans gets much of discrimination as immigrants in other landscapes.

It also seem alright for the West to initiate forced migration during slave trade by taking Africans in chains, who in a post colonial era, Africans still voluntarily follow the same trend of migration due to failed economic system. These accounts for the reasons why we take our hides and skin to Europe and later buy them as expensive shoes, bags and leathers. It also accounts for the reason we transport our cotton to China and buy them as expensive textiles, we transport our crude to America and buy it as expensive premium motor spirit (petroleum).These are all shades of the triangle trade. These unequal and imbalanced relation necessitate a social collapse. Therefore, the idea of a better life via migration is only but an illusion.

In relation to the aforementioned, the Amnesty.org has provided mostly a definition of migration from the point view of Forced or Involuntary migration. Involuntary Migration is the

movement of peoples caused by unstable political happenings in a landscape such as wars, famine, political conflicts, human rights violations, exile as a result of political or social dissidence amongst others.Voluntary migration is usually caused by socioeconomic factors and it is usually recognized by the choice of the migrant to leave the homeland to a foreign landscape.In Nigeria, the latter is often a deliberate decision which is largely informed by the disillusionment that characterized post independent Nigeria. According to Kehinde (2011:63):

> The degree of voluntariness to migrate to foreign lands can be weighed against the backdrop of the absence of an environment capable of offering its citizenry the opportunity for a meaningful existence. As a result, what may, therefore, be described as „voluntary" may betray a good degree of compulsion, since people are compelled to make choices under the pressure of the absence of basic amenities, security and probable sources of livelihood.

The implication of this is that voluntary migration may not be entirely voluntary because migrants in this case are compelled by hardship in the failed systemto search for a better life elsewhere. Amit Shankar Saha (2009:186) sums this up thus "Displacement, whether forced or self-imposed, is in many ways a calamity. Yet, a peculiar but a potent point to note is that writers in their displacedexistence generally tend to excel in their work, as if the changed atmosphere acts as a stimulant for them".The study therefore examines migration in the twenty first century in the texts understudy as examples of Nigerian novels that capture the experiences that come with migration and the displacement hitherto.

In view of the foregoing, displacement and migration are phenomena x-rayed through the lens of post colonial theory and the attendant hardships among which is dislocation, identity crises, stereotype among others. It proceeds on the basis of the assumption that migration poses a unique set of challenges to migrants as portrayed in Afolabi's *A Life Elsewhere* and Adichie's *Americanah*. These challenges are informed by identity difference against the background of

constructs that determine acceptability of individuals or groups into certain societies. Using postcolonial theory as an analytical tool, the study investigates how migrant and displaced characters negotiate their new world in atypical ways in the wake of the 21st century.

1.1 **Statement of the Problem**

Significant studies have been done on the realities of forced migration from Africa to the West which can be largely attributed to colonialism, neocolonialism, nepotism, corruption and imbalances in the governance of African landscapes by African leaders. Extensive research has also been done on the postcolonial experiences of Africans in the diaspora and the recent roots and routes of voluntary emigration from Africa to the West. However, the dislocations and identity crises that voluntary emigrants face in the wake of the 21st century, despite the height of globalization, has received little or no attention in recent times. This research therefore fills this gap by identifying these dislocations, identity crises, stereotype that accompanies migration. This is necessary in order to shed light on the illusion, that with migration comes a better lease of life as registered in the minds ofthe people of African decent, thereby conditioning the mind towards a set migration at any given opportunity.

The research also examines the verisimilitude of literature in its representation of the reality of the life of migrants in the West, such as racial displacement, stereotype, and rejection, among others, thereby exploring the stereotypical attitude of the West towards other races and the identity conflicts they encounter elsewhere. The study focuses on Segun Afolabi's *A Life Elsewhere, a collection of Short Stories* and Chimamanda Ngozi Adichie's *Americanah,* a novel to engage the experiences of migrants as they develop coping strategies that will enable them to

thrive in a landscape whose cultural nuances differ from that of their homeland, particularly in relation to the 'Pull and Push' factors.

The study adopts *Americanah* and *A Life Elsewhere* being narratives that explicate the typical issues of stereotype, dislocations, and identity crises which forms the basis of this research. The combination of a short story and a novel is basically to justify the contemporariness and encompassing nature of the issue understudy; not being confined to a particular genre, rather demonstrating its wide spread. On the basis of the aforementioned, this research is premised on the propositions that:

- Migration is only an illusion of a better lease of life
- The texts selected for this study show that discrimination and stereotype against migrants are factors that necessitate social collapse and the façade of a good life.
- Migration in the twenty first century is largely influenced by the search for a secured life.
- Post colonialism is a viable means of examining the concept of migration and displacement as it concern African nations.

1.2 Aim and Objectives of the Study

The aim of this research is to explore the peculiar realities of African emigrants as represented in Segun Afolabi's *A Life Elsewhere, a collection of Short Stories* and Chimamanda Ngozi Adichie's *Americanah*. The research offers a critical insight into the different denigrating experiences and imbalances in the conditions meted out to migrants, ills and dangers of disdain and stereotypes encountered by migrants with a view to providing coping strategies for survival. The objectives of the research therefore is to:

- Expound the extent to which the identity status of migrants lead to discrimination and alienation in their host lands.

- Consider the role of literature in exploring the debasing realities of migration and its representation in Segun Afolabi's *A Life Elsewhere* and Chimamanda Ngozi Adichie's *Americanah***.**

- Explore the denigrating realities of migration and the attendant difficulties and dislocations it poses for migrants.

- Demonstrate that the tenets of postcolonialism are viable tools for projecting the challenges faced by migrants.

1.3 Scope of the Study

The focus of this study is on Afolabi's *A Life Elsewhere* and Adichie's *Americanah*. The study investigates the realities of migration and the expression of otherness in the texts understudy. Six selected short stories from the collection of short stories;*A Life Elsewhere* will be analyzed in order to engage motifs of migration and otherness in the work. The selected short stories are '*Monday Morning*' (1), '*Arithmetic*' (55), '*Now that I am Back*' (141), '*Something in the Water*' (167), '*Mrs. Minter*' (183), and '*Gifted*' (231). Similarly, the study will also engage Chimamanda Ngozi Adichie's novel, *Americanah* in order to achieve the set objectives of considering the contribution of literature to the portrayal of African migration. The study will also foreground the issues of migration and otherness by exploring and reviewing scholarly

research works in journals, web sources and theses in order to validate the text understudy as a representation of current realities.

1.4 Justification of the Study

This work is significant because it will serve as a resource material, relevant for scholars whose interests are in African Studies, African Literature, Migration Studies and other related fields in that, it centres on a contemporary issue which is migration especially with the recent ailing economy that rocks most countries of the world and the imbalanced power relations that exists between different countries. The work will serve as a contribution to the urgency of a broad research work on contemporary Nigerian literature.

The interest of this study is to explore the pockets of narratives and experiences in Afolabi's *A Life Elsewhere* (2007) and Adichie's *Americanah* (2009). Although, Afolabi's *A Life Elsewhere* has been engaged by scholars likeAyobami Kehinde (2011) and Ugwanyi Maxwell (2014) who focused on exile, diaspora and displacement in the selected short stories, however due to the peculiar style of the author, which embodies dark metaphors and laconic storytelling, there is a need to explore the motifs of otherness and migration in the works because the motif of otherness and migration put into perspective the notion of binary thinking, identity formation and the issue of oppression. This work is alsojustified by the need to put into perspective the aforementioned motifs in Adichie's*Americanah.*

1.5 Research Methodology

This research adopts the qualitative research method. Lisa M.Given ed.(2008;699).The *Sage Encyclopedia of Qualitative Research Methods,* describes qualitative methodology as a composite of philosophy, concepts, data-gathering procedures, and statistical methods that provide perhaps the most thoroughly elaborated basis for the systematic examination of human subjectivity. This research explores the possibility of investigating concepts and interpretations within a general framework of established knowledge. Thus, this research draws from Secondary sources ranging from books to journals and web materials to examine and investigate the concepts of migration, displacement and otherness in Segun Afolabi's *A Life Elsewhere*, Chimamanda Ngozi Adichie's *Americanah*and other necessary contemporary fictional works.This dissertationcapitalizes on the tenet of Otherness which extends to the urgency of the West to stereotype the migrant as the 'Other'. The work focuses on the explication of stereotypes in the texts and explores the represented locations of the texts and will engage the relevant activities of mainly the central characters in the selected texts.

1.6 Migration and Displacement

The concept of migration is one that is varied and complex. It concerns movement from a particular landscape to another based on the socio economic imbalances, political dissidence, the shocks of wars, famine, and poverty which produces refugees and asylum seekers. Amnesty.org noted that migrants face vagaries of danger such as racism, xenophobia and discrimination, and all forms of exploitation. Migration occurs in different continents especially from war ridden countries, or countries with high levels of poverty, socioeconomic dissatisfaction and political instability, corruption and the oppression of the people's human rights which are described as the push factors. Examples are the migration of Mexicans and other South-Americans to the United

States due to poverty and the search for personal freedom. The movement of Africans and others to Europe based on socioeconomic needs. Amnesty. Org states that more than 230 million people live outside their country of origin and this estimate comprises 3% of the world population. A recent reality of migration is the movement of the peoples of the Arab World, North Africa and the Mediterranean to Europe in January 2015 based on the citizen's response to dictatorship which brought about a political instability and a rise of terror organizations as fillers to the absence of governance in Syria and the Levant.

There is also a possibility of migration of peoples within the national landscape, either from one's place of origin to a major city, which is described as rural-urban migration or from one rural area to another, which is described as rural-rural migration, or suburbanization, where people move from urban spaces to rural spaces. This is generally described by scholars as internal migration. Amnesty.org also explicates the situation of internal refugees, known as Internally Displaced Persons (IDPs) whereby there are individuals who are displaced from their place of origin but remain in the national landscape. It states that around 33.3 million people have been forced to leave home, but remain in their national landscape. Migration is also recognized when movements occur due to seasonal changes. Seasonal migration can be within the seasonal migratory routes necessitated by climatic changes within a national landscape or outside the borders of a nation.

Fanack (2015) posits that illegal migration is caused by gross unemployment in North African countries. Fanack states that "One-Tenth of North Africans are unemployed, one of the world's highest rates and youth unemployment in the region has reached 30 percent'. These

results into illegal North African immigration who take up informal jobs in Europe because of the advantage of a higher exchange rate compared to their countries of origin. It is this advantage that enables the immigrant to remit resources homewards to family members and later to homeland interests. Fanack (2015) relates with the International Fund for Agricultural Development estimate which stated that "Migrant workers living in Europe sent $109.4 billion back to their home countries in 2014'. This integrated economic feature of globalization has urged many to migrate from their homelands to other landscapes. The movement to Europe from the intersection of the Strait of Gibraltar or the Italian Island of Lumpedusa is also caused by political repressions in the Maghreb, the impression of prestige fostered by temporal returnees and the facilitation of a network of settled diasporas as well as a globalised information dissemination which encourages movement to high wage areas. Kornert (2007) noted that the estimate for irregular African immigrants in Europe fluctuates because officially recognized immigrants tend to become illegal immigrants when their visa expires without any intention of departure. Regular migration on the other hand is the acquisition of legal visas and other legal documents that validates an immigrant's right to remain within the territorial borders of the host land and be accountable to the laws of the sovereignty of the host land.

According to the International Organisation for Migration (2005), 680 million Africans live under extreme poverty and war-induced insecurity, and this has led to illegal emigration to countries in Europe. It is noted by Kornert (2007) that between the year 1993 and 2002, 27 out of 53 countries suffered from conflicts which led to a movement and an increase in African population. Kornert (2007) notes that irregular migration is also encouraged by the Zero population tolerance policies of the receiving country.

On the other hand, many Africans have an out of this world perspective of the Western landscape and therefore are prepared to take the risk through the Sahara or through the nearest water bodies to Europe to migrate irregularly to Europe. This is also supported financially by family members and relatives who are assured of remittances. According to the 2005 estimate from the International Organisation for Migration, most migrants live in Europe while a lower ratio live in America and this can be related to the fact that migrants find it comfortable in the countries of their former colonial masters where their culture as well as their competence of the colonial language will not be strained. It is for this reasons that 4.9 million Africans live in European countries while 890,000 Africans live in the United States of America. A 2010 World Bank Matrix Data showed that African migrants 31 million Africans out of the 215 million of the world's migrant population live in landscape other than their birthplace. Only 2.3 million of the data of African migrants are forced migrants while 28.7 million are voluntary migrants who emigrated for several reasons chiefly socioeconomic reasons. These facts were recognized by Abbe Simmeles (2010) who engaged migration patterns and trends in Africa.

The interest of this research is in the voluntary migrants who not only move away because of social and economic reasons but also move with the human capacity within them. They are supposed to be part of the upper middle class socio-economic segment of the African society but they have moved because their homeland seem not to be a conducive space for their social and economic aspirations. It is stated by Kornert (2007) that between 33% and 55 % of Africans who have acquired higher education have left their homeland for the promise of a better life in the West. They are even more assured that they will be able to cope because of the human capacity that they have. The unpalatable flipside is that the sending countries lose some of their best hands to the receiving countries in the West. Asiegbu (2010) stated that about 2000

Nigerians, 17,000 South African and 920 Ghanaian doctors have moved from their homeland to practice in European countries. This 'Brain Drain' is felt at home as these departures representa percentage of educated Africans who would have been useful to the socio-economic development of their nations.

Asiegbu (2010) noted that migration of Africans to Europe was caused by the consumerist culture that was instilled in Africans by Post-colonial mercantilism. It also claimed that the colonials handed down a legacy of dependence with an education that was meant to oil the lower rungs of the colonial work instead of managing the affairs of the country. For Asiegbu (2010), it is this challenge that has laid the foundation for migrants who move to countries of their former colonials who despite their legacy have created a collaborative fortress against irregular entry into their countries. Asiegbu admits that African migration may also be disruptive of the social, economic and environmental structures of Europe especially when it comes to manage the influx of African refugees from war torn and poverty embattled regions of Africa, but declaimed that Europe stands at an advantage when skilled manpower moves from African countries to Europe in their droves in order to aspire for greener and palatable environments to work.

In the explication of the post-colonial dilemma, Asiegbu (2010) asserts that Europeans linger with the ideas of ancient European philosophers like Hegel and writers of the Enlightenment Period who saw Africans as inferior human species which necessitated the justification of slavery and later colonialism. This also contributed negatively to the African psyche so much so that Africans have the urgency in their hands to prove that they possess the skills, knowledge and elitism that The West sets as standards for civilization. As much as the paper considered largely illegal emigrants and refugees, it is important to note that it speaks to

the consumerist legacy that urges middle class Africans to aspire to migrate to the West. It is this consumerist aspiration that has created the notion that the West offers better economic opportunities than the homeland and also creates an attitude of economic dominance when temporal or permanent return is achieved by the African migrant. It is the successful Western consumerist that returns to continue to assert that the Western landscape is better than the homeland.

It is important to note that Asiegbu did not shy away from the realities that most Africans live below a dollar a day, have to face harsh economic conditions due to the tyranny and irresponsibility of the governments of their homelands as well as internal conflicts within African nations or the continent. However, he claims that the foundation for a conflict prone African landscape was laid by the European powers who used the African landscape to fight proxy wars during the World War II, to back and engage African tyrants in order to secure the resources and the embezzled funds of their countries, to become indebted to the West as a result decimating the African socio-economic structures which gave rise to mass movement of skilled manpower from their homelands to Western countries.

Waters, Kasinitz andAsad (2014) explicate the influence of immigrants on the landscapes of the United States of America. It stated that African/Americans are faced with a competitive challenge between themselves. African Americans and other immigrants who often face the same racial problems thereby fostering a fluid legal rights system that is inimical to the growth of African Americans. Other immigrants also create enclaves away from the residential and cultural spaces of the African Americans. In my own view, this immediately leads to a sluminisation process that is engendered by segregation.

The influx of African immigrants into the United States started in the 1990's as refugees from war torn countries with tyrannical government began to seek asylum in the United States of America. The population increased when the United States Government initiated the Diversity Immigration Visa Programme which harnessed a lot of skilled Africans to seek greener pastures abroad. At the moment, African migrant population has blustered into a large community that not only reinforces the Black racial presence in the United States of America but also creates a competition between the skilled African migrant and the skilled African American. An estimate shown by Waters, Kasinitz andAsad (2014) presented a 2012 American Community Survey which indicated that Black African migrants had 15 Postgraduate degree holders while Black Americans had 5, 23 Four year college degree holders while African Americans had 10, only 13 African migrants had less than High School while 22 Black Americans had less than High School. This disparity in educational competence has led to African migrants being seen as a threat to Americans in cosmopolitan spaces.

This chapter has examined the key concepts and propositions raised in this study, it provides a background that points to the basis for this study, and states the conceptual gap that the study hopes to fill, the aim and objectives of the study and a justification for the study. The concept of migration and displacement are identified as elements that confronts the 21st century society with obvious challenges of identity difference manifesting even in the face of globalization. This chapter highlights the possible presence of the complex realities of identity difference in relation to the binarism of self and other that postcolonialism offers as a means of understanding the challenges of migration and displacement especially in Afolabi's *A Life Elsewhere* and Adichie's *Americanah*.

CHAPTER TWO

2.0 Theoretical Framework and Literature Review

2.1 Introduction

This chapter expounds on the postcolonial discourse as the theoretical framework for this study. It highlights the emergence and key figures of postcolonialism, the basic assumptions and tenets of the theory especially in relation to the arguments raised about migration, displacement and identity difference and also the viability of postcolonialism in exploring the issues of identity in relation to migration and displacement. This chapter also reviews critical perspectives on the concept of African Literature with specific interest on the issues of migration and displacement. Scholarly works generally on African Migrant literature are also here reviewed as a means of foregrounding existing approaches to the issues raised in this dissertation and the texts understudy.

2.2 Postcolonial Discourse as Theoretical Framework

This dissertation adopts postcolonial theory because the challenges that confront migrants areoften informed by identity difference and binary thinking. Thus creating a condition of "otherness". In this regard, Postcolonialism proves viablefor exploring issues of identity difference and the subjugating experience that often follows. Although, postcolonialism emerged in the 1980s, theories surrounding its concerns date back to the 1950s When Alfred Sauvy coined the term "third world" to refer to developing nations of Africa, South America and the Orients. According to Habib (2005)the year 1950 saw the publication of seminal texts of postcolonialism: Aimé Césaire's *Discours sur le colonialisme*, and Frantz Fanon's *Black Skin, White Masks*. And in 1958 Chinua Achebe published his novel *Things Fall Apart*. George Lamming's *The Pleasures of Exile* appeared in 1960 and Fanon's *The Wretched of the Earth* followed in 1961 (p. 738).The interest in postcolonial studies centres on the colonial subjugation that colonised nations faced and the after-effect. Postcolonial criticism typically involves the analysis of literary texts produced in countries and cultures that have come under the control of European colonial

powers at some point in their history. The fundamental framework of postcolonial thought has been furnished by the Marxist critique of colonialism and imperialism, which has been adapted to their localized contexts by thinkers like Frantz Fanon, Edward Said, Homi Babah, Bill Ashcroft, Gareth Griffths, Helen Tiffin, Gayatri Spivak among others.

Postcolonial criticism typically involves the analysis of literary texts produced in countries and cultures that have come under the control of European colonial powers at some point in their history. Alternatively, it can refer to the analysis of texts written about colonized places by writers hailing from the colonizing culture. In Orientalism (1978), Edward Said, a pioneer of postcolonial criticism and studies, focused on the way in which the colonizing First World has invented false images and myths of the Third (postcolonial) World — stereotypical images and myths that have conveniently justified Western exploitation and domination of Eastern and Middle Eastern cultures and peoples. In the essay "Postcolonial Criticism" (1992), Homi K. Bhabha shows how certain cultures (mis)represent other cultures, thereby extending their political and social domination in the modern world order. Postcolonial criticism has been influenced by Marxist thought, by the work of Michel Foucault (whose theories about the power of discourses have influenced the new historicism), and by deconstruction, which has challenged not only hierarchical, binary oppositions such as West/East and North/South but also the notions of superiority associated with the first term of each opposition.

Ashcroft, Griffiths, and Tiffin (1995) also use the term postcolonial in a comprehensive sense, “to cover all the culture affected by the imperial process from the moment of colonization to the present day,” on account of the “continuity of preoccupations” between the colonial and postcolonialPeriods.

Postcolonial theory according to Wumi Raji (1999) is “a counter-hegemonic discourse.” It examines the colonialist and/or anti-colonialist ideology in a text. Central to this theory is the assumption that the colonizers had a project of civilizing Africans. And an appropriate response to this assumption in Frantz Fanon’s view is for Africans to resist western hegemony by seeking their cultural identity. Innes (2007, p. 11) points out that Fanon also insisted that the recovery of the past was not enough. In other words, cultural nationalism of this kind was necessary if one was to restore confidence and create a sense of identity, but it was not sufficient if the land occupied by colonizers was to be retrieved and self-government achieved. Writers and intellectuals would need to be aware of current issues, political and economic concerns.

Postcolonial criticism has embraced a number of aims: most fundamentally, to re-examine the history of colonialism from the perspective of the colonized; to determine the economic, political, and cultural impact of colonialism on both the colonized peoples and the colonizing powers; to analyze the process of decolonization; and above all, to participate in the goals of political liberation, which includes equal access to material resources, the contestation of forms of domination, and the articulation of political and cultural identities (Young in Habib, 2005, p. 739).

Postcolonial perspectives often emerge from the colonial testimony of Third World countries and the discourses of “minorities” within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to give a hegemonic “normality” to the uneven development and the differential, often disadvantaged, histories of nations, races, communities, peoples. They formulate their critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the

antagonistic and ambivalent moments within the “rationalizations” of modernity. (Bhabha, “The Postcolonial and the Postmodern,”)

2.2.1 Basic Assumptions of Postcolonial theory

The basic assumptions and generalizations of postcolonial theory are the tenets that define postcolonial theory. These assumptions and criticisms of postcolonial theory centre on the relationship between the colonizers/colonized, self/other, and the subduing effects on the psyches of the dominated. The initial drive that triggered the interest in postcolonial studies is the call by Franz Fanon in his book *“Black Skin, White Mask*” (1952) for the need for Africans to assert their cultural identity. Sherry (2007), points out that in Franz Fanon’s (1963) classic, *The Wretched of the Earth,* one of the main features of colonialism which Fanon identifies is the creation of specific mental “pathologies” as a result of the colonial relationship. Race, gender, sexuality and class are social constructs that display identity differences based on the binaries of self/other, male/female, rich/poor and foreigner/citizen.

One of the major tenets of postcolonialism is "Mimicry", the most obvious effect of hegemony which characterises the relationship between the binaries of colonizer/colonised and self/other which postcolonial study describes as the ambivalent relationship between colonizer and the colonized. Mimicry is a postcolonial concept that justifies the effect of colonial dominance. Bhabha’s view of the ambivalence of colonial discourse is captured by the concept of “mimicry”. His interest lies more with the complex mix of attraction and repulsion that characterise the relationship between coloniser and colonised. The relationship is ambivalent because the colonial subject is never simply and completely opposed to the colonizer. Ambivalence also characterises the way in which colonial discourses relate to the colonised subject, for it may be both exploitative and nurturing. Ambivalence therefore gives rise to a

controversial proposition in Bhabha's theory, that because the colonial relationship is always ambivalent, it generates the seed of its own. As earlier mentioned "the history of colonialism and its post/neo-colonial aftermath is indeed a history of mass disablement which amounts to a wider pattern of dispossessed - loss of family, home, land and environment" This ambivalence finds expression in the crisis of migration and displacement encountered in the texts especially in relation to racial identity.

Cultural domination is another major tenet of postcolonialism. It borders on the idea of what Dobie calls "cultural colonization" or "cultural hegemony". Dobie (2009) asserts that "colonizers not only physically conquer territories, but also practice "cultural colonization" by replacing the practices and the beliefs of the native culture with their own values, governance, laws and beliefs. This, according to her, leads to the loss or modification of a great deal of the postcolonial culture. Describing the culture of the colonized with terms like "barbaric" and "primitive" makes the colonised develop a complex that makes them embrace the culture of the coloniser at the expense of theirs. Postcolonial theory also counters the notion that western literary canon and western history are dominant forms of knowledge-making. The terms "first-world," and "third world" nations are critiqued by postcolonial critics because they underpin the superior status of western cultures assuming first world position. This assumption gives room for the cross examination of cultures and the influence one exerts over the other.

Another basic assumption that defines the colonial essence is "Globalization": a process whereby individual lives and local communities are affected by economic and cultural forces that operate world-wide. In effect, it is the process of the world becoming a single place. The importance of Globalization to post-colonial studies comes firstly from its demonstration of the structure of world power relations which stand firm in the twentieth century as a legacy of

western imperialism. Secondly the way in which the local communities engage in forces of globalization bears some resemblance to the ways in which colonised societies have historically engaged and appropriated the forces of imperial dominance (Ashcroft, Griffiths &Tiffin, 1999,p. 112). This proves useful in examining the effects of industrialization and the challenges of migration as avenues of marginalization and subjugation in the texts under study.

Universalism is another tenet that pervades postcolonial discourse. Dobie (2009) describes it as the belief by the colonizers that their ideas and experiences were universal. This is expressed in the idea of canonization and the building of certain literary traditions which must be or subscribed to. The postcolonialist's fear is that, universalism has always been a counterfeit value which tries to ensure western cultural-intellectual domination of the non-west in the name of universal norms which, actually, derive from western traditions. Barry (1995, pp. 192-193) asserts that postcolonial criticism "undermine(s) the universalist claims once made on behalf of literature by liberal humanist critics… whenever a universal signification is claimed for a work, then, white, Eurocentric norms and practices are being promoted by a sleight of hand to this elevated status, and all others correspondingly relegated to subsidiary, marginalized roles." Thus, to avoid being the marginalized other, the colonized created oppositional narratives against the imperialistic thought protesting against the supposedly universal methodology of the West in evaluating their native cultures and literary works as it put them in a disadvantageous position. Through the idea of universalism, this research examines disability from the stand point of individual experiences and social constructs within the society.

Syncretism/hybridity is a concept in postcolonial studies that borders on the quality of cultures that have characteristics of both the colonizer and the colonized. They are marked by

conflict and tensions and are continually changing and evolving (Dobie, 2009: 217). Bhabha finds the concept of hybridity useful in describing the construction of culture and identity within conditions of colonial antagonism and inequity (Bhabha 1994; Bhabha 1996). For him, hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonized 'Other' within a singular universal framework, but then fails, producing something familiar but new. Bhabha contends that a new hybrid identity or subject-position emerges from the interweaving of elements of the colonizer and colonized challenging the validity and authenticity of any essentialist cultural identity. This offers insight into the binary situation that characterise the able and disabled and the dialectic outcome of such interaction.

"Othering" as a tenet of postcolonialism is informed by the binary categorisation of race, economic standing and civilization. The colonized were defined as the "demonic other" that needs to be subjected to western civilisation in order to meet certain universal standards. Said's *Orientalism* (1978) captures concept of the 'other'. Emphasis on how the Europeans perceives the orients and non-Europeans, identifying them as the 'Other' and inferior to the West. The implication is that the East or non-Europeans becomes the repository or projection of everything negative. At the same time, and paradoxically, the East is seen as a fascinating realm of the exotic, the mystical and the seductive. It also tends to be seen as homogenous, the people there being anonymous masses, rather than individuals, their actions determined by instinctive emotions (lust, terror, fury, etc.) rather than by conscious choices or decisions. Their emotions and reactions are always determined by racial considerations. (Barry, 1995:128).

Furthermore, Otherness projects the inherent power relations between dominant and oppressed groups given the rationale that there are prevalent historical, religious and linguistic and cultural influences that shape society. Selen Dogan (2000) explains that Otherness is related

to terms of ‘identity and difference’ (Dogan 2000:16). Dogan’s explanation of otherness validates the idea of binary opposition which is instrumental to how societies think and negotiate the differences that determine social identities.

In view of the foregoing, racial stereotypes validate the exercise of power by the colonizer which is borne of a racial splitting and a production of condescending knowledge against the colonized in a co-existing global space. It is borne out of the recognition of racial, cultural and historical differences which is retooled into stereotypical knowledge, theories and colonial experience for administration. The institution of the colonizer over the colonized is justified with a wide range of ideas that are prejudicial, mythical, archaic and discriminatory. Nevertheless, the colonized is considered deserving of the exercise of power meted to them by the colonizer because of the range of knowledge created and interpreted by the colonizer as the identity of the colonized. The colonizer creates a farce of empathy to justify the need to engage the colonizer through domination. Bhaba’s argument on race is worthy of note because Bhaba states that the idea of whiteness or blackness is a reflection of otherness but which in reality does not necessary depict any form of superiority. He conjectures that whiteness therefore tries to immerse itself into the subconscious as superior to blackness. It is this prism that Bhaba states that stereotypes are symptomatic of an urgency to justify the rule of the colonizer on the colonized as a superior and morally justified race.

Silvia Minerva (2007) explores the rise of individualism in the global worldand asserts that thereis a necessity to engage identity and otherness through a moral prism of tolerance. Minerva asserts that it is important that an attempt to engage and understand the other would enrich the lives of many in a globalised world instead of the condescending and exploratory approach that has long been a foray of the colonizer. Silas Minerva (2007) also predicates the

postmodern age as one where individual freedoms are asserted which may lead to hedonism, social apathy and the fall of collective moral prism. It is this fall of collective moral prism that is likely to reenact a posture of superiority against others. Minerva (2007) engages Taylor who noted that there is a subjective conception of self in the post-modern world, this fosters a certain lack of responsibility to the whole community or nation or a subjective detachment of one's identity from the collective identity. Minerva (2007) noted that Taylor's observation is valid only as it gives rise to expanded personal freedoms which give rise to egotistical forms of engagement and may lead to a robust sociopolitical action. He explained that hedonistic personal freedoms will gear a demand for sociopolitical freedoms as the definition of freedom and responsibility has taken a defining turn in the post-modern world. The idea of responsibility shifts from the 'anthroprocentric' view of the recognition, focus and rationality amidst all obstacles to the 'moral interrelation and a reference to the other: to Otherness'. Therefore Minerva agrees with analysts such as Emmanuel Levinas (1995) and Zygmut Bauman (1993)who asserts that 'care for the Other in his Otherness is the essence of responsibility'. Emmanuel Levinas considers Otherness as a transcendence of self to the moral symmetry of humanity. It is within this post-modern engagement that identity becomes a trope for self-estimation along the lines of social class other than race. The ethical and moral argument of Minerva (2007)is to consider all races as one human whole with primal social wants and desires and their interaction as a necessary social function of human and global existence.

In view of the aforementioned tenets, especially the concept of the "other", this study adopts postcolonialism in order to capture the alienation and subjugation that the conditions of migration and displacement create. Grier (2007:1) throws more light on this when he asserts that:

> All too frequently in the contemporary world we find groups obsessed with asserting the "identity" or "sameness" of their members in order to affirm the contrast with what they, perceive to threaten them as "different" or "other." The perceived differences may belong to any number of familiar typologies, including race, religion, ethnicity, gender, class, sexual preference, or other status taken to be "fundamental" in some supposedly alarming sense.

Grier's argument implies that identity difference often translates into the binarism of self and other. This is why postcolonialism is useful in exploring the issue of identity since it eventually amounts to "otherness". Goodley (2011:38) observes that "Postcolonial theories challenge the touristic/voyeuristic view of the colonised, developed by occidentalism, which require the makings of an irrational, unreasoned, propertyless, uncivilized class of people non-western, non-white. Afolabi's *A Life Elsewhere* and Adichie's *Americanah* are two contemporary Nigerian texts that are imbued with the issue of identity difference particularly in relation to migration and displacement and the lack of opportunity that often confront migrants in foreign lands.

2.3 LiteratureReview

2.3.1 African Literature

The Western influence on modern African literature has occasioned its hybrid nature. This interaction which produced the vexed incidences of slave trade and colonialism, has unarguably foregrounded its dialogic peculiarity. Expectedly, modern African creative

environment became an arena for African writers to correct misconceptions on Africa and Africans, a form of reaction to the jaundiced views of their western 'arm-chair' critics. Thus African literature emerged as a veritable instrument required for the documentation of the lives, cries, and lamentations on the injustices meted out to Africa during her inglorious past.

According to C.L.Miller(2007:46), the West should be humble enough to study the anthropological construct of Africa before engaging in an unsubstantiated generalization, thus;

> Western readings of African literature demands engagements with, and even dependent on anthropology. The demonstration of this point begins from the premise that good reading does not result from ignorance and that westerners do not simply know enough about Africa…no responsible western reading of African literature can take place in a vacuum of a 'direct' and unmediated relationship with the text.

Although critical opinions on the emergence of African literature have never shirked from the responsibility of espousing its oral origin, modern African literature actually started with the demise of colonialism in the newly independent African nations. Thus while appreciating the influence of slave trade and colonialism on pre independent African literature, critics like Nnolim(2013) and Fasan (2010) have always traced its root to its African antecedent.

However,the most popular is the argument to consider African literature as a response to the hegemonic narratives of Eurocentric depictions of Africa as posited by Harry Garuba (2003) therefore pitching Chinua Achebe as a frontier writer of African literature for his novel *Things Fall Apart* and perhaps for his role as editor of the African Writers Series, a Heinemann publishers series which published some of the early African Writers. This position of African literature therefore excludes oral literature in pre-colonial times and starts with the interest and discourse of African literature and Imagination by Africans at the Makarere University,

Kampala, Uganda in 1962 as explicated by Chinua Achebe (2009) in *Politics and Politicians in African Literature* in his collected essays, *The Education of the British Protected Child*. This position on African literature also stemmed from an effort of African political leaders who were asserting their independence, sociologists and anthropologist who were also postulating new paradigms that countered Eurocentric notions of Africans. This collaborative fervor for cultural, economic and political emancipation not only led to conferences, creation of the Institutes of African Studies in Ghana and Ibadan but also the urgency to conceptualize paradigms for an African identity.

African writers are as spread as the countries within Africa but the most prominent ones are Chinua Achebe, Ngugi Wa Thiongo, Ayi Kwei Armah, Wole Soyinka, Peter Abrahams, Christopher Okigbo, Okot P'Bitek, Leopold Sedar Senghor, amongst others. These writers were products of colonial education but have used literature and culture to subvert colonial and post-colonial notions about Africa. It was also used by asserting a cultural pride and by evolving a literary language from the depths of African culture. It created cultural parallels in order to posit the sophistication of African civilization and value alongside classical literatures of the west. African literature challenged the superiority of colonial narratives about Africa by providing alternatives. It also challenged corrupt post-colonial governments in their homelands.

Brar and Singh (2011) agree with the above notion of African literature but posit that while other forms of literature existed in oral forms in Africa, the Modern African novel is the hybridization of African oral storytelling tradition and structured European novel form. Brar and Singh (2011) accurately include Amos Tutola, Cyprian Ekwensi, Chinua Achebe, Wole Soyinka, Gabriel Okara, Nadine Gordimer, Elechi Amadi, Ngugi Wa Thiong'o and others, subtly pitching

the oralist Tutola before Achebe's great African novel. These scholars also posited that the role of African literature was to locate African cultural identity despite European intrusion.

> Firstly, there is need for historical roots and a modern culture based not on foreign ideas but on native African values. A second aspect of African cultural identity is the urge to establish and express a sense of human dignity & political themes have obviously surfaced in a big way in modern African fiction. The third element of cultural identity springs naturally from the search for roots and the wish for the approbation of one's fellowman. This is the desire to make some positive contribution to contemporary world culture. as voiced in the philosophy of Negritude – the African lives in close sympathy with the natural forces of the world, his religious instincts bring him to a surer touch with the infinite, and his higher sensitivity and morality is the only hope for a world hopelessly out of touch with its own rhythm, lacking faith, and apparently bent on self –destruction.
>
> Brah and Singh (2011) The Politics of Poetics: "The Quest for Ethno-Cultural Identity and Selfhood in Modern African Fiction" V1-469

In West Africa, African literature became more pronounced in Nigeria and Ghana because of the work of Wole Soyinka. A Nobel laureate's template for African writing was to confidently employ both African and Eurocentric literary troupes to achieve a confident African literature. Ayi Kwei Armah geared African writing towards Marxist understanding of the implication of colonialism as a form of enslavement. These authors were also critical of the post-colonial governments of their countries and they used their craft to explicate the concerns on corruption, nepotism and dictatorship which largely stems from a colonial crisis. This however does not undermine the position of clear representation of African life as Soyinka and Armah's work coincide with an era of political impunity by African leaders which shifts the writers to a state of engaging, satirizing and prophesying about the political systems and political happenstances from within, despite the fact that these systems were adopted or a corruption of those systems. This is also not far-fetched from the writing of Ngugi Wa Thiong'o whose engagement also

reflects on the dehumanization of Africans in *Trials of Dedan Kimathi* , the peculiarities of massacres during colonial times as well as the undermining of the peoples will and fundamental rights in post-colonial times with works like *Wizard of the Crow*, where he employed a post-oralist paradigm to tell his story.

Negritude is considered as a response to the heroic imagination of European history and culture. The poetic form with proponents like Senghor and Cesaire became a philosophy that unearthed the beauty of the ancestral home, not only as a form of nostalgia but as an identity which counter white supremacy but as a mechanism to reifying folklore, myth and Africa's rich historical and traditional heritage thereby signifying the plunder of Africa as a rape by the Europeans. Writers like Camara Laye and Mongo Beti also fashioned their prose works to embody the Negritude philosophy of depicting Africa as paradise before the plunder of the Europeans.

Although Achebe criticizes Negritude for valorizing Africa, he constructs a purpose for African literature that is for African writers to represent Africa against negative and dehumanizing representation of the continent and its people by the colonial masters. In his stance against European historical, exploratory and fictional writings about Africa from writers like Ruyard Kipling, James Conrad, E.M Forster, Joyce Cary and Graham Grene, Achebe states thus:

> The telling of the story of black people in our time, and for a considerable period before has been the self-appointed responsibility of white people, and they have mostly done it to suit a white purpose, naturally. That must change and is indeed beginning to change, but not without resistance or even hostility. So much psychological, political and economic interest is vested in the negative image. The reason is simple, if you are going to enslave or colonize somebody, you are not going to write a glowing report about him either before or after. Rather you will

> uncover or invent terrible stories about him so that your act of brigandage will be easy for you to live with. (61)
>
> Chinua Achebe (2009) "Spelling Our Proper Name, The Education of a British Protected Child"

Taiye Selaise (2013) a diasporic author noted that African Literature does not exist. By this she means the categorization and sub-categorization of African literature is unnecessary. Selaise notes that literature should be related to as a whole and asserts that these categorizations connote an inadequacy. Relating her assertion to similar ideas of Charles Simic, Edward Said and others, she claims that there should be a shift from the gaze and categorization of national literature to the elucidation of all literatures as world literatures.

In further defense of her position in the paper, she said the demarcation tradition of literature dates back to the Eurocentric nationalism of the 19th century however faulted by the example of French Literature, which included Samuel Beckett, Eugène Ionesco and Andreï Makine, a universal figure included in other literatures of the continent but which excluded Leopold Sedar Senghor and other French colonial writers who have contributed to the French language corpus. It is this dilemma that Selaise prods in saying that Achebe problematizes the notion of African literature. In addition, she argues that African states and literatures embody a myriad of influences that are far more cosmopolitan that the exotic nuances of the categorization. This for her makes the West consider the author as a racial subject, a sociological expert on contemporary Africa and African culture. She also considers the fluidity of the idea of an African, given the diasporic and variegated delineations available and asserts that topographic relations to identity are not necessary. It is in this liminality of spaces between several identities that she invents Afropolitanism, in which she groups leading contemporaries like Ben Okri, Teju

Cole, Chris Abani, Helen Oyeyemi and asserts that it would be better to classify all writing under its thematic forte.

The researcher contends with the point of view of literature because it does not take account of the different streams of culture, roots and routes and literary traditions that contribute to the corpus of world literature. The researcher also contends that within the hybrid and myriad nature of the cosmopolitan fiction there is still a place of primal origins and the urgency to explore narratives that stand out within the homeland and away from the homeland. Therefore it means that one's detachment or displacement from the homeland can also produce a certain renarrativisation or nostalgic writing that brings to bear, the nuances of homeland and hostland.

Daria Tunca (2007) acknowledges the African base of many new Nigerian writers but asserts that they can also be categorized under a diasporic paradigm because of their migration to the West and the stylistic influences garnered from Europe and America. Tunca asserts that many Nigerian writers live abroad while others transit regularly from home and Abroad. Giving the fact that their narratives are shaped by their formative years in their homeland and the new experiences garnered in the hostland, Tunca describes them as Diasporic writers. The scholar also insists that writers in this categorization-Helen Oyeyemi, Chimamanda, Ben Okri, Gbenga Adelugba are also trying to reclaim a sense of home with their stories.

In order to come to terms with the conflicts of Identity for a writer of Nigerian roots, hyphenated identitites are invented. Many diasporic writers who insist to be classified Afropolitan and express the sentiment of anti-categorisation like Taiye Selaise are often guilty of externalizing their identity concerns in their works. Tunca (2007) describes all the works of Helen Oyeyemi as an attempt to create a pastiche of identity from the different roots of

Otherness and Doubleness that the characters express. Her main characters are often hyphenated Nigerians or hyphenated Caribbeans who contend with their African heritage as well as modern troupes of existence. Tunca recognizes the upsurge of narratives about diasporic experiences, of Diasporic migrant writing and contends Paul Gilroy's Black Atlantic Theory which many Eurocentric scholars subscribe to.

This research aligns with the view of Tunca (2007) who describes this new wave of migrant writing as a result of colonialism, forced migration and voluntary economic migration. It disagrees with the notion of Black Atlantic in the explication of Diasporic writing because the Black Atlantic notion of Middle Passage and the location of the heritage and the landscape of blacks as the Atlantic Ocean is prejudicial and inconsistent with historical facts of locations and shores where major slave trading took place in Africa. The fact remains that Diasporic writing has become popular because the world is fast becoming a globalized space which has subverted the idea of exploration to mean not only Western gaze but also African gaze of the West in several contentious paradigms. Tunca asserts that slavery remains a largely unexplored space by Africans and that the national model of categorizing literature cannot be done away with when identifying African literature. Despite this, Tunca recognizes the fact that a lot of Sub-Saharan African nations as well as other African countries share a colonial experience that starts with the Berlin Conference of 1885. Many writers, among which are Chimamanda Ngozi Adichie (*Half of a Yellow Sun*) and Uzodinma Iweala (*Beast of No Nation*) have used historical and post-historical materials to describe Post-colonial conflicts within African landscapes which connotes an inward questioning of the contraption created by colonialists.

Many definitions of African literature from the Makarere Convention of 1962 to the definition of literature from Nadine Gordimer, the winner of the Nobel Prize for

Literature(1991), did not take into cognizance African diasporic writing or migrant African writing. Gordimer insists that African writing must stem from an African consciousness and to assert an African gaze upon the world instead of upon Africa. Tunca asserts that Gordimer's definition of African literature leaves writers like Segun Afolabi, Helen Oyeyemi and many other Diaspora writers out of the oeuvre of African Writing because they do not bring to the fore an African consciousness.

This dissertation takes a different stand from Tunca (2009) on the statement of consciousness because African consciousness may not necessarily be clearly definitive of direct realities of Africa or African experiences but can be a recognition of cross-cultural experiences that shows that African narratives are also fluid. The position of finding fault in Gordimer's definition of African literature also challenges the part of having an African experience. She contends that asserting the idea of African writer disqualifies the writer from another cosmopolitan category which he or she may fit into. She also noted that albeit a subtle agreement on racial categorization of literature championed by the Achebe's disposition to Joseph Conrad's *Heart of Darkness* and Joyce Cary's *Mister Johnson*. These racial categorization may also affect Africans of Western heritage or lineage especially of Writers in Southern Africa who have engaged the African landscape in their works. Daria Tunca explicated that writers have rejected these labels because they tend to pigeonhole them into the urgency of using literature as a responsibility to the continent. She noted that the Aristotelian prism of categorization where ideas with similar features had come under criticism by the likes of Chinweizu who asserted that African literature was evolving and would rather be categorized under a pragmatic approach which would widen the gap of creative journeying without the baggage of a dogmatic approach.

Tunca(2009) introduces the approach of George Lakoff(1987) which is largely a contribution to Wittegenstein and Eleanor Rosh's work on categorization. Lakoff argues that categorizations are important because it is based on how human beings identify and relate to reality, nevertheless, he asserts that categorization is a subjective opinion of a set of ideas. This leads to his central idea of considering the variants of things and ideas that convey sameness and difference which would in turn form a cluster model of categorizing ideas. Tunca agrees with Lakoff as she explicates th theis prism for the definition of African literature, which she notes has no fixed rules and is charged with no necessary condition to assert such naming. This necessarily admits diasporic writings such as Segun Afolabi's work and Helen Oyeyemi into the notion of Nigerian Fiction as well. There is also an admittance of the naming 'Black British' for writers like Ben Okiri, Helen Oyeyemi and Segun Afolabi because of the sociopolitical and historical displacement of Africans with British postcolonial becoming and the treatment of Blacks by the Western media.

ValErie Orlando (2016) describes the work of contemporary African writers of French expression as one which is not writing back to the West but is engaging the troupes of self-perception in a transnational space instead of a nation space. Considering the works of Tunisian Abdelaziz Belkhodja (2003)*Le Retour de l'éléphant; The Return of the Elephant*and Djiboutian Abdourahman Waberi(2006) *Aux Etats-Unis d'Afrique African USA*, she noted that the works engage 'insular' themes in order to explore new thematic landscapes without being imposed upon to serve the postcolonial responsibility as writer-activist or as a decolonizing intellectual for fellow Africans prescribed by Fanon. This contemporary writers have emerged from these primal ideas of African literature to engage the interstice of cosmopolitanism. Nevertheless, these African writers reflect on their origins by conjecturing the future of their races in the

cosmopolitan space by creating utopia and dystopia which undermines the universalist equality that cosmopolitanism asserts but creates a wide range of possibilities by subverting the continent's narratives of woes into one of great potentialities

Orlando (2016) demonstrates that the two novels discussed here, create within the dystopic utopia, images of'othered' spaces and places possible for Africa and the West. Waberi turns the African continent into the powerful 'United States of Africa' which dominates socio-politically and culturally the international landscape, leaving the impoverished West to fend for itself. The author's heroine, Maya (short for Malaïka), is white but grew up in Asmara, the capital of Eritrea in the Federation of African States, basking in the affection of her African father, "Docteur Papa", a humanitarian doctor who adopted her at birth. Waberi spins a tale that reverses history, making Africa an Eldorado recognized for intellectuals, scientists, businessmen and women, and artists contributing to its greatness.

A similar narrative,beginning on the back jacket cover of Belkhodja's *LeRetourdel 's éléphant*, overturns the West's habitual, stereotypical view of the "Arab-East as a Depraved Society" to posit Arabs as "the fortunate of history" rich from oil revenues and investment in vast cultural enterprises. In the year 2103, world order has been turned upside down. It is now destitute Westerners (particularly Americans) like John who must immigrate to Carthage with one suitcase, seeking education and, hopefully, new fortunes in order to escape the socioeconomic poverty and decrepitude of his North American society. The great Roman city of the ancient past has been resurrected in the future as the grand Republic of Carthage. The gleaming city is a technologically advanced urban megatropolis, known throughout the world for its fortunes made through innovations in solar energy and reverse osmosis that have given it in exhaustible sources of electricity and clean water. Both novels present North and Sub-Saharan

Africa as centers of civilization, culture, and economic stability. Africa is a continent on which, as Waberi (2006:54) writes, “l’homme d’Afrique s’est senti très vite, sûr de lui” (the African very quickly was sure of himself).

However, this research demonstrates that these novels upturn the dystopia of African outlook and create a utopia that makes Africa the ‘Self’ while Europe and America become the ‘other’. It is within this Afropolitan prism that the authors suggest a Utopia where a migrant African shares the same privilege of citizenship with the world and gives up the notions of nation and tribe for a Universalist prism. However, this is utopia and the reversal of cosmopolitan role where the other becomes the other as well as the self in a world that accommodates instead of discriminates, remains an alternative to postcolonial realities where a migrant accent gives him or her away for a deigning predilection. The idea of the uncanny is therefore reversed in the novels as European and American migrant characters face the same racial challenges for their difference creating an uncanny space for the stranger.

The fact however, remains that the urgency of African authors to create positivist narratives about Africa, here in a utopia-dystopia binary between Africa and other is because it helps subvert the Western motifs sustained by the hegemony of colonialism and Western civilization. It is important to note that Africa is one of the relations of identity in which Europe estimates its self-image and assert a set of norms that set it apart as a signifier of its identity.

As an instance of colonialism and in the views of Orlando (2016), many Western authors find it easy to navigate narratives of utopia because of the progression of development and cultural hegemony it exhibits, but African writers find it difficult to engage utopic troupes because it isfraught with contradictions of post-colonial reality. Utopia is likened to myth which

is different from the reality of African existence which portends the negotiation of an ‘imagined future and the real memories of the past’. This consciousness of being in the world is forever challenged by the degenerating force of colonialism. The research posits that utopia cosmopolitanism is problematic because utopia demands that individual aspirations be dropped for collective ones, nevertheless the novels show that post-colonial angst remain, as corruption, nepotism and other vices still impede on a paradisal notion of Africa as the centre of the world .

These authors, Waberi (2006) and Belkhodja (2003), well aware of the impossibility of their narratives still achieve a paradigm of subverting Western notions of Africa by reversing the fates of the two worlds.In these narratives, the possibilities that Africa emerges despite its tyrannical shade of misgovernance and the possible implosion of the United States of America and Europe, is viewed as a post-colonial advantage without the ‘post’ and as much as it attempts to pitch Africans in more humanist light than its Other, it is obvious that racial tendencies arrive with the disadvantage baggage of the migrant. It is perhaps in the position of Mbembe, the theorist of Afropolitanism, that genocide and other prejudices are caused by the threats of capital negotiation. Collective unity which stems from collective humanism as well as a landscape where poverty is non-existent seem impossible in Africa, even in a positive re-narration.

2.3.2 Migration in African Literature

Migration and displacement have had an overwhelming influence on African Literature so much that in defining African Literature, migration and the diasporic experiences come to the fore in undermining or shaping the factors that defines African literature. Daria (2007) highlights the fact that migration to the West and the stylistic influence garnered from diaspora shape the

formative years of the African narratives in the homeland and the new experiences from the hostland.

Lester **(**2016) explores the 'other' in the short story of Seffi Atta, titled "*Twilight Trek*'. He depicts Europe as the 'Self' while Africa as the 'Other' and claims that Africans have a desire to migrate because of the perceived socioeconomic imbalance in both worlds. In '*Twilight Trek*' the migratory route is a voluntary one but an illegal one, one in which Jean-Luc has to navigate the Sahara desert, the Mediterranean sea and the civil guards in an attempt to escape otherness. He is not the only one who carries the baggage of otherness with a promise of civilization, there are living characters like Patience and Obaeze, and lived characters like the Senegalese, the Malian and the Nigerian whose experiences are recounted through a dream sub-consciousness. There are barriers to the quest to Self-hood which is predisposing landscape of the Mediterranean as Self and the Sahara desert as Other which undermines cosmopolitanism. Lester's work describes the urgency and the disillusionment of migration from Africa.

Ugwanyi (2010),further foregrounds exile as 'relocation, fleeing or movement of people from one social space to another willingly or forcefully'. Nwagbara discloses that exile as a movement of several cultural and social baggage, has a tendency to produce roots of transnationalism in other climes, amidst the fact that exile embodies the discontentment of displacement. Linda Bakker et al (2014) explains that immigrants are increasingly living dual lives by acknowledging their 'otherness' that is co-extensive with the solidarity for the homeland. However, for refugees this solidarity cannot be expressed because of the circumstances of departure. Refugees have a tendency to hold on to the pains and anger towards a regime that led to their condition. This is coupled with the fact that their reduced economic

existence in the hostland and the resultant threat of personal persecution will give no room for remittances.

There has also been an engagement of migrant experiences in Nigerian poetry. In the paper, "The Antimony of Exile: Ambivalence and Transnational Discontents" in Tanure Ojaide's 'When It No Longer Matters Where You Live" (2008), there is an expression of discontent in a manner that relates the transnational flows to the articulation of cultural, social and economic contradictions amongst migrant realities. This does not evade the activist role of literature in Nigeria, which serves as one of the roles of a writer championed by Tanure Ojaide nor does it reduce the cultural affiliation of Ojaide to notions of Niger Deltan progress, but it elevates the writing of Ojaide to a pedestal of transnational and diasporic discourse. Ojaide's (2008) contribution to the discourse of Migration is also worthy of note in the paper ''Migration, Globalisation, and the Recent African Literature'',where Tanure Ojaide exposes his basis of migrant literature: ''Migration, globalisation, and related phenomena of exile, transnationality, and multilocality have their bearing on the cultural identity, aesthetics, content and form of the literary production of Africans abroad'' (Nwagbara 2008: 1). As much as he advocates for the aesthetic engagement of these transnational matters it is also important to delve into the political as well as the economic consequence of globalisation and exilic reality as expressed by Said (2002), where he noted that exile and migration may lead to the underdevelopment of the peoples of the Other. Said noted that amidst the attempts of literature to portray migrant and exilic experiences and realities, it is profoundly limited in presenting the true trauma's of identity, survival and nostalgia.

> Against the large impersonal setting, exile cannot be made to serve notions of humanism. On the 20th Century exile, exile is neither aesthetically nor humanistically comprehensible. At most the literature

> about exile objectifies an anguish and a predicament most people rarely experience at first hand but to think of the exile informing this literature as beneficially humanistic is to banalize the mutilations, the losses its inflicts on those who suffer them, the muteness with which it responds to any attempt to understand it as 'good for us'. It is true that the views of exile in literature, and moreover in religion obscure what is truly horrendous, that exile is irredeemably secular and unbearably historical, that it is produced by human beings for other human beings, and that, like death, without death's ultimate mercy, it has torn millions of people from the nourishment of tradition, family and geography. (Edward Said, Reflections on Exile 2002:138)

Ojaide succinctly bundles these migrant realities and the co-extensive loss of homeland natures and homeland loyalty to an imbalanced hybrid in his poem *'When It No Longer Matters Where You Live',* Ojaide (2008) also noted that African writers are using the currency of migration and displacement, as well as globalisation in their writing.

> I am thirty percent Native American
> I wonder what percentage
> of yellow, black, or white
> I carry in my brown face (p.101) (Nwagbara
> 2008:96)

Nyiste and Iorhii (2012) describe migrant literature as Diaspora literature in its explication of dispersal and the collapse of nationalism in the work of Ike Oguinne—*The Squatter's Tale*. The two scholars have described the landscape of America as a pastiche of migrants but have also noted that recent gaze of otherness have shifted to African-Americans who were descendants of enslaved Africans.

Nonetheless, it is important to note that migrants contribute immensely to the dispersal and population of the world in different shades and in different landscapes. Friedman (2009) stated that genes and genomes have crossed several borders before the theorising of migration'. This means that migration, dispersal and other cultures of mobility has always been a feature of

humanity. Therefore Friedman noted that ‘movement whether forced or sought out, is the foundation of human evolution and the history of change on a global landscape’. While some of these migratory states are caused by Wars, famine, political crisis and dissident stance, one of the original diasporas (Classical Diaspora) often referred to by scholars is the exilic journey of the Jews.

This researcher’s shift from Nyiste and Iorhii (2012) is that Migrant African Literature has become a consistent staple of contemporary Nigerian literature especially with the growing number of authors like Seffi Atta, Chimamanda Ngozi Adichie, Segun Afolabi, Taiye Selaise, Molara Wood, Okey Ndibe, E.C Osondo, Unoma Azuah, Sam Omatseye amongst others, who have explored migrant experiences in their works and are also living or have lived (in the case of Molara Wood and Sam Omatseye) in the country. Migration is therefore a growing motif of African literature that depict the in-between realities and angst of cosmopolitanism that challenge the nationalist loyalty of migrants.

Nyiste and Iorhii (2012) explicate the challenges of transition between ‘the Other’ and ‘the Self’. Nyiste and Iorhii (2012) and identifies that Africans are faced with asserting their nationalism abroad because they are faced with racial profiling and other factors of displacement but they also hold a grudge against their African homelands for failing to provide the necessary infrastructure and socioeconomic structure to enable growth and dissuade migration. Amidst the nostalgia for home, this is hampered by the recurrent retelling and showcasing of African socioeconomic woes which delays the urgency of return.

There is a double-ended dystopia for African or Nigerian migrants as explicated in Nyiste and Iorhii (2012) in their analysis of Ike Oguine’s *Squatter’s Tale*. There is the encounter of a

faux-perception of a hostland as a landscape of greener pastures and there is the unending tales of woes that construct a psychological blockage against return to the homeland. It is in this psychological milieu thatNyiste and Iorhii (2012) demonstrates that the central character is employed below the academic qualifications acquired in the homeland and he accepts the reality that the dollar covers a better 'Self' value than the Naira as the 'Other' denominator. As Ezendu climbs the socioeconomic ladder there is a challenge with the 'grunts' with the 'locals' who feel that it is inappropriate to rise and aspire beyond a certain socioeconomic ladder. Nyiste and Iorhii (2012) using Shalina Puri's perspective argues that despite the dispersal of individuals from the homeland to the host, there is still the validation of the nation-state in the intersection of emotions expressed by the characters in Ike Oguine's *The Squatter's Tale*. Therefore the nation-state remains a transnational baggage that migrants use to negotiate their existence and experiences in the hostland.

Kehinde's paper (2011) 'Memories of Exile and Negotiations of New Spaces' in Afolabi's *A Life Elsewhere,* asserts that the text*A Life Elsewhere* is a product of the dominant feature of migration in our modern existence. As a result, this dispersal has led to the formation of Diaspora of different hues and the evolution of hybrid identities that evolved through migration because of the need for socioeconomic survival. Afolabi, a post-Achebe, third generation writer, according to online media, is the winner of the Caine Prize for African Writing in 2005 for his story 'Monday Morning', and was shortlisted for the Caine Prize in 2015 for his story; 'The Folded Leaf'. The writer has extended the postcolonial narrative to take record of the new ways Africans locate themselves in a fast changing world.

Although, the configuration of generations have not received a disciplined structuring, the comfortable notion is to fit writers of the post-Achebe era, post-Osundare era, into the third

generation. Chimamanda Ngozi Adichie, Helon Habila, Toni Kan, Tade Ipadeola, Remi Raji-Oyelade, Niran Okewole, Seffi Atta, Sade Adeniran, Molara Wood, Teju Cole, Nnedi Okorafor, Yewande Omotosho, Jude Idada, Chika Unigwe, Igoni Barret and Helen Oyeyemi amongst others have taken a more cosmopolitan, and most times, definitive and extensive narrative of the postcolonial times of their countries which coalesces with that of the continent and of the nation. Writers like Sade Adeniran, Molara Wood, Teju Cole and Chimamanda Ngozi Adichie have shown light on the strategies of the African diaspora to survive in a foreign landscape as well as the fluidity of modern dispersal. Kehinde (2011) asserts that the book, *A Life Elsewhere* explores the destabilising effect of unrootedness of home which gives way for cosmopolitanism instead of nationalism. The theme of migration seems to be the foray of new postcolonial writers like Chinelo Okparanta, Chimamada Adichie and the likes because of the fact that these writers are also migrants. This means that their writing could be a reflection of the existence of the Diaspora community in the West or a personal diary that has gone through the perspective of fiction.

It is contended that apart from the post-colonial categorisation earlier submitted, Segun Afolabi is also part of the Black British writers whose racial background differentiate them and their narratives from the dominant British experience. The fact remains that Black British writers are using their writing to contend with the dislocation of African identity and the dissonance of their culture (Victoria Arana 2007). Although Afolabi's terse narrative may not embody the satirical criterion for which Arana posits the nature of Black British aesthetics, the fact remains that Segun Afolabi's works are about realistic social and psychological challenges and engagement of the contemporary life. This fulfils some of the criteria, among which is the fact that Black writers use their writings to contest the dislocation of African identity and dissonance of their culture, which Arana uses to categorise the works of Biyi Bandele, Helen Oyeyemi,

Diran Adebayo, Zadie Smith, Andrea Levy, Benjamin Zephaniah, Ben Okri, Chris Abani, amongst others (Arana 2007: 16)

Segun Afolabi's *A Life Elsewhere* (2007) is a collection of 17 stories which depicts a 'motif of rootlessness' and the need to survive in new landscapes. It showcases the dread of displacement as migrants flee for better lease of life and security only to be met by rejection in a place of assumed solace. The reinvention of home either as a strategy of survival or as a yearning therefore re-emerges in these short stories (Kehinde 2011:152). It is the continuum of strategies of survival that leads to a mix bag of cultural baggage which packs the idea of cultural hybridity.

> The characters regard everywhere as a place they must transform into home. All seventeen stories deal with migrant characters of one sort or another, most especially how they cope with living in the Diaspora in some cases. Like Afolabi's own childhood, the stories have a variety of settings; the far East, Africa, Europe and the Americas. In each of the stories, characters are faced with different challenges depending on the circumstances and environment in which they find themselves. The characters come from and arrive in various parts of the world, and they are lost in an emotional desert. Also every observation leads them back to the same kind of awareness about themselves.
>
> Ayobami Kehinde in: 'Memories of Exile and Negotiations of New Spaces' in Segun Afolabi's *A Life Elsewhere* (2011:152)

Ugwanyi Mawxell in his work: 'Migration, Disillusionment, and Diasporic Experiences' in Segun Afolabi's *Goodbye Lucille* and *A life Elsewhere* (2011)noted that migration is necessitated by the survival conditions of nationals who perceive that moving from one administrative unit would change their socioeconomic milieu. This leads to the migrants attempt to construct a home away from home which usually encounter unpalatable exilic experiences. In an attempt to assimilate with the citizen of the host nation there is an adoption of some of their cultural virtues as well as their cultural dress, language and philosophy.

Ugwanyi listed the issues that may have been the propeller for migration such as wars, bad governance, a new lease of economic progress, hunger and education. These issues such as ‘unemployment, civil unrest, inadequate food supply, population increase, bad governance, defeat in war, the desire for material gains, religious or political autonomy, poverty, high population pressure and education are part of the whole which includes social security, availability of infrastructure, sexuality, escape from tribal, ethnic or societal prejudices, and a search for global connectivity which entails not only a transference of ideas, but also a possible transference of global partnerships and capital.

This research demonstrates that besides the many effects of migration among which is the fact that it leads to a dent in the image of the homeland, there is also a decrease in indigenous population therefore altering cultural norms, invading the cultural patterns of ethnocentric marriages, the loss of homeland, the gradual erosion and eventual death of indigenous language and the fact that migrants are faced with the violence of double consciousness as they straddle between entanglements of homeland and places of residence.

Migration could lead to a re-imagination of homeland as well as the possible generation of loss and marginality in the face of racism. This could be found as stories of alienation in post colonial literature, as it has over the years thrown up thematic concerns on displacement, crisis of identity as well as an attempt to recover the values of the homeland with the corresponding baggage of the West, leading to a possible hybridisation. In Kehinde’s (2011) view, Exile is caused by several factors among which are the search for ‘security’ and ‘greener pastures’. This may extend to the fact that in third world countries there are weak systems that allow for political and economic instability, violence and lack of basic infrastructures diseases and social security.

In Adichie's (2006) *The Thing Around Your Neck*, we encounter the character Akunna in the collection of short stories, who felt a strongcertainty of socio-economic progress but soon realises the choking circumstance of living in a hostland. Her notion of quickly acquiring cars and the good life is bludgeoned by the realities of a dark racial prejudice against blacks and the economic subjugation of migrants. This shows us the present realities of the economic traps that most Nigerians and Africans find themselves. Amidst their wealth of certificates which has created a mirage of globalised equality they are found as cleaners, morgue attendants and taxi drivers in the place perceived as the land of hope. This can be further buttressed by Uju's assertion thus;

> Dear Non-American Black, when you make the choice to come to America, you become black. Stop arguing.Stop saying I'm Jamaican or I'm Ghanaian.America doesn't care.So what if you weren't "black" in your country?You're in America now… (Adichie 2009.p.255)

This parallels the narrative in Afolabi's novel (2007) *Goodbye Lucille* where the main character, Vincent had to construct a new reality of love by concretizing a fling with a foreigner, Claudia, instead of marrying Lucille, a fellow Nigerian based in London. Vincent, a freelance photographer is thrown off balance by the fact that he is unable to find his dream job. His dream of becoming a high profiled photographer is dashed and this reduces his aspiration and motivations. He feels greatly displaced therefore leaving London for Berlin and also tries to escape his reality by drinking in clubs with a fellow Nigerian friend, Tunde. He also employs escapist strategies such as casual sex, heavy alcohol consumption to escape his socioeconomic displacement.

The diasporic motif is therefore extended in Afolabi's (2007) *Goodbye Lucille* to accommodate ideas of multiculturalism, hybridisation, and migration. When Vincent leaves

Berlin to 'be with himself', he began to rely on existing friends like Tunde and extended friends like Benvit, Angelika and Claudia who he engages in heavy drinking with. Lucille on the other hand leaves him for the economic stability of marrying a lawyer, which further sears his emotions and leaves him in the depths of greater conflicts of solitude.

Meanwhile, Vincent continued to retain the extended ties of his Nigerianness when he laments the difference between the streets in Berlin and his gradual lack of recollection of how the streets in Nigeria look like. He laments his lack of identity, realising that he did not belong here nor there. On the disclosure that his Uncle was seriously ill and on the verge of divorce, he returns to Nigeria with the emotional support of Claudia who supports him amidst the fact that her mother's health was failing her. Vincent realises that Uncle Raymond was not ill but it was just an attempt by his relatives to entrench the strong Nigerian ties through the use of shared experiences, values and the engagements that brings to the fore, an establishment and fulfillment of nostalgic feelings. Claudia began to gain the trust and loyalty of Vincent who had once had a fling with her when Lucille was his lover. With the loss of Claudia's mother, Vincent began to construct a hybrid identity for himself with the belief that the two imbalanced personalities could create a semblance of balance. A return to Berlin after a long time of familiarisation in Nigeria was necessary not only for Vincent but also for Claudia. Vincent Opts for Hybridity, for Claudia and accepts the survival of cultural imbalance and uncertainty to the possibility of cultural nationalism.

Afolabi's *A Life Elsewhere (2007)* straddles similar thematic paths of the novel, *Goodbye Lucille*. The collection of 16 short stories has been described as 'a reflection of the transitory childhood', as a son of a diplomat. His formative years were in Plateau and Lagos States but Segun Afolabi has spent the most part of his life elsewhere; Congo, England, Canada,

East Germany and Indonesia (Kehinde 2011). The collection contains the short story which won the 2005 Caine Prize for African Writing. His celebrated short story ‘‘Monday Morning’‘a story which embodies displacement, fear of the future and migration as refugees negotiate not only transitory matters like security but also socioeconomic conflicts. The collection as a whole thrives in the thematic discourse of displacement, cultural loss, nostalgia, loneliness, fear as well as dashed aspirations of people from the homeland.

‘Monday Morning*’* exposes us to the dislocation and disruption of families due to the wars in the homeland. A family of asylum seekers are housed in a refugee hostel and are awaiting relocation. In the meantime, they wander around Regent’s Park in London and begin to savour the architectural beauty of the place. This event is short lived by the fact of returning to refugee enclave to await their fate. In the Refugee hostel, they are bound by the pervasive loneliness, fear of the future and nostalgia.

As a response to the psychological trauma of departure from the homeland, the father of the asylum seeking family realizes that he was provided with the hope of a better living condition and acceptance in Nigeria, his homeland. This contrasts heavily with the impression of rejection and oppression conceived by the circumstances he found himself in the hostland. The head of the family cannot work in better paid jobs because of his lack of documentation as well as his struggle with language. He is also challenged with the frequented patrol of security agencies, he afterwards he injures himself while trying to escape from immigration officers. In Nigeria, he enjoys the luxury of being a chef, a job that may not have brought in so much economic liberation but was adequate for his humanity and his creative expressiveness. Socio-economic conflicts leads to arguments with his wife as well as confusion amongst the children. The youngest son, Emmanuel wanders off to a nearby glass hotel where he is admitted by one who

speaks his language. There he gazes at the uncertainty of the hostland and sleeps till 'Monday Morning'. The story is a major trope of displacement, nostalgia, migration and exilic experiences that can be found in the collection of short stories, *A Life Elsewhere (2007).* In one of the stories, 'Wine Guitar', there is the similar explication of Nigerians who travel out of an uncomfortable socioeconomic homeland to a magical conception of elsewhere where economic progress is perceived. Nigerians find themselves engaging in all sorts in the west like in the narrative of the Wine Guitar where an old musician, Kayode travels abroad to make quick money but finds himself engaging in prostitution and other crimes such as drug peddling and fraud.

Hidalgo (2015) considers the stages of maturity in the central character, Ifemelu in *Americanah*. This scholar describes her emotional relationship with men as part of her way to cushion loneliness despite her independent nature. She also explicates the fact that Ifemelu recognizes the 'Blackness' of her race as an Other and constantly finds a way to acculturate and survive with a 'White' Western landscape. Her work expresses a woman's actions in the relationship with men, Obinze, Curt and Blaine in the determination of 'self'.

The book *Americanah* navigates several topical issues as it tells the story of Obinze in England as well as an elaborate negotiation of engagements between women and men who are migrants. For Hidalgo (2015) race and gender are intercoinned in the negotiation of self awareness in the diaspora as explicated in the survival of Ifemelu in a foreign landscape. What this means is that women are faced with negotiating the competing binaries, of Man vs Woman, as well as White vs Black. Her blog presence, *Raceteenth or Various Observations About American Blacks (Those Formerly Known As Negroes)* by a Non-American Black. is a search for like minds who suffer the same racial burden and it is as well as a platform for coming to terms with her experiences in the West.

Similarly, Hidalgo (2015) considers Obinze as complicit and sympathetic to the struggles of Ifemelu in the United States because they share the same racial experience despite the distance between home and abroad. There is an urgency to detach from other Africans who had not emerged or assumed the status of an assimilated American as expressed by the behavior of Ifemelu to the African hairdressers. The hairdressers and visiting Africans in turn express their nationalistic views towards Nigeria which further detach the Nigerian from the enclave of continental and diasporic loyalty. The drastic silence in her rapport with Obinze began when a white man sleeps with her as if it is part of her job description which she willing accepts due to the strains of unemployment she faced in the United States. She is unable to share this ordeal with her Nigerian lover and decides to bear the burden alone without a confidant. In my own opinion, there is a sense in which Ifemelu asserts her middle class African status at the hairdresser, which her distance and the interpretation of the hairdressers motives for an African solidarity. This relations with other Africans is different in the African Students body, where she engages with these Africans with the subtle presumption and regard that they belong to the same stifled African middle class.

In the same vein, Hidalgo (2015) employs hooks (1994) to prescribe the condition of binary between White Woman Vs Black Woman and says that the white woman seem to perpetuate racial discrimination more than their male counterparts. In my own opinion, this presents a double-layered prism of discrimination, racial subjugation and treatment of the black woman. Using the Orientalist explanation of the Orient gaze over the orient, Hidalgo posits that white people create the explanation of Africa and Africans that fit the hegemony of supremacy and they examine white and black relationships as leverage on white privilege as well as exotic ownership of the black person. Furthermore, the cultured slumnization of black landscape within

the West creates not only a internal geographical divide of 'Whites Only', 'Blacks only' but a psychology ofseparateness and of civilization. This causes the average black to express shock at the presence of a post-enslavement Black woman or man in a white neighborhood.

However, Hidalgo (2015) locates the origin of the Middle Passage as the basis for the angst between African-Americans and migrant Africans. This is explicated in the relationship between Blaine, an African American scholar and Ifemelu. Blaine finds the reactive activism of African-Americans the exact process for engaging racism and expects the active participation of their African counterparts. Unfortunately, these Africans do not share the post-enslavement trauma that remains a baggage for the African-Americans. The expression of nostalgia for Africa for African-Americans is historic and conveys idyllic pre-colonial beauty, while the Africans look back to Africa with a postcolonial reality.

> Try and make friends with our African-American brothers and sisters in a spirit of true pan-Africanism. But make sure you remain friends with fellow Africans, as this will help you keep your perspective. [...] The African Americans who come to our meetings are the ones who write poems about Mother Africa and think every African is a Nubian queen. If an African American calls you a Mandingo or a booty scratcher, he is insulting you for being African. Some will ask you annoying questions about Africa, but others will connect with you. (Adichie, 172-173)

The observation of the theory of the Middle Passage is that it predicates and reinforces racism as perpetuated by Western scholars. African-Americans have contributed to the growth of the United States from the enslavement period that it would be right to claim America and Africa as home in a respectable duality just as Europeans who migrated to America would do. In my own opinion, racism which enforces the post-enslavement trauma of African-Americans is due to the internal displacement that the experiences within the western landscape.

Contrariwise, Hidalgo (2015) foregrounds the claims of Anyidoho (1989) to assert that Ifemelu decides to return home in other to achieve a sense of wholeness. The successful blogger feels lost in the Western landscape and in my own opinion, is encouraged by the news of migrant returnees who are making a name for themselves with the troupes of their acquired Western culture.

Umezurike (2015) explores authentic self awareness by characters like Ifemelu and Obinze in *Americanah* and Sisi and Chisom in *On Black Sister's Street*. Asserting an existentialist prism of Heidegger, Umezurike posits that these characters are in search of their authentic selves which is a departure to cultural and social conformity. The scholar fosters an argument against a landscape of normality and contentment and culture that makes people renegade against such tropes in other to discover a sense of freedom. My focus will be to examine Umezurike's positions on the characters in Chimamanda's novel. For Umezurike (2015) Ifemelu discovers her authentic self through the Mythopoeia journeying of landscapes and relationships until she concludes that Obinze remains her soul mate, while Obinze renegades against society by behaving contrary to the elite class after he had amassed wealth. Both characters mature against the nativist norms of their homeland to assert the love they had for themselves. Umezurike posits that his choice of Ifemelu over Ginika is part of the choices made towards authenticity. Umezurike recounts her struggle to assimilate and to survive in the United States, as well as her depression, and finally her return as the process towards the emergence of an authentic selfhood.

On the whole, having explicated the concept of African Literature and how migration influence literature from scholarly points of view, this dissertation will examine the process of discrimination, alienation, displacement, stereotypes and disillusionment experienced by

migrants; highlighting the bitter realities that accompanies migration as another phase of the usual euphoria that greets migration in the face of globalism. This will be achieved using the literary texts: *Americanah(2009)*by Chimamanda Ngozi Adichieand *A Life Elsewhere (2007)*by Segun Afolabi .

CHAPTER THREE

3.1 Stereotypes in *Americanah*

This chapter discusses the imbalances of the conditions and experiences of migrants as portrayed in *Americanah* (2009), authored by Adichie Ngozi Chimamanda who uses Ifemelu as the conduit of migrant life.The text presents Ifemelu the lead female character who finds herself in a place different from home and like the American dream; she like others feel that it is the place of affluence and ease. 'she could pretend to be someone else, someone especially admitted into a hallowed American club, someone adorned with certainty'—nevertheless she notices the divide between the tranquility of central Brooklyn and the backwaters of Trenton where she had to braid her hair. Ifemelu discovers a glaring picture of otherness in the United States. It is an otherness that posits a racial and socioeconomic divide. She discovers Central Brooklyn as the centre of assimilation but also realizes that assimilation takes a backseat in Trenton where Africans have formed an enclave. According to Hidalgo (2015) Ifemelu realizes that race is an important feature of one's existence in the States unlike in Nigeria where race did not matter. This is demonstrated in the text viz:

> Dear Non-American Black, when you make the choice to come to America, you become black. Stop arguing.Stop saying I'm Jamaican or I'm Ghanaian. America doesn't care.So what if you weren't "black" in your country?You're in America now… (p.255)

In order to come to terms with the social and cultural divide amongst races, she starts a blog where she explores racial nuances and social fallacies about races and the intersect of races-

"Raceteenth blog or Observation about American Blacks (Those formerly known as negroes) by Non-American Blacks". Therefore race shines through when it comes to understanding the existing divides of the people. The internet becomes an alternate platform for self-consciousness. In viewing the lifestyle and cultural imbalances of the landscape between White and Black, Americans and Africans, she explores a construct of herself through the retrospective mirror of the web (p.15). She begins to realize that white people have preconceived notions about Blacks and Africans and these stereotypes go a long way in the treatment of blacks and creating unequal opportunities for them. Ifemelu engages these racial issues from the point view of an escapist, who explores racial differences without becoming a racial activist or crusader as much as she recognizes that both Africans and African Americans are subsumed into a single 'Black' category (p.273). Blaine, her Black American Professor boyfriend considers this hypocritical because he comes from a different historical experience where race is the same as roots, while Ifemelu knows that race remains a trope when only in the West. Non-American Blacks are pigeonholed as blacks in the West, but they do not carry the enslavement baggage therefore giving them more confidence to engage their White counterparts.

There are spatial challenges faced by Black Americans who have a penchant for ancestry and Africans—The mundane exploration of getting fat from eating junk food—which is considered a step into American assimilation. As much as Black Americans share the same ancestral roots with their African neighbours, it is important to note that Black Americans have an utopic gaze about Africa which also creates its own stereotypes. It is this stereotype that African Americans engage in their works about the pre-colonial greatness of a home they were kidnapped from. However, the reality of the African migrant is different because of the shocks of the postcolonial landscape. This therefore creates an otherness within races and hampers the Pan-

Africanist ideal which Anyidoho (1989) engages as the gap between the children of the enslaved and the migrant.

Obama's victory in the polls showed a shared positivist outlook for both the African and the Black American. Blaine, a Black American, tries to use Obama's victory as a trope of resolving historical trauma to rekindle his relationship with Ifemelu which has been fraught with discontent and disillusionment. Unfortunately it is not Blaine that is the issue. It is home—a discontent with being away from the familiar. This disillusionment is demonstrated in the text thus :

> It was simply that layer after layer of discontent had settled in her, and had formed a mass that now propelled her.She did not tell him this because it would hurt him to know she had felt that way for a while, that their relationship with him was like being content in a house but always sitting by the window and looking out.(p.18).

This is a sense of unbelongingness that Ifemelu feels about her place in Diaspora. Her attempts at resolving the trauma of displacement is not cushioned by her relationship with Blaine—'Whenever she felt besieged by doubts, she would think for herself as 'studying valiantly alone, as almost heroic, so as to squash her uncertainty' (p.18).

The conflict that Ifemelu encounters with the taxi driver is worthy of note, she remembers the angst of meeting a Nigerian migrant taxi driver and informs the reader of the fact that Western Cosmopolitanism does not give room or regard for the homeland education and professional experiences of migrants. The migrant is therefore unable to fit into the industrial scape of the West. The educated migrant therefore takes on low income earning jobs to survive. This leads to a cultivation of a low self-esteem which is exposed when the lowly placed migrant

encounters another migrant who has survived the structural oppression of the West. In order to solve the tensions between migrants, the low income earner narrativises a success story about his or her life beyond the present occupation and in order to avoid encountering migrants of the same nation and ethnic group, there is a possibility that migrants may change their names to conceal their nationalistic identities, so that the farce that they have sold to people at home will remain true. This is worthy of note, as the text hints on the co-option of both race and class. Class here means the ability to survive in the West for a long time and to succeed despite the dilemma of otherness that lampoon one's academic qualification, therefore providing socioeconomic leverage to the Whites while African migrants have to start from the onset like a child born into the 'new world'.

Success is the mission of the migrant, it is this aggression for survival and success that makes the migrant venture out of the comfort zones of home to the uncertainty of being abroad (p.19). African migrants pride themselves of their ability to survive by informing others of the length of stay in the West. Another way of asserting assimilation is through mimicry of accent and a competitiveness of wealth acquisition which encourages them to engage in leisure or vacations (p.28).

As much as Ifemelu is trying to stabilize in a country that is not hers, by getting into a relation with Curt,a white man giving a purpose to her life through education at Princeton, she is weighed down by nostalgia. This makes her navigate through Nigerian websites, every Nigerian returnee who return to the country with an entrepreneurship drive and finally, the emotional connection with Obinze (p.16-17). Return was inevitable for Ifemelu who used the internet to explore her chances (p.17). It is obvious that this births an otherness between Nigerian stays and Nigerian returnees and this is also besieged with internal stereotypes. The untrustworthiness of

the returnee and the establishment of the enclave of returnees who lament about the poor state of goods, services and infrastructure in an hyperbolic tempo in the novel shows that the returnees are a hybrid whose blend of cultures cultivate a discomfort between Nigerians at home and returnees. This may also apply to other Africans. This is an emergent social class of African returnees who condescend on their post-colonial others and the realities of their post-colonial countries because of the penchant to compare both landscapes.

Obinze's journey to the West is rather different. His story depicts the shocks of cosmopolitan equality between the West and the 'Other'. Obinze's story, in other words depict that problems of unemployment is not peculiar to Africa. It is therefore a cosmopolitan problem. Corruption is also a problem that is shared across continents—when Aisha asks Ifemelu whether she has connections, she speaks of the realities of things; the growing strength of unemployment in the United States of America. Obinze returns home to find that corruption seem to be the currency of cosmopolitanism, he becomes a trusted ally of a corrupt chief and buyer of public properties who is in search of a trusted ally in which he intends to show the way to make money in Nigeria. Chief said in the novel, 'everybody is hungry in this country, even the rich men are hungry, but nobody is honest' (p.39).

There is a sheer attachment with colonialism at home especially for enlightened middle class and upper class Nigerians and this stands as one of the push factors. The text demonstrates this through Aunty Uju who asserts thus:

> You know, we live in an ass licking economy. The biggest problem in this country is not corruption. The problem is that there are many qualified people who are not where they are supposed to be because they won't lick anybody's ass, or they don't know which ass to lick, or they don't even know how to lick an ass. I'm lucky to be licking the right ass (p.96)

The colonized aspires to become the colonizer and therefore trains his child in the mould to fit into Western cultures. Obinze, now a realtor, wins more real estate openings from government because he presents a white man to his client. This white man was his co-worker at the factory in England, nevertheless, Nigerians are enamoured by the presence of a colonizer figure that qualifications do not matter. In a party organized by Chief, the crème of the society like Mrs Akin-Cole, advocates for the French school for Obinze's child, while another elitist woman recommended a British international school because of the intention to mould a child into a colonizer's fit, for a foreign powered cosmopolitanism, so that wards are groomed for a competitive global world. The justification of this detachment is the institutional decay that befuddled our educational system from the formative levels of education. The danger of this tradition is that African elites are building global others in an African landscape, by this I mean, individuals who are detached from the culture, the nuances and the innate strategies of survival in a supposed homeland. For these upspring, Nigeria is not a homeland because the nuances and experiences that coalesce into nostalgia for Western landscapes is developed from childhood.

Ifemelu experiences Nigeria under military regime and begins to understand the sheer tyranny of the wealthy and the powerful who dole out favours and disfavour. She begins to understand in her formative years,how economic instability help shape a peculiar Pentecostalism in the African landscape. Pentecostalism in Africa has contributed to the narrative of despair, the disregard for African moral values and cultural codes because these institutions subtly encourages and celebrates corruption as miracles and divine interventions. The Pentecostal churches of the Babangida era depicted by the novel, Miracle Spring and Guiding Light assemblies created an enclave of religious hopefuls who saw the church as a landscape of succor from the hardship they were facing in the country (p.58-59). The churches leveraged on the

socioeconomic aspirations of the people to create programmes like the Student Visa Vigil, at a point where the country was experiencing brain drain, strikes and departures. It is within this realism, that a breadwinner breakdown after coming into contact with a tyranny in the workplace, where his boss demands that everyone calls her "Mummy" (p.68) and his pride is further eroded when the landlord rudely barges into his house to demand for his rent (p.94-95). It is also within this period that she realizes the hypocrisy of the moral values that form the African culture. Her aunt, Uju is on a good lease of life because of her sexual relationship with a General in the Nigerian Army.She is his mistress and he is her deliverer from the socioeconomic oppression that is the norm in the country (p.66-67).

There is a sense in which returnees comprised of upper class and upper middle class, educated people who left Nigeria during and before the military era, had studied abroad and had come to form the intellectual and socioeconomic base of the Nigerian state. The military era made life unbearable for them and it became important that they send their children abroad to study, to engage the world or to escape the changing and unpalatable realities of the era. Obinze's late father had stayed and studied in America and they had come to form the elite group in the country before the military regime. Kayode's parents were individuals who took their children for vacation abroad during the long break which made Kayode externalize an elitism in school (p.83). Kayode usually spends his holidays abroad with his parents, Yinka was a frequenter of England and Osahon who had shared a passport with his mother as a child, they belong to the crème of the country. They are children who are allowed to express Western liberties like organizing parties, and externalizing their western aspirations through the influx of American Hip-Hop (p.50).

Another aspect of the causes of migration that is important in the discourse is the issue of Brain Drain, a situation where the best lecturers of that time decided to leave the country because of the sociopolitical climate which infringed on their human rights and safety, as well as the infrastructural and socioeconomic limitations that were in existence because of the corruption of the military government. Ginika's parents who were lecturers in the University decided to leave for the same reason of unpalatable conditions of service as well as theinavailability of infrastructure to do the teaching and the research. Ginika's parents demonstrates this in the text thus :

> We are not sheep, this regime is treating us like sheep and weare not being able to do any real research in years, because every day I am organizing strikes and talking about unpaid salaries andthere is no chalk in the classrooms (p.82)

The upsurge of Student Unionism cum Lecture's deliberate down-tooling was as a result of the tyranny of the military junta and the infrastructural decay that was not only activated by the military but because of the adoption of the World Bank/ IMF monetary policy, called Structural Adjustment Programme, that were detrimental to the development of infrastructure in the country (p.111).These strikes led to delays in the fulfillment of the educational calendar and often times, led to the departure of some of the country's bright students as well. The choice for most students was either the colonizer or the global power, in this case, England or America. Some of these African Americans refer to a paradisal picture of Africa presented to them by the likes of Marcus Garvey and other Black liberation leaders like Malcolm X. There is also a tendency to think that Africa is a forest-like landscape, innocent of civilized intrusion. Unfortunately, the reality of Africa and African nations is post-colonial, a confident landscape of a myriad of experiences.

Gender imbalances are also part of the reasons behind African migration. Most African cultures give credence and position to male hegemonic structures and this stifles the growth of women in society. Therefore the search for personal and gender freedom contributes to the stream of internal migration or migration out of the country and the continent. Obinze's mother faces oppression at her workplace because of her gender, she is slapped by a colleague and a male fellow committee member. It is important to recognize that her narrative of the situation was silenced by the male hegemonic narrative and her struggle to assert her own narrative led to her exiting the University. This is because the moral and social codes of our public institutions are hinged on the cultural codes that favour the men. It is this silencing of the female gender that may lead to migration. Obinze and Rayinudo become more expressive, adventurous and engaging when they left Nigeria for the United States. It is the gender imbalance of inheritance and the right to property that made Uju, Ifemelu's aunty leave the country. After the death of the general, Aunty Uju was persecuted and threatened by the general's family and did not get any support from the larger society because she did not fit into the cultural prism of an independent single mother with inherited wealth. Therefore there is a sense in which gender symbolizes otherness and unbelonginess in the homeland and it is this inability to assert self at home that leads to migration. Unfortunately, Ifemelu and aunty Uju encounters new challenges as they realize that otherness remains their motif in the US and this is also compounded with stereotypes that are established to stifle their socioeconomic pursuits. Aunty Uju, now a US trained medical practitioner is shocked when an American refuses to be attended to by her. This shows racism but also reflects a stereotype that conveys the notion that Americans do not trust African Professionals as much as they do their own race. This can be based on the notion that African

educational, infrastructural and Professional systems have been portrayed as one in comatose by the Western Media, therefore creating a distance of options. There is a general distrust shown in the West for migrants with professional backgrounds like Uju, Ifemelu, Barthelomew and others.

She also faces loneliness and tries to manage racism and racist comments for herself and her growing son. Ifemelu faces a different kind of stereotyping, she is considered an 'exotic' other when she was dating curt and she is made to engage stereotypical comments from her sister. In this situation, it is evident that American landscape is subconsciously divided into two, the White and the Blacks (Africans inclusive) and the Blacks are meant to stay in the Black and Poor White Zones. There is therefore a stereotype that Africans have come to America to make socioeconomic success whichever way they can. Ifemelu faces such subtle attacks from Curt's sisters who form a symbolic cult of white women who undermine the progress of another woman based on skin colour. Hidalgo (2015) refers to Pence (1982) to justify that African women are not only subjugated by men but by White women. The carpet cleaner as exemplified in the story also carries a baggage of stereotypes as he expects an absence of a black presence or a subtle continuum of enslavement but is shocked by Ifemelu's confident poise in a white zone.

Children of the middle class also aspire to migrate because it serves as a trope that demarcates the rich from the poor, the elite from the downtrodden in society. It is this reality that creates a companionship of class amongst teenagers like Kayode, Obinze, Ginika, Ifemelu and Emenike. As much as the Igbo language served as a platform or a connecting chord of easy communication between Ifemelu and Obinze, the fact remains that Obinze's knowledge of the United States was relevant. Obinze had begun to internalize his aspiration to migrate by immersing himself in American literature--"I read American books because America is the future, mummy remember that your husband was educated there' (p.88). Therefore the first encounter of passion and

fantasy and the freedom to express innate desires were mostly discovered in American popular fiction and this contrasts greatly with African cultural paradigms. Obinze became interested in Ifemelu because she was different, assertive and was a reader of James Hardley Chase, an American popular fiction (p.76). It is within this realities that Obinze performs America in Nigeria with the use of lexis like 'trunk' and with the relationship freedom that are reminiscences of romantic American novels and movies (p.89).

Landscape is an important aspect of the text. There is the American landscape, which represents the West, but contends with the internal landscape of migrants, like Africans-in-Diaspora. The novel does not explain the raison d'etre behind the squalor of African spaces in the west which replicates to a large extent the slums in Africa, which clearly is the large absence of social services provided for the whole, a deliberate attempt to create sections of development.

> It was her first time in the Salon, her regular one had closed because the owner had gone back to Cote D-voire to get married but it would look like all the African hair braiding salons she had known.' They were in the part of the city that had graffiti, dank buildings and no white people,they displayed the bright signboards with names like 'Aisha and Fatima African Braiders ', they had radiators that were too hot in the winter and air conditioner that did not work in summer (p.19)

This shows the deliberate slumnization of African diasporic landscapes, given the fact that they do not find a suitable socioeconomic status in society. The existence of a diasporic backwater where women transfer their nativist penchant for craft and trade is only positive from the point of view that it serves as a place for nostalgia, solidarity and the urgency of return to the homeland in order to achieve the simple things of life—love is one of them. Nollywood, the Nigerian film industry also provides the discourse of engagement between Nigerians and Africans. The engagement is not in the whole accusatory of a super power presence, it is usually one of an

understanding of the cultural motifs, the African cosmopolitan realities depicted in the films (p.24). However, the hyperbolic misrepresentations of Nigerian culture as Voodoo makers, fraudsters and criminals in the films and the atrocities of a few Nigerians in neighbouring countries remain a discourse that put Nigerians-in-Diaspora on a defensive. Despite these strains, there is an indebtedness that Africans have for each other, a continental identity supersedes national identity in the diasporic backwater. It is this continental solidarity that makes Aisha date two Igbo men with the challenge to getting them to commit to her, this thesis posits that as much as marriage is used to preserve national values and ethnic purity in the diaspora and at home, globalization has changed this penchant for ethnic and national unity to a continental and racial urgency for unity in the Diaspora(p.26). It is also important to note that Ifemelu becomes a victim of stereotype in the Salon especially with her African counterpart who convey their notions of Nollywood as her culture. It is also important to note that Ifemelu is unable to fit into the space of engagement in the Salon with the hairdressers because of her socio-economic otherness. In other words, there is a divide amongst Africans-in-Diaspora based on socioeconomic capacity which dictates education, cosmopolitan space of existence and psychological distancing from poor members of the same race. This will be an interesting discourse for marxist conclusions. It shows that our personality is defined by our education, our tendency to survive and acquire resources, our experiences and other features of our existence which further demarcates races. Therefore there exists a double otherness depending on the prism of identity.

For Francophone African countries, there is a language barrier that they have to surmount in the United States of America. English language is largely new to them and it is important to learn the language as a coping strategy. The one whose expression of the language is more proficient have

more power and a huge chance of existing in the United States. Mariamu's power over Aisha is an example of how language is deployed as a tool for negotiation and authority. Aisha's reliance on Mariamu to assist in negotiating the terms of her survival, her work and her interaction with others shows that the social roles shift with the economy of language (p.24).

Return is also essential but there are different outlooks to return because a potential returnee relies on the information that he receives from those who live at home in order to decide whether to return to the homeland or not. For a lot of African migrants, homeland may not be a better alternative for the racial challenges and the socioeconomic strains abroad, because of the fear that Africa's economic climate does not reward deeply intellectual and socially relevant work, which in a sense differentiates African cosmopolitanism with Western cosmopolitanism. Nevertheless, African migrants return despite the odds and most importantly because Africa's industrial development is not static and migrants realize that they can invest in new ideas that have become old ideas in the west. The near-fluid landscapes of cosmopolitanism has also enabled shared capital, services and businesses across the globe and African migrants are interested in playing a part in leading the frontiers of African cosmopolitanism.

Ifemelu returns home and she is received by Ranyinudo—who had returned from the United States years earlier. Ifemelu realizes that Nigeria has also experienced positive shifts in infrastructure development and would provide a competitive landscape for returnees who can shape the country. Ifemelu relies on online sources about Nigeria and about Nigerians-in-Diaspora who are returning to become celebrated innovators and entrepreneurs. The returnees are the new explorers who are privileged by hybrid experiences, professional experiences as well as the advantage of Nigeria's low currency value as against the currencies of the West. Her private communication with Ranyinudo improved despite Ranyinudo's return to Nigeria because

of the fact that essential services such as the internet, the mobile phones that have become available in the country. It was these factors and the private assurance of Ranyinudo that made Ifemelu return. This portends that necessity of return can be encouraged by other returnees. Therefore a returnee lifestyle can be sustained by the new infrastructure in Nigeria, such as the Palm Mall, the eatries, the new technologies and the emerging real estate spaces in the cities.

The urgency of companionship in the west has led to many marriages of convenience between African Migrants of the same ethnic group and nationality. The need for Uju to marry Barthelomew stems from the need to create a home away from home with the conscious baggage of ethnic and national weights that remain part of her identity. Barthelomew isn't the best choice for her as one can imply from the text but seem to be the available man who she can cope with. Marriage in the cosmopolitan world of the west is an interesting discourse for migration because apart from the fact that Africans marry Europeans and Americans for the sake of naturalization, Africans also marry African-Americans, Individuals from the Caribbean. This leads to a challenge of competitiveness in the social landscape and also becomes a threat to African migrants who feel that their men or women are being taken away from them by women of other nationalities (p.137). Uju faced several racial oppression in the United States which in a sense has eroded her confidence and her renegade sense of freedom that brought her to the States (p.142) and it can be conjectured that she hoped that her marriage to Bartholomew will help her develop a sense of freedom and confidence that she lost.

The internet has helped to cushion the dystopia of being elsewhere, with the openness of online chatrooms, Africans in the Diaspora continue to engage African post-colonial issues as well as express subtle angst about their departure from home. Barthelomew under the name, Igbo Massachusetts Account discussed divorce rates amongst Nigerian women in the United States

and laments the freedom of the woman in the states. The internet remain a landscape for many Nigerian diasporans like himself to prod comparisms between home and abroad and to have an inclination about the new developments at the homeland—with occasional visits to the homeland to remit and continue to sustain the valorization of the west in the continent (p.139)

When Ifemelu arrives the United States she reaches out to her guides, individuals she had known before from her homeland and whom she had kept in touch with. This is the reality of survival for migrants who want to come to terms with the realities on the ground. It is natural to arrive first with family members and to gradually begin to engage the west more freely with a need to have more guides to the western word within it. Ginika, Ifemelu's secondary school Alumni, assists her to settle into American life by informing her of the changes, the language use, the culturally acceptable patterns of American life. Migrants are more likely to engage migrants from home and later migrants on a whole before engaging other people (p.144-147). Fanon (2008) argues that Blacks engage two realities in a racial landscape. The comfortable engagement with other blacks and the distanced engagement with whites. This is largely true because a black man finds solidarity with other blacks who face the same migrant and racial realities with him or her, therefore creating an enclave, a safe zone from which Western stereotypes and oppressive gazes from Whites can be largely avoided.

Ifemelu realizes the differences in the tertiary educational system of the United State, the notions of knowledge acquisition that forms the foundation of teaching and learning is different in the United States which is different from education in Nigeria. " …Americans were taught, from elementary school, to always say something in class, no matter what" (p.158). Nevertheless, the British colonial orientation to English language makes Ifemelu deign on her American colleagues who use few lexis in their day to day conversation.

> They talk about films here asif films are as important as books. So we watch films and then we write a response paper and almost everybody in the class gets an A. Can you imagine? This Americans are not serious o. (p.161)

Ifemelu tries to balance her need to save the little funds she has, to use the most minimal means to buy textbooks, for her rent, her school fees, despite the fact that she has not got a job yet. These are realities of migrant survival in the west (p.159). There was also a need to be part of the society that she found herself so as to avoid loneliness and boredom. At the initial stage, she gives off an impression that America is truly the land of hopes and dreams, despite her challenges (p.155) but later succumbs to the reality that distorts her notion of the United States of America. Home remains a landscape either through nostalgic reflection or communication with home (p.160). At this point her communication with Obinze becomes a form of resolving the absence.

The text under discussion uses the movie, Roots (Kunta Kinte), a film watched in class by Ifemelu and her colleagues to discuss the realities of transatlantic enslavement and what it means to African-Americans. From the class discussion, one could imply that there is an anger on the part of the forebears of the enslaved who felt that fellow Africans sold them as slaves. These pre-colonial grudge also contribute to the detachment between Africans and African-Americans which led to the formation of African Students Association, a student group for African migrants who share the same post-colonial troupe and gives off a post-colonial Senghorian counter response to African discourse. These society also help each other with employment by providing information and make recommendations to the employers in the west. They consider ASA as an enclave where they can express angst about their countries' problems, the challenges of living abroad, and free advice about survival abroad, amongst others. In the text *Americanah*,

Mwombeki, a Tanzanian migrant student gives new migrants advice from an experiential point of view andinforms them of the cosmopolitan culture of the West.This is demonstrated below viz:

> Please do not go to Kmart and buy twenty pairs of jeans becauseeach costs five dollars. The jeans are not running away. They will be there tomorrow at an even more reduced price. You are now in America.Do not expect to have hot food for lunch. That African taste must be abolished. (p.166)

Nevertheless, there is no absolute detachment between African Americans and Africans. The Black Student Association which is predominantly an association of African-Americans help African-Americans and Africans negotiate conversations about the homeland. There is also a crop of Senghorian school of African-Americans who valorize Africa and its heritage. Mwombeki notes that:

> The African Americans who come to our meetings are the ones who write poems about Mother Africa and think every African is a Nubian queen. If an African American calls you a Mandingo or a booty scratcher, he is insulting you for being African. Some will ask you annoying questions about Africa, but others will connect with you (p.165).

This also reflects an Otherness and a valorized stereotype that Black Americans have about Africa and the urgency to receive confirmation of their exotic picture of their lost ‘paradisal’ homeland.

Mwombeki also told the new comers that they will find it easier to relate with other migrants from other continents because of the shared realities and tensions of migration (p.165).

African parents also struggle with the moral codes that are applicable in Africa and the ones that are not applicable in the west. They are concerned about the assimilation of non-African behaviours that exclude cultural nuances like respect, sexual chastity and silence, and fear that

their children face identity challenges that might lead them to join African-American gangs. These tensions were often expressed by Uju about her son, in the novel (p.166).

> Miss Brown told me that she saw him in a closet with a girl.The girl is in third grade.Apparently they were showing each other their private parts…what do you mean, is that all?He is not yet seven years old!What type of thing is this?Is this what I came to America for?

America is known in Nigeria and other African countries as a country where dreams come true, the perception of unemployment remains a matter that is peculiar to the minds of the majority of Nigerians. The reality becomes a shock for Ifemelu, a migrant who on getting to the US is unable to find a job. Although eventually helped by Ginika, an old classmate, she ventures endlessly for a job as one would do in any African landscape. This says a lot about the realities of here and there—Unemployment and Rural to Urban Internal Migration that has made jobs hard to find in both places.

Remittances is one of the essential tropes that asserts that the migrant is a Diasporan. However, most scholars have not considered the investment of Africans who go out of their way to support Africans who are studying abroad or who are trying to find their feet in the West. In the novel, Obinze, her boyfriend who is still stuck in Nigeria, sends Ifemelu money at a time of unemployment. This is in a sense a looking back home for support which may have contributed to the urgency to remit as a form of return (p.173). Obinze is a metaphor for home and Ifemelu struggles against all things familiar in order to achieve a persona in the US. Her encounter with other personas is a journey to become an objective other and to surmount stereotypes.

Nostalgia is also largely linked with collector memory about narratives that a lot of Nigerians are aware of or have a full grasp of because they had reacheda conscious stage of

cosmopolitan history. It goes to say that just as England had a cosmopolitan narrative on the Great Train Robbery, many Nigerians can recall the name-drop Lawrence Anini (p.175).

Corruption is often promoted by the international media as an African staple, and the cause of the downturn of African growth perpetuated by its leaders and its citizens, but the novel claims that corruption asserts a universalism, a certain cosmopolitanism that can be found in the west as well. Ifemelu and others received their driving licenses from a driving license agent who helped with the exams (p.193)

There is a subtle psychological apartheid that African Blacks and African-Americans share, there is an expected enclave for the black neighborhood, the dangerous ghettos that makes it a matter of shock when a black person is discovered in a white part of the country. The further explanation to a black person's presence in a whiteman's space is servititude.

Nostalgia is also expressed in form of anger, aunty Uju seldom threatens her son about sending him to Nigeria, using her local tongue to express a frustration concerning his behavior. It also notes that the indigenous language is used most sparingly and perhaps in the outburst of emotion or frustration which validates a nostalgia. (p.201)

There is an urgency for Nigerians-in-Diaspora to explain the realities of Nigeria to other people in the diaspora because it is like defending home despite the angst against home. Ifemelu responds to one of the mantra of Nigerian migrants abroad. She expresses this defense to Blaine, a curious Black American

> Yes, we Nigerians get around. We have to. There are too many of us and not enough space, she said, and it struck her how close to each other they were, separated onlyby the single arm rest. (p.207)

This statement also notes the ease of communication that stems from a central heritage despite the demarcation of being African or African-American who have now come to share the same space, the 'armrest' of an African source made affinity possible between Africans and African-Americans.

It is important to note that a lot of internal migration occur within countries, while most scholarships have discussed urban to rural migration, there is often an urgency as well for people to move from urban spaces to more central or versatile urban spaces. Obinze aspires to move from Nsukka to Ibadan because of JP Clark's Poem "Ibadan" but is unable to go because of his mother's health. His desire to travel to Ibadan is based on a need to explore other landscapes outside the confines of home, however when he visited Ibadan, he laments the quietude and compares it to Nsukka (p.109). Later in the novel, Obinze begins to reside in Lagos, another landscape outside the townscape of Nsukka of his childhood. Lagos is the city of promise and commerce and suits a deportee who is trying to garner his life back.

Africans face the same racism as well as African-Americans, this is the reality of Aunty Uju, who despite having integrated into American life still comes face to face with racism in her workplace, where patients refuse to be treated by an African-black doctor and where a librarian considers her a potential thief (p.213)

Nigerians in the west are also in contested spaces with their African counterparts who have notions of them from the internal migrations within the continent. South Africa became one of the destinations of Nigerian migrants after the Post-Aparthied era. They have exerted their presence through their films, their churches, their festivals and most crimes are committed by them. This notion of Nigerians are exported abroad by South-African migrants which may lead

to a detachment between a Nigerian migrant and a South African migrant, despite the fact that the same socioeconomic conditions may have led to migration from the two African nations. These are the notions Mariama expressed in a discussion with Ifemelu.

> I cant watch that stuff. I guess I'm biased. In my country, South Africa. Nigerians are known for stealing credit cards and doing drugs and all kinds of crazy stuff. I guess the films are kind of like that too. (p.219)

Much of African Post-colonial literature explored issues of identity and the clash of cultures which was explicated by Chinua Achebe's *Things Fall Apart* and Ngugi wa' Thiongo *A Bend of a River*. It was also a conversation with the west about the post-colonial realities brought about by Western intrusion. Nevertheless, Ifemelu considers it from a Fanonesque point of view, where colonized others aspire to become the west while members of the west continue our 'Writing Back' as an exotic perspective of an emerging and helpless Africa. Kelsey, a White American intrudes into the enclave of Africans and hopes to use her contrived baggage of post-colonial literary works to engage Ifemelu,the middle-class Nigerian in the salon (p.222). This can be related to the nuance at which white people come to terms with the African skin as 'beautiful' in order to please them and how they relief themselves of postcolonial and the enslavement narrative by mentioning their support for grassroot Africans through Non-Governmental Organisations, 'orphanages', 'microfinance cooperatives' in different African countries.

> A petite woman in severe pink jacket said, " I'm chair of the board of a charity in Ghana. We work with rural women. We're interestedin African staff, we don't want to be the NGO that won't use locallabour. So if you are looking for a job after graduation and want togo back and work in Africa, give me a call." (p.199)

Ifemelu's relationship with Curt, a whiteman, brought to fore the racial tensions between them often caused by external relations who weren't pleased with a hybrid relationship. First was the

jocular nuances that both of them did not buy into the cultural statutes and conventions of marriage and this might also improve the tensions therein (p.231-232). It is however, important to note that Ifemelu's relationship to Curt opened a door to an assimilation to full American life and an abandonment of her Africannes. She began to enjoy the fluidity of movements and migrations that differentiated Western cosmopolitanism from African cosmopolitanism and became a privileged minority who enjoyed a certain patronage from Western elitism from her relationship with Curt.

It is also obvious that through brief conversation with the people at home, Ifemelu continues to serve as a vehicle to enforce the American dream in her parents. Positing a first World outlook that contrasts with the gross youth unemployment that is one of the factors of migration to the West.This is seen when she informs her father of the Educational system in the United States.

Her father made a sound of admiring respect;

> America is an organized place, and job opportunities are rife there .Yes, they have placed many students in good jobs, Ifemelu said. It was untrue (p.234-235)

There is also a stereotype engaged by Africans whose expectation is to adhere to the 'Black and Poor White' enclave and this is why the carpet cleaner is shocked to find Ifemelu in a 'Rich White' environment with a confidence of the owner of the house. Ifemelu comments on this in her blog thus:

> She would never forget him, bits of dried skin stuck to his chapped, peelinglips, and she would begin the post 'Sometimes in America, Race Is Class' with the story of his dramatic change, and end with: It didn't matter to him. how much money I had. As far as he was concerned I did not fit as the ownerof that stately house because of the way I looked. In America's

> public discourse, “Blacks” as a whole are often lumped with “Poor Whites”. NotPoor Blacks and Poor Whites. But Blacks and Poor Whites. A curious thingindeed. (p.205)

Likewise, she faces Blaine's family who consider her an object of desire for Blaine-due to the perceived sexual powers that Africans are suspected to have. There is a subtle lamentation that Blaine has not chosen his own kind and there are condescending comments and questions towards Ifemelu at social gatherings. The questions about poverty, corruption and underdevelopment in Africa and the donor role of the West towards Africa is steeped in stereotypes and Ifemelu is asked to confirm such notions. In the realm of metaphor one can relate to this as the urgency of whitemen to experience the sexual stereotype that they have for Africans. The willing sexual interaction with a white person is also a painful attempt to assimilate.

Before her emotional and sexual relations with Blaine and others, she sleeps with a Whiteman in order to get a job. The job is the job of a secretary but she realizes that in real terms, the job was for an escort. She unwillingly sleeps with him but it was in a sense that she at that point accedes to the rude assimilation of western stereotypes in order to get her first financial acquisition in a land that places an exotic gaze on the African body.

> She took off her shoes and climbed into his bed. She did not want to be there, did not want his active finger between her legs, did not want his sigh-moans in her ear, and yet she felt her body rousing to a sickening wetness... He had not forced her. She had come here on her own. (p.181)

Blacks who seem to have accepted the realities of stereotypes also find themselves shocked at Ifemelu's presence in White gatherings and neighbourhoods. They expect her to be a servant in

those premises, like the former slaves and like other Africans but realize her confidence in a space that is not hers.

There is also an urgency to evade debilitating stereotypes by mimicry, these are gestures, words and actions that attempt to co-opt the norms of the centre. This way the other gradually begins to unveil a different persona through intonation, bleaching, character which would evolve a hybrid being. A case in point is when Ifemelu recollects the reason why her Aunt Uju fired a migrant employee

> Before she finally fired her, my aunt said, “Stupid woman, she thinks she’swhite.” So, whiteness is the thing to aspire to. Not everyone does, of course(please, commenters, don’t state the obvious) but many minorities have aconflicted longing for WASP whiteness or, more accurately, for the privilegesof WASP whiteness. They probably don’t really like pale skin but theycertainly like walking into a store without some security dude following them. (p.253-254)

Migrants can be seen doing more than one job in this novel or are struggling to get a job, this is because poverty is one of the driving forces for migration and it behooves on the migrant an urgency to sustain his or herself, to support members of his or her family with remittances, or to pay new remittances for illegal identities they have acquired. “Wambui was working three jobs under the table to raise the five thousand dollars she would need to engage an African American man for a green-card marriage”, Mwombeki was desperately trying to find a company that will hire him on a temporary visa

The presence of the African face has always been in the West because of the slavery history that the west actively took part in. Therefore, there seem to be a penchant for African migrants and intellectual African Americans to assert a difference by using their hairs as symbols of independence. It is in this referent to natural hair which showcases a non-conformist paradigm

to the cosmopolitan standards of beauty set by the west that a lot of Africans and African Americans turn to. This is an assertion of one difference, ancestry and persona from the standpoint of material culture. This impression can also be gotten when Ifemelu was wearing a tight blouse and the driver of the taxi she boarded advised"You have to be very careful or America will corrupt you" (p.240) However, one realizes that in order to fit into the corporate world of the west, one must conform into the physical mould of the desired professional physique and outlook and this is the advice Ruth gives to Ifemelu as Curt influences a job for her. Despite the discomfort, Ifemelu gets the job by fitting into the mould that the western hegemony demands (p.238)

Parents of migrants may unconsciously or consciously begin to protect their wards against racial discrimination and racial slurs. For children of African migrants who have no links to home, they have to contend with their African identity and the doubts they have about being African, African American or American African. It is this protective role that Aunty Uju plays in her lamentation to Ifemelu about the binary oppositions that have become the culture of Dike's school. Therefore, Dike, as a social being is conditioned to avoid making his presence known, his conditioned to live his life in the shadows of the standards of the white people in America (p.250-251). Despite this is the fact that Aunty Uju laments about the social capital that the homeland affords, being a single mother, she also suffers a dictatorial male hegemony of a socioeconomic kind from Bartholomew. Her desire to engage Barthelomew is steeped in the fact that African migrants feel most comfortable around other African migrants especially from the same ethnic group, for companionship, which is an indication of loneliness. Also is the realization that the family structure remains important for Africans, who insist on a departure

from American family culture where the father is absent. African migrants may feel that the father and mother have a lot of psychological balance to provide to a child's wellbeing (p.253).

Nevertheless, African migrants and African Americans often get collapsed into the same frame by the white hegemony and are often doled the same kind of treatment, expectations and fears from the racial profiling of Black Americans. This Ifemulu explicates in her blog post (p.255-257).

A migrant goes through changes, changes brought upon him by the need to survive, to be part of a society that creates nativist brick walls against him or her. In order to become 'Americanised' Ifemelu must abandon the links that bound her to her homeland. These cultural baggages from her homeland may create doubts and an imbalance that would cause unpalatable psychological experiences abroad and would cause an urgency to return home (p.260).

The routes of legal acceptability into the landscape of the West is explored, Obinze and his African collaborators are working on a marriage between himself and an English woman as a safeguard to being deported. Unfortunately, this is fast becoming a tradition for London Migrants in the Novel, Emenike seem to have assimilated by being married to an older English woman and Okoli Okafor. This brings to the fore the reasons why people migrate. There is a pre-aspiration for migration because of the exposure to a certain kind of pseudo-cosmopolitanism which uses the media as a way to engage and entice Africans and peoples of the Third World. Obinze being a central character that showcases this syndrome for becoming American stemming from Novels, music and personal narratives which was further encouraged by the existing socioeconomic conditions.

Obinze further prepared his mind for the United States with 'books, films and second hand stories about America' strengthening his resolve to search for greener pastures (p.269) This

is nevertheless further buoyed or encouraged by the absence of good governance. As recalled by Obinze, the urgency for Nigerian scholars to migrate was at the highest during the several years of the military junta leading to a brain drain and a lamentation that Obinze sensed in the voice of his mother ‘he sensed in her voice, the sadness of defeat, as though her friendswho were leaving for teaching positions in Canada and America had confirmed to her a great personal failure’ (p.269). Secondly, is the fact that African nations did not provide its teeming populace the basic providences of governance, in terms of infrastructure, yet they exert on their citizens a discipline that does not equal the service to the people (p.269).

Obinze travels to the United Kingdom under a six month Visa in the long run uses three years, he was no longer psychologically attuned to life in Nigeria before he left for the United Kingdom but on getting there, his challenges led to a detachment from the homeland, largely caused by the shocks of survival and the disappointment on the realities in the UnitedKingdom (p.271)

One of the realities that resonate with a lot of migrants is the fact that they are often found doing jobs that are lower than their social classes and their educational qualification back at home. Obinze arrives London only to engage in the odd job of cleaning toilets which he would normally not be seen or thought doing in Nssuka where his mother is a professor. Obinze succumbs to the toilet cleaning by reducing himself in a narrative of comparing University of Nsukka toilets with London but leaves the job when a deliberate mound of excreta awaits his workmanship. A migrant’s survival is largely determined by work and the resources garnered from it.

Nicholas, Obinze's uncle and Ojuigo performed gypsy lifestyles in their university days, but began to conform to the strains of migrant life as they began to live in London. Its utter loss of adventurousness births a directness and an assertiveness on the path of Nicholas and causes Ojuigoto turn her gaze to the possibilities of the future of her children, externalizing and impressing her hopes and dreams on them. (p.275). Migration hasnot only affected the youthful boisterousness of the couple, it has also 'caged' free birds into a mindset of fear. The uncertainty of financial stability continues to plague the family.

> Marriage changes things. But this country is not easy. I got my papers because I did postgraduate school here, but you know he only got his papers two years ago and so for long he was living in fear, working under other people's names. That thing can do wonders to your head, eziokwu. It has not been easy at all for him. This job he has now is a very good job but he is on contract. He never knows if they will renew. (p.277)

This reality was also experienced by Ifemelu and Obinze who worked using other people's names and lived in fear of racist attacks or being found out and being deported.

Ojuigo and Nicholas are not preparing their wards for return to the homeland, they are training them to be equipped to have easy integration into the western world. It seems that they consider diffusing the constraints that made their engagement with the western landscape difficult. The children of this Igbo family are learning the cello, the piano and the violin, musical instruments of western elitism and the Opera tradition and other civilizations like the Kumon and sight reading while the Igbo language is subtly jettisoned (p.276). It is this hope of transmogrifying their wards to whiteness that Ojuigo prides in by the accented acculturation as well as accents to a difference in the power relations between parents and children in Nigeria. (p.279, 280).

This penchant to regard well accented Nigerian Brits also plays a role in one's immediate acceptability in the circle of African migrants who pride their British accents as a symbol of civilization and acculturation that differentiates them from the tonality of Nigerian languages as well as the impression of a Barbaric heritage (p.282)

The text introduces the presence of the Black British into its discourse, it clearly creates the Black British who have a certain angst towards African migrants because they both happen to aspire into British elitism. For the Black British, the African migrant is seen as a threat to the ratio of socioeconomic and cultural benefits that have to be shared between them (p.283)

It is important to know that despite the African migrant connection, there are a few Africans who would rather engage people outside the sphere of mutuality and nostalgia because there was a need to detach oneself from the old person and become more of a new persona, becoming more of one's postcolonial aspiration to be white (p.273).

Emenike is a particular character in the novel. Here was a youngman who is class displaced at the homeland and whose ambition to gain or earn a respected class at home leads him to travel to the United Kingdom. In order to subvert the demeaning notions his University friends, especially Obinze may have of him, he begins to send them news of progress as evidence of his changed status. Emenike left Nigeria with a dissatisfaction of his socioeconomic class—perhaps with a change of class comes a changeof attitude to life and to old friends and this Obinze feared. It is important to note that as much as migrants communicate and often times support each other abroad, they recognize that the west is a landscape of aggression for them, it is a place where wealth must be acquired and retrieved homewards giving room to competition amongst migrants as well as a certain hostility to individuals that one is familiar with before

migration. Unlike Emenike who Obinze feared for, Illoba shares a tribal connection that made it easy for him and Obinze to interact like old times, here the link is ethnicity as against the fluidity of cosmopolitanism. Despite these new migrant systems of support, one must note that it is different from the African family support system that goes all out to make sacrifices for one's progress. The difference is that these fellow migrants play the role of guides in a new landscape while the other supportis one based on family pride and socialization ethic (p.288).

Obinze also reaches out to fellow Nigerians like Nosa, becomes intimate with fellow African like Tendai and engages in survival tactics with the Angolans. This shows that African migrants navigate towards each other for support, for shared realities and for the externalization of the nostalgia of home (p.298). In the absence of fellow Africans Obinze-as-Vincent aligns himself with a fellow European migrant, Duerdinhinto who share 'a small bond of foreignness' (p.290) and because they do not have much to share they use the transnational baggage of international sports, football as a point of engagement. Obinze-as-Vincent goes through a lot of work changes because he is easily thrown out of work during downsizing processes. This racist rationale is extended to the deigning name given to him by his co-workers who call him 'labourer' and 'knee-grow' when he trips and falls on his knee (p.290). Obinze endures this condition because of his earnings having an inclination of what obtains at the homeland. Roy Snell, his boss reverts himself into a neo-enslavement persona and begins to consider Vincent as a favourite 'Man Friday' (p.291) and continues to have a conversation about Africa from pre-colonialist and preconceived notion of their barbaric sexual prowess and their diabolic craft (p.292). So a son of an African cosmopolitan, educated and middle class is unable to transmute into a corresponding middle class on the other cosmopolitan shore. The graduate son of a

Professor is reduced to a toilet washer, a labourer and finally a technician for a dishwashing company under another name (p.294-295)

Emenike is one of the guides of Obinze, he is an Alumnus of the same University as Obinze. Emenike proves that he is better psychologically than Obinze, by showing his wealth of exposure. Emenike's marriage to Georgina, a British woman twice his age assures him of his safety in the United Kingdom but despite these, he navigates the realities of racial discrimination and a repressive racial correctness. It is on seeing Obinze that he expresses the anger of racial discrimination and expresses his desire to visit Nigeria like a prisoner locked in the United Kingdom. Nevertheless, the homeland continues to hold uncertainties for both Emenike and Obinze. While Emenike achieves a sort of assimilation in becoming and craving whiteness and by asserting his exposure as a voyager, a cultural impressionist--using his travels to assure himself of being successful. It is important to note that America is the leading world power but the complex that the United Kingdom has is one of being subsumed by a country that was once a colonial subject (p.323). It is this cosmopolitan complex that leads many African migrants as they choose between a former colonial master and a subtle but open neocolonialism of the United States of America, which is achieved by cultural diplomatic impressions like books and music in which Obinze is conversant with which produces a nostalgia for landscapes unexplored (p.296). The United States is the first choice of many English speaking migrants because it portrays itself as a colonial subject that has outstripped her master, which portends several possibilities for a colonized mind (p.313).

The British and the rest of the West continue to patronize Africa as its poor, hopeless other, a Cosmopolitanism that does support another like an unstable, undergrowing child. It is in this doling of grants and financial support that nations and private citizens pride themselves of

supporting Africa as a country and have subtly shown nativist or nationalistic concerns of the flood of migration of other races as Alexa demonstrates;

> Speaking of which, I've just got involved with this fantastic charity that's trying to stop the UKfrom hiring so many African health workers,' Alexa said. 'There are no doctors or nurses left in the continent. It is an absolute tragedy! African doctors should stay in Africa'(p.314).

Earlier in the novel, Obinze encounters concerns about migration in the British media and the irony that former British colonized peoples would respond tothe initial encroachment of the territory by migrating to the spaces of former colonial masters (p.299).

Illegal migration is one of the major issues that pervade the discourse of migration; Obinze is a victim of forced migration not in the sense of the exilic character but in a sense that the psychological and socioeconomic factors that were the push factors occasioned his consideration to travel to the United Kingdom. It is in progress of establishing stability outside the homeland that the legal loophole of marriage to a citizen as a form of naturalization is explored, with the assistance of African migrants in the diaspora. Obinze faces racial discrimination at places of work and like Ifemelu, he changes his name to Vincent because of the need to work with someone's work permit. This means that despite the notion of the fluidity of movement, nations create operational laws to assert territoriality and sovereignty and to 'remove' intruders in their landscape (p.323), therefore the idea of a global citizen remains a faux pas. This extends to the treatment of Obinze by enforcement officers of the British. This is demonstrated thus

> Yes, Obinze said, but that yes did not tell his story, that he lived in London indeed but invisibly, his existence like an erased pencil sketch; each time he saw a policeman, or anyone in uniform, anyone

> with the faintest scent of authority, he would fight the urge to run.(p.297)

Obinze reaches back home as nostalgia and recounts the hardship of a military regime in Nigeria. Forced return causes depression and conscripts one into a limbo of helplessness—A situation where the forced returnee has to receive support from those in the homeland.

It is perhaps the overwhelming assuredness of one's roots that makes Americans involve Africans in certain institutions in order to create a global and cosmopolitan encyclopedia of knowledge by absorbing and harnessing vital knowledge and information into an already established institution for further growth. This is the direct result for the brain drain of African scholars who migrate to the west. Boubacar, a Senegalese Professor, like other many African scholars left his homeland for so many reasons, prominent of which he notes

> I came to America because I want to choose my own master? If I have a master, better be America than France. But I will never eat a cookie or go to McDonald's.How barbric (p.388).

This signifies that Boubacar prefers the new leader of the world and in other ways cosmopolitanism instead of the overbearing assimilationist policy of the French and the post colonist presence of the French in the governance of its former colonial subjects. This assertiveness of a certain kind of freedom from the international forces in the homeland is part of the issues that leads to migration, brain drain and hybridity. Boubacar had rejected offers by French Universities in a sense to become part of their neo-colonist presence by becoming a leading French Diasporic voice for his French speaking homeland. Nevertheless, Boubacar asserts his African persona in the above statements and hopes to fight the wave of American life—which in view is impossible. While Blaine is not pleased with the exoticness that Americans grace Boubacar with because he is from African roots and an opposition to the Black

American scholar. Meanwhile, Ifemelu is easily endeared to Boubacar because of the shared Africannes and the balance and mutuality of colonial experiences from which Nigeria and Senegal can engage (p.389).

Africans have well established roots at the homeland which necessitates a looking back and in other words produces a remittance of resources back home to relatives, for African Americans, their narrative of ancestry and roots have become enshrouded in the arguments of home as The Black Atlantic or as a continental attraction instead of a specific linkage to the roots (p.375)

There are interstices between race, migration and hybridity and the discourse on Obama in the book posits the tensions of having a promising Black candidate contest and later win the elections. Apart from the fact that it raised the hopes for a better life and an improved perception for the black communities, it made Africans and Black American have something to agree on and to look forward to. *Americanah* also expresses through Blaine that Obama does not suffer from the personality challenges of racism as much as the ordinary Black American, because of the importance of the recognition of his African roots, his wife, mother and his migration between Indonesia and Hawaii, opening up a freedom to engage minorities in the USA. At this point, Blaine succinctly points to the advantages of hybridity as against a pristine racial borders (p.467). It also posits the essentiality of roots and the challenge of rootlessness. It is important from the perspective of the character, Blaine that roots be defined while hybridity is engaged.

The Salon Ifemelu visits is another significant place of discourse. It is a duplicate of an African environment in which serves as a place to reconnect to home through conversations with Africans, through reflections through Nollywood. It also tries to re-accurate a communal lifestyle

as people engage themselves with an affinity that stems from distant home. It is in this larger scape that Ifemelu decides under the pressure of affinity to help Aisha, from a francophone country talk to Chijioke about the possibility of marriage outside the tribe. Ifemelu in this scape is a fellow African, an identity that dissolves racial tensions and asserts a continental presence in an enclave outside home. One can best call the scape where the salon is located a refuge against the angst of nostalgia (p.415)

The urgency of Nostalgia and the fulfillment of same, coupled with the need for psychological stability leads many migrants to use technology to reconnect and communicate with home. The first set of people to engage is the family and much later friends and the community. This is explicated when Ifemelu calls home in the times of crisis in order to reassure herself of the purpose of migration and to receive first hand and trusted information about the homeland, which may necessitate an ease of return home or a continued escape from home. However, one must note that Africans-in-Diaspora or African Migrants are complicit in the portrayal of the west as a paradisal other to African cosmopolitanism. It is in this sense that Ifemelu 'guarded their memories' of the USA when her parents eventually came visiting, without seeing the existential realities of the foreign country (p.346). In Page 42, we continue to encounter how the internet helps to relieve the nostalgia of home through communication via the internet, this has been made possible by the World Wide Web, which is fast becoming a landscape of cosmopolitan narratives. Obinze went in search of Ifemelu as a form of reconnecting which shows the gradual collapse of boundaries through conversations, images social media has helped resolve nostalgic angst on both sides of the divide. Therefore finding people and communicating with them has become easier through the transnational vehicle of shared technology. Ifemelu and Obinze rekindled their friendship through emails and the

conversation also made Ifemelu evaluate her life elsewhere which formed part of her resolve to travel back to her homeland (p.421-425). Obinze was able to connect with Ifemelu and to consider his American dream from the notions of *Raceteenth or Various Observations About American Blacks* , amongst other conversations, online materials and books, which easily formed part of his opinion of the United States of America and contributed to his conclusion that 'the best thing about America is that it gives you space. I like that you buy into the dream, it's a lie but you buy into it and that's all that matters' (p.492).

One can relate this to what African Americans feel about 'Raceteenth or Various Observations About American Blacks', clearly the ease of extrapolation on the issues of race on the blog comes from a curious minded Nigerian whose roots does not come into question and whose outlook is an experimental playground of understanding American racial culture, although occasional racial attacks may be possible, it is infrequent, it is not a lived experience, a psychological reality and historical reality and therefore does not come with the anger and shocks of Black American life. Shan, Blaine's sister says in the novel, "You know why Ifemelu can write that blog, by the way?" Shan doesn't really feel all the stuff she's writing about. It's all quaint and curious to her. So she can write it and get all these accolades and get invited to give talks. If she were African American, she'd just be labeled angry and shunned" (p.386). It is this difference in experiences that often curate the culture clashes between Africans and African Americans, where colonialism and post-colonialism shapes the reality of the African migrant, slavery and post-enslavement shape the reality of the African American and American African. It is this recognition of the void that Ifemelu encounters when she said 'There were things that existed for him that she could not penetrate' (p.359). African Americans see African migrants as people who have come to encroach on their spaces with a confidence of a certainty of roots, so

there is an urgency to put the migrants in their place as explicated in the relationship between Shan, Blaine's sister and Ifemelu (p.362).

Another aspect to examine is the fanonesque perspective that Africans continue to struggle with a post-colonial malaise. This is championed by the elite who continue to ape and aspire to become their masters. Obinze and Kosi encounter a recommendation at an elitist party.

The text also discusses the importance of identity and the challenges migrants of the third generation face when it comes to identity. This third generation migrant is Dike, who expresses the tensions of his identity either as a black man without roots in America, who shares the same prejudices as the Black American or as a black man who is Nigerian but whose roots is also lacking back home. He reacts to this by attempting suicide and his cousin, Ifemelu recognizes this tension in a conversation with Uju, his mother. Ifemelu said "You told him what he wasn't but you didn't tell him what he was". (P.432-433)

Ifemelu through her guide is immediately briefed about the things that have been going on in her absence—especially about the cultural urgency of marriage as a symbol of progress for the woman in Africa. She is reminded about the existence of tribalism and brought close to the philanthropic nature of governance. Ifemelu like many returnees are willing to take their chances in their homelands and are confident because they can always re-return in the face of unpalatable financial, infrastructural or labour conditions.(p.437-439)

There is also interest in how returnees and homelanders interact. From the novel, it is suggestive that the homelander may show subservience to the returnee elite or a patronage depending on the social class of the homelander. This is exemplified in Esther, the company secretary who Ifemelu considers a superior based on cultural decimals such as age but in the face

of financial cosmopolitanism, Esther expects that Ifemulu assume a tyranny of a returnee boss. She also falls into the categoryof many Nigerians who expect unique gifts and become uncomfortably friendly with returnees (p.450-451). Aunty Onenu on the other hand is on a different social class from Esther, she exudes patronage to the returnees in exchange for the prestige they add to her firm's brand.

For Ifemelu, it was an informal interview of inquisitive personal stories and personalized affiliations with 'mummy Onenu' with a freedom to bluntly express her views to her boss, perhaps because with migration comes a different perspective to process and ideas (445). This subtly implies that returnees pose a higher competitive edge than Nigeria-trained experts in the work spaces because their employers leverage on the prestige of the international education, their global experiences and their international relationships. It also speaks to the stereotype of a migrant as a more experienced, a more socially and intellectually grounded individual than its 'Stay-at-home' counterpart whose work culture and values may differ from the returnee. The returnee is accorded respect and dignity of the workspace based on the stereotype that the returnee will bring new ideas and will attract value only because of their migrant status.

Nevertheless, there is another type of homelander, one who asserts his or her presence and psychologically slugs it out with returnee aggression. Zemaye is a clear example of a middle class, Nigeria trained personnel who impresses herself on Ifemelu and hold confident arguments with Doris, another returnee (p.451-459). Zemaye's strategy for engaging returnees is more confident but not so farfetched. Tochi, an educated neighbor of Ifemelu, who presents statistics to buttress her pride as a homelander. It is important to note that both Zemaye and Tochi are confident because they are educated and are part of the upper-middle and lower middle classes

that are struggling to keep up in a country where the middle class is near nonexistent. (P.450-453)

On her return to Nigeria, Ifemelu is assisted by Ranyindo, who explains the realities of present Nigeria to her. She also helps her settle down into a job that 'anchors' her. Ifemelu glides down from a honeymoon stage of happy return to a reassimilation stage where she comes face to face with the verbosity in the presentation of wealth and the recurrence and repetitiveness of work.(p.49)

There is a sectoral competition between two Nigerian magazines, ZOE, where Ifemelu and Doris work and Glass, another lifestyle magazine. From the reading one could amply imply that one of the factors that makes Glass have a competitive edge over ZOE goes beyond content. It is the quality of their print obtainable from the printing press they use in South Africa. While ZOE continues to use Nigerian printers and continues to have production gaffes due to work culture, Glass continues to thrive on the access to South African expertise. It is a sense of cosmopolitanism that create a transnational division of labour that Glass prefers while ZOE tends towards the post-colonial acculturation that serves native elitism despite the flawed fact that it benefits from employing returnees as a commercialization of panache.

One of the realities of the migrant returnee is his penchant to compare the life and lifestyle of the west with the attempts of African nations to adapt to cosmopolitan desires. They do not find the exact state of things, infrastructure, food, and spaces and services. This is expressed in the meetings of the Neopolitan Club, an enclave of returnee where they share a retronostalgia about home and express angst about the putsch that is replicated in Africa as African cosmopolitanism. *Americanah* through the lead character, Ifemelu tackles this returnee

nostalgia and penchant for comparism with how the homelander might respond to this deigning on Africa by its own—

> …Go back to where you came from! If your cook cannot make the perfect Panini, it is not because he is stupid. It is because Nigeria is not a Nation of sandwich-eating people and his last oga did not eat bread in the afternoon. So he needs training and practice.

This implies further that there is a shift of wealth in the African landscape and that shift of wealth is due to the cosmopolitan flows of resources that has enabled returnees become noveau riches and has made entrepreneurs begin to create spaces to cater for their tastes. It has also made people consider their tastes in service provision despite the fact that these services remain near perfect because they stem from borrowed cultures and western lifestyles (p.449),(p.477), (p.461-465). As aforementioned, the returnees form another other with a predisposing stereotype of their fellow Africans who have stayed at home.

Dike, the son of Uju is a casualty of migration and cosmopolitanism. In the novel, he is bogged down by racial differentiation and racial slurs in schools, he is treated differently by his school teachers and school mates because he is Nigerian and black. He is also a child whose birth symbolizes the military juntas and whose exile is decided for him by his mother. Dike finally returns to Nigeria to meet a fascination of infrastructural challenges in Nigeria, as a tourist in his honeymoon stage, he expresses his gladness to a welcome and responses to racial slurs through social media. Nevertheless, he feels detached from the eclectic persona of Nigeria because of the fact that his relations with others remain outside the essential decimals of language, tribe and experience (p.480)

We encounter a situation of decaying cosmopolitanism and which stems from a lack of consistent infrastructure management. When Ifemelu returned to Nigeria, she lamented the

pictoral disfurgement of cosmopolitanism. " Ifemelu started to look at the window, half listening, thinking how unpretty Lagos was, roads infested with potholes, houses springing up unplanned like weeds". The mental picture of "Dolphin Estate" in the novel showed a place that used to be for the crème de la crème military officers turn into a slum in democratic times (481). It paints a picture of the reclamation of the shrinking middle class in a space that was once meant for the rich, leading to a slum reclamation or sluminisation. One can relate this to the way blacks move into neighborhoods meant for aristocratic whites in America and how the psychological culture of the black soon turn the space into a slum, leading to the devaluation of the value of the properties in that space (p.481)

The novel also implies that the challenges of the nation is a systemic one and the culture of corruption stems from top to bottom. Apart from the fact that the average Nigerian is deprived of quality infrastructural services, he or she is in turn deprived of quality products, goods and services from his or her fellow countryman who is also trying to gain from the extended infrastructural and societal malaise. It is a survivalist country that does not guarantee its countryman, the basic amenities for a less stressful existence (p.481)

The migrant seem to have come to a point of self-awareness and also awareness about the sociopolitical nuances of his nation. He is conscious of the imbalances of both here and there and most times explicate on these decimals in his or her conversations with fellow migrants who have also returned. Obi in a long winding conversation with his long lost friend, Obinze saw him express strong opinions about Nigeria. He once said in the novel "One of the things I've learned is that everybody in this country has the mentality of scarcity. We imagine that even the things that are not scarce are scarce. And it breeds a kind of desperation in everybody. Even the wealthy" (p.489) From this we can connote that Obinze has come to understand the grab-all-all

mentality that pervades our socio economic landscape and can relate it to our postcolonial past, our history of corrupt government and a culture of mediocrity over meritocracy.

Accent was also one of the significant products of assimilating into the first world. With the accent of a person, there is a perception by individuals in the west that the migrant has become part of the system. Emenike recognizes that the correct pronunciation of words was important in the negotiation of survival in foreign land (p.493)

There is a sense in which Africans are losing their colonial identities and legacies and putting in place a cosmopolitan identity. This is perhaps the reason behind the urgency to put in place new architectural edifices in place for preserving colonial spaces. The noveau-riche, amongst which are returnees are the ones who repossess these colonist spaces and assert a privacy of the colonial. Ifemelu returns from the US to rent an apartment in Ikoyi, a space for colonial administrators and Obinze expresses the desire of Nigerian rich to dismantle the symbols of colonial enslavement by pulling down old structures for new ones. However, this does not limit the piquancy of hybridity, it only tells of the conflicts of rebuilding impressions that are assertions of a country's coming of age and the subtle recognition of colonial past. The rebuilding of the houses to their new taste, which shows a conflict of architectural culture. It is this architectural conflict that Ifemelu recognizes in the home of Madam Onenu on the day of her informal interview for the ZOE lifestyle editor job. "And what an ugly house, it was monstrous with two alabaster angels guarding the gate, and a dome-shaped fountain sputtering in the front yard". This display of both byzantine, Judeo-Christian symbologies in Madam Onenu's house show an urgency to impress and the recognition of the property as aesthetically acceptable and functionally relevant by a Returnee, Runyindo shows the gradual changes and the hybrid tastes that returnees adapt to as they stay longer in the country (p.445-446). This elitist seclusion is also

a troupe of socioeconomic otherness that demarcates the poor from the rich with the intention of the rich holding on to their Western cosmopolitan desires and aspirations.

At the homeland, Tribal affiliations are the currencies for negotiation and of affiliation. The Co-existence of ethnic prejudices and survival coaleases into a different cosmopolitan picture from that of the west. Obinze travels to Abuja, a new cosmopolitan scape within Nigeria that not only is capital of Nigeria but is being built with an architectural and spatial consciousness of other capitals of the world and with a deliberate departure from the post-colonial capital as a crowded market for the west and for centrality and ethnic harmony—A safer haven for the rich and the powerful. 'Abuja had far-flung horizons, wide roads, to come from Lagos was to be stunned here by sequence and space. The air smelled of power; here everyone sized everyone else up, wondering how much of a 'somebody' each was. It smelled of money, easy money, easily exchanged money.' (p.513). Obinze's visit to Abuja was to sell a choice plot of land to Edusco, a fellow Igboman involved in the transport business, here the interaction is friendly and comfortable and gives room for an openness that allows the business to take place in a beer parlour. Edusco harps on this affiliation to receive a favorable deal from the relator, Obinze—'You see this is the problem with Igbo people. You don't do brother-brother. This is why I like Yoruba people, they look out for one another' (p.514). It is the normalcy of tribal exclusionist tendencies that makes a Yoruba landlord to inform Ifemelu of his real estate policy of excluding the Igbos (p.447).

Obinze and Ifemelu have a lot in common, a lot to share, one of the factors that had made Obinze and Ifemelu exchange ideas and become intimate from the beginning was the tribal affiliations and connections which made nuances and gestures easily expressed and understood and made for easy conversations. Obinze told Ifemelu that filial and sexual relations with

individuals from the third-world was difficult because they often ‘spent a lot of time explaining. I wondered whether we would even have anything at all to say to each other if we were from the same place’. Obinze is a metaphor for home and Ifemelu struggles against all things familiar in order to achieve a persona in the US which is also a struggle to define home. Ifemelu’s encounter with other personas is a journey to become an objective other and to surmount stereotypes.

Obinze’s child is born in the US as a surety for citizenship and economic stability for his son, at the Woodlands Hospital, therefore introducing the child to a hybridized world of neo-migrants. Here we also find a class of civilizations. In Africa, the gender of a child has symbolic and political relations to the performatives of cultural reality which Kosi recognizes but Obinze, a man of the world, dismisses this nativist notion (p.517). The author deliberately contrasts Ifemelu and Kosi in this flashback to show the unrelatedness of the two female personas. Ifemelu cuts a picture of a confident, opinionated and independent-minded lady whose communication with Obinze not only stems from their university roots but also their shared migrant experiences. Obinze once aspired to become American, to migrate to the US and here was someone close relating the journey in the scape of his botched dreams. On the other hand, there is Kosi which Obinze admitted ‘ perhaps he should have talked more with her, about the baby they were expecting and about everything else, because, although they exchanged pleasant sounds and were good friends and shared comfortable silences, they did not really talk. But he had never tried, because he knew that the questions he asked of life were entirely different from hers”. (p.517)

Obinze is a returnee who has acquired wealth from a corrupt invention of state but he carries with him the aggression of a returnee who has come back more enlightened to acquire and to prove a point to his society. He is a man who is aware of the hypocrisy of the world but is largely unaware of the hypocrisy of his marriage to Kosi. His wife is a prize, one of the many

spoils of returnee aggression conquests (p.518) There is also not so much engagement between Obinze and Kosi because the landscape of interaction, of ideas-largely westernized on the side of Obinze and largely home grounded and western-unbalanced on the part of Kosi says much of the clash of personalities but also says much about the hybridity of the migrant and the imbalanced hybridity of the colonized (p.517)

The outlook on Africa by the First World is a country in perpetual need of aid and of strategic help to survive. Contrary to this assertion, African nations are developing at their own pace and creating parallel infrastructure for a livable city life. The rise of telecommunications in Africa is achieved by Western investors and African collaborators and players giving rise to a participation that enriches both the First World and the Third World. 'Ahmed had leased strategic rooftops in Lagos just as mobile phone companies were coming in, and now he sublet the rooftops for their base stations and made what he wryly referred to as the only clean easy money in the country (p.527)

Returnees relate to themselves based on the wide range of experiences they have acquired here and there, therefore creating an exclusionist group of Afropolitans who share a retronostalgia and who make mental notes of comparism between here and there. Ifemelu and Ranyinudo are returnees who have found a safe haven amongst the Neopolitans, a group of returnees from the west who are good on their accents and their western styled assertiveness, expressing their cosmopolitanism and comparing migrant and survival notes as coping strategies for living in Nigeria. It is important to note, as suggested by the novel, that this might be different for a deportee who may be seen as one purged during the incubation stage of landscape assimilation. (p.461-463)

Corruption by the elements of the State still go on in democratic times, the only difference is the democratization of corruption in which the expertise of the Diasporan is needed. They are therefore in a performance of the general culture of angst that is common with Nigeria despite the fact that they are better placed than those who have no migrant experience (p.528)

The African outlook towards sophistication remains one from without, from the first world. Therefore African elite begin to ape the culture of Visual Arts collecting, wine tasting and western delicacies in order to prove a point of their becoming. First it is a departure from the African kind of communism to the cultic paradigm of western class and then it is the abandoning of functional aesthetic of the arts to the mundane aesthetic purpose which reflects the west (p.529) 'Eze was the wealthiest man in the room, an owner of oil wells, and as many as the Nigerian wealthy were, he was free of angst, an obviously happy man. He collected art and he told everyone that he collected art.' (p.528). For those who may not appreciate this western cosmopolitanism but have the wealth to display such affinity they are considered 'backward bourgeoise' by those who do (p.529).

Likewise there is Mekkus who flees from the US because of the atrocities he had committed there but he fits into the Nigerian society quite formidably. He is representative of many Nigerians who reinvent their homeland as a refuge for the crimes they had committed elsewhere. Mekkus is protected by the territorial sovereignty of his country therefore there is a foregrounding of the idea that cosmopolitanism is challenged by territoriality in this sense. (p.530)

Obinze is a hybrid who began to cultivate his elitist hybridity from his dreams of becoming American, now a returnee from the shock of deportation and currently a wealthy

Nigerian, he becomes a man of the world, a "Correct Englishman" who measure brilliance from the engagement of his peers and is not loud with banter like many new Nigerian aristocrat (p.530).

The resolution of some migrants is to consider having their children fully assimilated in the culture of the west while they continue to contend the challenges of living in the homeland. Dapo,an acquaintance of Obinze and a member of the growing group of new Nigerian bourgie has made such resolutions in the novel. (p.531)

Umezurike (2011) in her thesis considers the journey of Ifemelu and Obinze as an 'Odyssian quest' towards Self-Awareness, which she argues is a quest towards coming to terms with their potentiality, and the urgency to assert themselves in a cosmopolitan world despite a stereotyped otherness. For Umezurike (2011) *Americanah* is replete with symbols, metaphors and archetypes that tell a story of two soul mates in an existential quest for authenticity and self-fulfillment. In my own view, this is a fundamental paradigm of migration. Migration allows one to detach oneself from the cultural space of one's birth in order to evolve into a personal whole.

CHAPTER FOUR

4.1 Disillusionment in*A Life Elsewhere*

This chapter explores the thematic thrust of disillusionment, nostalgia, loss and dislocation among others in Segun Afolabi's *A Life Elsewhere* (2007). It also provides a position of the reflection on migration, exile and nostalgia through the narration, the mood as well as the imageries of the story. *A Life Elsewhere*as authored by Afolabi is a collection of short stories which exemplifies the repressed life of migrants outside their landscape. The collection of short stories narrate the experiences and aspirations of persons in foreign landscapes, comparing experiences out there to what would be their experiences back home, thereby creating rooms for the themes of nostalgia; yearning for home with an overriding theme of loss and disillusionment.

In one of the stories, *Monday Morning* is a depiction of migration caused by wars at home. The clarity of displacement is evident in the contrasting nuance between the threadbare hostel of migrant residence and the lush, glass house hotel opposite it. The inhabitants of the foreign country recognize the difference of character and have conceived a sentimental observation of migrants as shown when the migrant boy relieves himself near the lake (p.1)

The migrants realise the difference of scape from the climatic contrasts of home. The narrator, a migrant described the cold climate of the west and the tranquility that contrast with the war torn country that they came from.

> ….He wondered at how beautiful everything was in this place with the whispering leaves and the green grass like a carpet and the people so fine in their Sunday clothes. He thought with God's help it can surely happen. You are distraught, time passes and you are away from it. You can begin to reflect and observe. It was difficult now, to think of artillery and soldiers and flies feeding on abandoned corpses (p.2)

Emmanuel, a character who has lost the last strand of family begins to question the values of his home as he navigates the green grass without restraint. While the parents remain in a state of liminality for the fear of the hazards of spatial displacement (p.4), the children (Ernesto and Alfredo) are beginning to take steps of assimilation by acquiring the new language. While their parents did not understand the signs and gestures and venturing outside the ambience of their parents to the playgrounds of cosmopolitanism (p.3). Emmanuel begins to despise the challenges fathers face in protecting their families in the face of unfamiliar circumstances. Therefore outside culture, Emmanuel leads us to imply that the structures that gives the family order and pride begins to give way for weakness. The text confirms the weakness of the parental structure in a migrant space at the end of the story as Ernesto reflects on the strains of survival that reflects the weakness of the father to engage the new landscape without being harassed (p.11)

The Hotel Excelsior is a place of threshold, its name bears the metaphor of discomfort, and however, it served as a place to remove oneself from the discomfort at the home country. This brings us to the modern motif of loss which Afolabi presents in the work. The inhabitants of the city are depicted as wanderers as they are not only insecure in the presence of migrants, there are evidences of the economically and internally displaced viz: 'Every day they saw these people, the lost ones, who seemed to hurt for things they were looking for but could not find' (p.5)

The hotel has been reduced to a hostel for immigrants and there remains a need to sustain the needs of the family. Here the text brings to the fore the persistent economic decimal that not only shade migration, but remains the defining factor for legal and illegal immigrants irrespective of the trajectory of migration. In 'Monday Morning', the father becomes encouraged by the possibilities to rise above the circumstances of displacement into becoming economically stable like the 'man'. The father tries his hands on illegal construction, despite the adverse climatic conditions, which in my view throws up a metaphoric imagery of how the resources and manpower of the west remains built on the transferences of the migrant 'other'.

Nostalgia is depicted in the story as a trope of memory, a subtle flashback of the migrant's past life. This implies that migration leads to a loss of the familiar scapes, leading the migrant to take up other roles as a survival strategy. In the story, the father takes up a construction job when 'the father dreamed of the day when he could return to his own occupation, to the kitchen where he handled meat and vegetables and the spices he loved so much. He had not touched any ingredient for many months now and sometimes he was afraid he would forget what he had learned. Already it was ingrained in him and he could not lose this knowledge, but he did not realize it yet' (p.6). We cannot divest our experiences from our person

and our world view, therefore the simplistic aspirations of the father comes from his communal scape which contrasts with the individualistic predisposition of the west. However, migration can only create breaches to one's identity, it cannot totally obliterate it. This can be seen when man's wife reminds him of his earlier work as a chef when he becomes injured trying to escape the long arms of the law. ''You are a chef, you are not a labourer!' the mother shouted. 'You cannot cook with your hands torn like this! Do you understand''. From these, the work conjectures a fulcrum of crisis in identity caused by migration.

Linguistic barriers continue to contribute to the motif of disillusionment in the migrant work space as the father relies on observation in the carrying out of his job at the construction site. Nevertheless, the inexpressive nature, is posited to stem also from a discomfiture with the nuances of the home culture. Therefore, we have a personality whose loyalty neither rests with the home because he has never felt at home in the home country and is currently grappling with surviving elsewhere. Amidst the fact that the father survives the hounding presence of law enforcement agencies who are arresting illegal migrants, the father reaches an epiphany that is not only declarative of his innate disillusionment but also serves as a reality for migrants. He said 'I am in a place I do not understand. The ground is vanishing before me' (p.10)

The text depicts that the people living in the temporalness of the Excelsior are living a chaff of life and the sadness of the circumstances is felt within as well as next door. However, the children consider this foreign landscape a new place for their extensive rootedness; they are not held by the exilic discontentment of their parents. The parents continue to grapple with integration as they take economic risks and petty jobs, in the case of the illegal immigrant, the displacement is subtly resolved by receiving legal papers so as to assimilate.

The glass hotel serves an imagery of the dream economic circumstances that every migrant looks forward to. Its imposing, beautiful and transparent nature leads the reader to realize that the exiled must move from the stage of temporalness to the stage of assimilation and legal citizenship in order to enjoy the wealth of the western societies. Father's dream is to navigate his way from the illegal construct of his identity to the acceptance of the west from which a better life and remittances can be achieved. This notes that the home country still remains an important scape for the migrant and the attachment for the home country becomes stronger when one is elsewhere. This strong disposition to home is enhanced by nostalgic ideals of the home country, despite the fact that the father is in a migrant space, the home country remains a defining characteristics in his identity.

Alfredo in his post-escapist state departs the tension of the hostel for the tranquil glass hotel as he witnessed a cosmopolitan view of the world and begins to find room in the cosmopolitan space. Alfredo is unable to gain entrance into the rooms of the hotel until he meets with a hotel attendant who could speak the same language as himself (p.14). This brings the narrative to the role of the Diaspora community in the migrant space. The meeting of Alfredo and the attendant makes it possible for Alfredo to gain access to the hotel room and to distant himself from the crisis of the home country and home. Alfredo could be said to have integrated fully into the Western world through the instrumentality of Diaspora relations while the rest of his family continue to exist in a sense of temporalness.

Although this review of *Monday Morning* is different from the position of Ayo Kehinde in (2011), this research accurately posits that war is 'one of the conditions that make exile and migration a recurring feature of third world citizens. This story is a subtle but direct reprise of the confusion, terror, hope suffered by immigrants globally.The migrant faces the challenge of

traversing the barriers set by the nuances of the west in order to achieve the future while he travels the baggage of nostalgia with it.

Otherness is depicted in '*Monday Morning*' in the urgency of the migrants to keep in line instead of attaining freedom. One of the most significant is the restraining of Emmanuel by father who is still carried away by the uneasiness of being away from home. This necessity to hold to the last strand of culture and home leads the father and his family to encounter a significant racial slur as a moving car almost hit Alfredo, father's son. As much as the parents did not understand the insult, they had come to terms that they were different based on how people saw them.

> They did not feel the indignation. They knew only that they were scrutinized and they were sometimes puzzled by this, but they were not overwhelmed (p.4)

It is also important to note that otherness can also be linked to labour freedoms for a migrant. In this case, it refers to father's unemployability based on bureaucratic factors and how this leads him to work illegally as a labourer at a construction site. It is clearly a reduction of the 'other's competence, skills and capabilities when one is reduced to a mere labourer like father, whom one is made to understand that he is an architect in his country before migrating to the West for the sake of garnering from the greener pastures.

On the whole, as gathered from the story *'Monday morning',* the life and experiences of migrants is one characterized by disdain, repression, disillusionment, peasantry and one that is reduced to a second fiddle, almost non-existent in a foreign landscape.

In *Arithmetic*, the narrator introduces Alicia with an omnipresent voice but later uses the possessive to link the relationship he has with her. Alicia is his wife but his tone introduces us to a mood of strained relationship (p.55),

The imagery of playing children is used to describe a sense of natural migration (p.55) We are not yet told the basis of Alicia's sorrow but it is clear that the narrator and his wife are at distance and that this distance is metaphoric, it is not the distance of sitting positions in a London train (p.56)

The narrator returns to imagine children at the risk of separation on the moving train. He extends the imagery of the loss of children to the story of a personal loss of a child.

Here we get the full picture, a couple, a Nigerian man and a European woman with a history of miscarriages. The man sums this situation into a mathematical postulation of subtraction and addition and in turn measures his life by this arithmetic prism thus;

> I do not see the fairness in that; I always balanced it like scales. One thing taken away from another, adding to the other, subtraction and gain. This time there has been too much subtraction, no gain, and I have discounted the idea. (p.56)

The marriage between a 'self' and an 'other' is an imperfect one which presents an absurd honeymoon phase of quarrelling as a way to resolve subtle cultural differences. This imperfection is further fore grounded by the difference in identity and the challenge of miscarriages (p.57). This unsettled honeymoon phase is based on the necessity to counter pre-conceived notions of both races and both cultures and to come to a phase of acknowledging and appreciating 'otherness'. It is this motif of marriage that Afolabi uses to engage the idea of otherness in this story.

Before the above, the narrator finds himself in dissonance with his life and society thus;

> I have tried to live an ordinary life, but each time something had to give. Give way. All the bones in my body are working against each other. Rebelling. Nothing in confluence. Everything about me was at war. Alicia once said to me, you are not a typical man, and tried to take it as a compliment, but from the way she said I, I knew I was supposed to feel shame.' (p.57)

The story depicts a calmness of fully-formed hybridity as the couple begin to get used to the relationship and the responsibility that is attached to it. The sexual orientations of Mr Ajayi is different from Mrs Alicia Ajayi, this connotes a difference in the outlook on sex in different scapes and also the level of experiences that make sex either enjoyable, mechanic or mathematical.

In this story, we are introduced to the 'fear of separation' by migrants and several levels of insecurity, including financial and sexual insecurity. Mr Alabi's father is also involved in a lot of calculations especially in the areas of 'multiplication' and 'addition' which evidently contrasts with the arithmetic of his son in the foreign landscape. This shows that the father had his life under his control within a well understood cultural scape. (p.61)

Jumoke is alienated at the home country because of her social position as a house help for the Alabi's. Furthermore, the novel noted that Mr Alabi further reduces her to a minion set to be absent but constantly attending to menial chores and home duties. This creates a sense of purposelessness for Jumoke who asserts her presence by rapping to young Alabi. This arithmetic of hate towards the father turns young Alabi to a prisoner in his own home. Jumoke successfully subverts power by violating the supremacy of hegemony. This memory amongst other things coalesces to necessitate a departure for young Alabi and has in turn affected his social relations.

The African metropolis as represented in the short story shows the cosmopolitan value that our jobs define our identity and determine our survival in a fast changing world. Although, the workplace was an uncomfortable place for young Alabi who spent some time at his father's office. For Alabi's father, the stability of the workplace and an offspring served as attachment of identity. It becomes important that Alabi's presence shows the nature of the metropolis, where parents convert the work scape as home and home as work scape without much time to nuture their children. The young Alabi is taught based on the demands of cosmopolitan life, for young Alabi's father, Life is about work (p.63-65).

This story juxtaposes the negative nostalgia of Alabi's formative years with the gains and losses of being a migrant adult. The guilt of the past reaches a confluence with the conflicts of hybridity, as well as the fear of filial separation.

On the whole, it is clear that the life of migrants is one that involves calculations on how to survive. This social tactics of survival which includes hybridity; a form of inter marriage between 'self and other' which if done on a wrong footing, restricts the migrant to a life of subjugation, subservience and perpetual fear.

*Now That I am Back*is another story which dwells more on the use of religious nuances in a bid to grapple with the harsh realities of loneliness, abandonment and immorality. The story is narrated by Louis, a young physically challenged adult whose life remains functional because of the existence of his mother. The challenge of loneliness as a single mother also colours the story as men are absent at home either due to death or due to separation. Louis is the observant other in the story and through his eyes we observe the urgencies of conformity and enclave creation by Mama and her friend Esme.The absence of the men makes Mama and the other women continue

to rely on Christ and to continue to see Jesus as that unfailing, saintly character that cannot fail or be absent. The void is filled by the loud singing of Mama, while she sees no wrong in Esme because she is her companion which stems from the fact that they come from the same homeland. 'Esme is Mama's friend from St Lucia, eventhough they met in church just up the road. She's an angel right here on earth, Mama says. But I am not sure about that. I caught Esme gawping at the man in frozen foods, the one wearing tight shorts and fluorescent trainers' (p.142).

However, Mama is different because she deflects her desire to engage in that cosmopolitan scape of loneliness by leaning unto Christendom and Humming gospel songs. The space of the supermarket is a metaphor for the global order of buying, selling and window-shopping, nevertheless the exchanges go beyond this to the desire to find partners who would fulfill their amorous desires or who would be their companions.

Mama sings very loudly whenever she vacuums the house she lives. A direct interpretation of the singing is as a way of asserting her presence and happiness in a place that has emotionally detached her from the necessary social support she would have received if she weren't a single mother. Mama fills the void of her displacement from the homeland as well as the absence of her husband with a cultural baggage that will easily integrate her into a community outside the homeland. Mama is therefore a citizen of heaven, 'a bride of Christ', heaven becomes her essential homeland where the normalcy of life is available and members of heaven-in-Diaspora are members of church (p.146). She asserts her new citizenship by humming gospel songs at moments of significant activities thus;

> Mama sits still and closes her eyes for a moment. Then she spins round to scan the congregation. She gives a wave. Then she mouths

> ‘Hello’. A wave to another person. A laugh. There’s Mrs Avery, Celeste Williams and Coretta Pascal, Hazel Carter, Mrs Dixity and her mouse of a husband, ‘Lunch’ she cries out to Esme Severin, who is sitting next to Sandarine Hoyte and Colette Joy. So many widows, women left alone.(p.146)

The church serves as a home for displaced persons in the sense that it served as a place of refuge for their ‘pent-up’ frustrations (p.147).

The narrator is detached from St Lucia, the church and London; he is considered helpless to the circumstance of a wheel chair and therefore leaves the choices of movement to his mom. The narrator navigates the church community and the supermarket but is largely an observer of the gaffes of society in a cosmopolitan world.

> Sundays always tire me out. Not that I’m expending extra energy. It’s simply exhausting to watch other people doing so, getting high on the atmosphere. Sometimes I wonder about this life of observation. (p.147)

The text’s engagement of otherness is subtle and deep in the sense that the motif of otherness is imbued in the story itself. In this story, there is a double-otherness. Louis is a son of a migrant as well as a physically challenged. His presence is either given too much attention, deigned upon or totally erased by the gazes of the characters in the work. Louis’desires and dreams are hampered by these two markers of identity. These markers of identity also determine the equanimity of relations between races in the establishment of social relationships, the ‘allegiances’ formed due to the safety of the familiar as against the engagement of the cultural difference, leading to loneliness and dislocation on the part of the other (p.150).

> There is a woman in a fake-fur top, combat trousers, running shoe. She’s grazing in fruits and vegetables. Her face screams, Somebody look at me! It’s Friday night and I’m alone. I am looking but she is not

> interested.I'm a whole other country to her. Too much geography to learn. *(p.149)*

Louis's interest in Rosa, the super mart attendant gets a different result. He receives the niceties often meted out to a physically challenged from her instead of a conversation that may lead to a relationship (p.143)

It is also important to note that Louis is facing a personality crisis because of the absence of men in his life and mental landscape. The landscape of his life is populated with women who gaze upon men as a response to the instability of relationships that has dotted their lives. Generally, the story speaks of a void of filial relationships in a busy, cosmopolitan landscape. There are little or no important male characters in the story—Louis is simply an observer whose life is shrouded by the presence of his mother due to his physical challenge. Mama makes only a passing comment on Mrs Dixit's husband as a 'mouse' while other men, especially Angus, her son's physiotherapist only exist based on his professional acumen.

On the whole, migration and its attendant geographical problems of otherness is pronounced in this story. It relegates the narrator to the place of an observer rather than a participant and subjugates the few mentioned male characters to despicable positions leading to acute loneliness and dislocation. The women are symbolical of 'self' who dominate and suppress the 'other' who in this case are symbolic of the male characters in the story with a few dots here and there by reason of domination and suppression.

In *Mrs Minter,*The narrator's companion is an old woman, Shree. She permits him to dream and try to reconnect with his lost past. She seem to be in control while the narrator; Mr Akinsola is one full of worries(p.183). In the story, we encounter a vehicle that picks up people of different mental shades. Mr Cooper is a man who falls into extreme mood swings daily. The

narrator is Shree's husband, a migrant of Nigerian descent who has spent years in London before Shree left St Lucia to meet him there. Yet the text explains the discomfiture of the climate on his first arrival and the lack of communality in London (p.184), he juxtaposes this with the nostalgia of home, Zaria.

> I had once imagined-the dry, hazy heat and the amiable noise of people. Had I dreamed it? Had it all been real? Often I craved the sight of something familiar: a market seller in a bright buba and head-tie hawking her wares in the afternoon sun. Or the smell and taste of fresh egusi soup (p.185).

Nostalgia also serves as a nexus point for the couple because they both realise that they need to create a symbiosis of their memories, therefore creating an inseparable companionship and hybridity. Shree also shared with Mr Akinsola her memory of home and Mr Akinsola could come to a clear understanding of her narrative thus:

> Shree used to tell me she remembered the sound of birdsong in the mornings, the way the separate households stirred at dawn, familiar voices in the neighbourhood: her mother's warbling as she washed the family's clothes, her father's uneven footfall-one step slow, the other quick –the result of birth defect . Her three loquacious sisters. All that she left behind' (p.185)

The reader is brought closer to the exilic realities of the west with the narration of a man with a terrible cough with nobody to care for him. This exemplifies the detachment of the family structure and the displacement of communal systems in the West. The story represents the west as a place with an 'impression of bustle and conversion' and a form of social security of dissatisfied lives hiding under the chatter of familiarity. It is important to note that the motif of otherness features in the narrator's nostalgia and reminisces of home. Mr Akinsola is yet to come to terms with the socio cultural landscape of London despite having spent years there, therefore he is an "other" whose formative knowledge of the world remains in Zaria,Nigeria. The

narrator's son also gets involved with the wrong crowd after distancing himself from his parents. It is pertinent to point here that, this is often the case of migrant children faced with discrimination in educational institutions in the West, which not only endears them to look for familiar faces but to engage individuals on the road of cultural subversion. The narrator constantly wonders how his friends did not protect him or serve as witness to his murder. It is clear that Mr Akinsola replays the scenario of his son's death in his own country and imagines the justice and closure that would have been made possible by his culture. Mr Akinsola and Shree have a deeper companionship due to their mutual otherness which elsewhere afforded them because it was important not to valorize the different migrant landscape and culture that they belonged to. Although they reside in London, Akinsola notes

> I too wanted to escape the cold but to my own country, not to Saint Lucia—that wasn't my home, the place where I had lived as a boy. It smells and foods and geography were unfamiliar to me. Even though I had travelled many times to visit Shree family, settling there seemed like starting all over again.
>
> When I vocalised my thoughts so much time had elapsed that Shree's plans were almost concrete in her mind. She could not take what I had to say seriously. She kept expecting me to yield, to see things from her point of view. But the opposite occurred-with each passing day, I dug my heels until I was adamant that we would return to Zaria. Of course Shree would not come back with me and I would not live in Soufriere. It was too far away. We were both strangers to the other's country. So we remained in London; our children and grandchildren were here. (p.196)

The text uses flashbacks to sustain the distance of nostalgia with developing realities of exile. The West seem to be like a hospital for the Akinsolas who are also struggling with loneliness, unresolved pasts and depression. There is also Gervase Cooper who mentally straddles between depths of sorrow. The migrant in the west is in the 'centre' but they are seen and depicted as 'Strays and Runaways'. The exhibited photograph in hospital tells a story of

endless possibilities for the future for the migrant, this promise of a better future also comes with uncertainties. The narrator said 'I wanted to know why they had run away in the first place, what they were thinking at the time, where they were planning to go after the photograph had been taken' (p.186). Here the efficacy of art gives expression to the reality of modern living for the migrant and helps create nostalgia, a reminder of a lost son. The photograph also served as a prompt for Shree who remembers her work as teacher and reaffirms her love for children (p.192). The couple had lost an only son to gangs and he was abandoned without help from onlookers, this further affirms the metropolitan disconnect with communal living. The son's departure from the protective circles of family and the familiar also reasserts a constant wheel of migration from scapes for the 'other' (p.193).

Through the stream of consciousness, we are informed of the depression of Shree and the need to constantly interact with Mrs. Minter. Nevertheless, the narrator escorts his wife to the centre every day because of the fact of co-existence and support that is needed in a Diasporic landscape.

This story also introduces us to the presence of the third generation Diasporas. The Akinsola's granddaughter, Evelyn represents a new generation of Diasporas who have no patience for 'waiting'. In other words, they are more assimilated into society than the first generation and have more friends and companions outside the landscape of race. They are not bound by the solitude and nuances of the migrant unlike the first generation diasporas, the text demonstrates that 'Evelyn is of a generation where everything moves too quickly. There is no time to reflect'. Amidst the fact that the generation of the Akinsola family in the Diaspora tried to keep the family tie close through strategies of visitation and recreation. The void still lay in the

nostalgia of Shree. Nevertheless, boredom for the nuances of older generation like Phillipia's daughter is also found in that of the new generation.

Mr Akinsola recalls that his migration was voluntary and that after a while he began to realize the comforts of being away and to distance himself from the poverty in the homeland. Akinsola makes it clear that the definition of home changed from that static, single scape to that dual scape where home is not only about where you are from but where one's comfort and family are. 'Home became, in my mind, a kind of prison; once it got hold of me again it would never release me. When I arrived in Liverpool for the third visit, England began to seem like a place that could become another home to me'. Nevertheless, the migrant remains liminal as he takes on three jobs that are beneath his academic qualification in a land that is beginning to become home (p.190).

Something in the Water is a story about a Nigerian-in-Diaspora returning home after a long time of being elsewhere. The text demonstrates unpalatable memories of home and how it has occasioned migration to the west as a means of escape from the infrastructural decay that is the signature of the Nigerian socio-economic landscape. However, Femi and his European wife Marcia are looking forward to experiencing a new landscape and to unravel the exotic notions of Africa. The text depicts Femi's reluctance to revisit home but his 'tourist' wife is eager to see Africa.

> Femi Shrugged. The temperament inside the aeroplane was cool. He wanted to remain a while longer, but Marcia was up, hauling their bags from the overhead locker, her face a sack of groggy irritation. There is nothing to see, really,' Femi said. Only dry land.' He tried to recall Trees. Just Tree. (p.167)

Marcia gradually began to come to terms with the true nature of the African landscape from her observation of the Lagos metropolis. Marcia saw that Nigeria and Africa was not a poor continent of exotic grandeur but a place with its shade of cosmopolitan developments.

> There was a large glass-covered concrete building, winking in the sunshine. Not at all what she had expected. It could have been Logan or O'Hare or anywhere. (p.168)

Nevertheless, the subtle comparison of African and Western global structures falls to the grounds as the characters begin to realise that there exist infrastructural challenges that is not a matter of discourse in Western climes. The infrastructural challenges are also compounded by governance issues which has in turn permeated the Nigerian culture and socioeconomic behaviour

> The first hotel they tried had an intermittent water supply, The next had no generator and the area was in the grip of a power failure. The third had constant running water and a powerful generator, but no air-conditioning. They roamed the city in a battered black and ochre taxi. The windows did not wind up and the shout and frenzy on the streets poured in to greet them… I no get petrol wey for las lon time, the driver droned. Mek you mek choice, quick, quick. Produce more naira. (p.168)

It is important to note that the author attempts a reduction in his analysis of the hotels to show the infrastructural challenges which contrasts to the nature of the hotels in the west. The hotels in Nigeria are ironically providing discomfort in places that are meant for leisure and relaxation.

> That night the electricity supply was cut. The generators were not switched on. Femi woke in the stillness listening in vain for the rotation of the fan. He could hear his wife's breath whistling out of her. Her contented rest….His body steamed. He threw the sheet away from himself and waited for sleep to arrive. After an hour of staring into the

> dark he began to drift into something that was not quite unconsciousness.'(p.170)

This shows that Nigerians are creating makeshift solutions for the lack of quality infrastructure in the country. This conjectures that the taxi man is prepared to make as much as he can from the tourist and her escort because of his own socioeconomic needs, his strategy of purchasing a bit of petrol shows an exploitative nature of the oil price in a country in whose backyard crude oil is recovered. This turns the whole socioeconomic value chain into an exploitative one, which gives the driver the impetus to boldly assert his exploitative stance.

While Femi comes homes to the same challenges that made him migrate, his wife experiences it for the first time, with the grace of temporalness. For Femi, it shows that his discomfort stems from a negative nostalgia for the homeland as well as the reality that elsewhere remained better than the homeland.

Another significant phase of the story is when Femi and Marcia visit the Bar Beach, where many Nigerians regard as a place of leisure but for Femi, the Bar Beach is the edge of the earth, a place that brings back the memories of forced migration (Slavery) and people's aspiration to be on the other side of the Atlantic (p.169)

There have long been internal movements within Nigeria before the aspiration of travelling abroad became heightened. People of different tribes different from the dominant tribe of the landscape had long settled in different regions of the country, most importantly, the movement from villages and indigenous locales to cities. Femi finds certain happiness in leaving Lagos for Jos because Jos signifies for him memories of 'happiness". The Nostalgia that Femi holds for Jos stems from his regard for family as part of his identity. The narrator looks into the eyes of Femi who feels certain of his place in Jos. However, this brings to the fore the question

of Identity and the exotic patronage of Nigerians who give more attention to foreigners. In the story, a park attendant and every other people recognised that Marcia was different and they cherished interacting with her.

> Femi gazed at her through the viewfinder. In London people thought she was West Indian. In Bahamas, where they had spent their last holiday, they assumed she was African. Here people knew she was different, but how? And she opened her mouth and all the heavy words fell out. She was a bit plain, but people flocked to her as to a movie star. His American wife. Why so important here? (p.171)

The narrator relates this attraction to foreigners to the media which has made a lot of Nigerians aspire towards the west as a perfect scape of existence. He also puts it that poverty plays a role in making people yearn for a better place where an improved lease of life and opportunities are available. The narrator notes that third world citizens are becoming informed about cities in the west and the perceived workings and wealth of those cities because of their exposure to media productions that are positioned to present the west as paradise. This is a cosmopolitan weakness of the media and it shows that media control remains largely in the hands of the west, therefore the true picture of the west and its cities are not presented. Marcia, an American is not aware of the paradise of these cities spoken about by the Nigerian park attendants, because the reality is largely far from the illusion that the west presents to the rest of the world. It is the illusion of the media that keeps the aspiration of migration towards the west growing.

Femi remains in a constant state of liminality yet he holds onto home with the tool of nostalgia. Femi is largely detached from home and is recognizing the changes that have occurred in that space that convey memories of his childhood. His nostalgia for home is pushed aside because the reality of home presents something different. The authors present a fact that the

Third-World Diaspora is fast becoming foreign to the homeland. Therefore, his return home would be an engagement of the nostalgia for the homeland and the essential need to survive. His or her occasional visit to the homeland is for the purpose of testing the waters, and the nuances, behaviours and realities on the ground may serve as a bulwark to his or her conjecture that the homeland could be the place of happiness. The text creates a balance between the inquisitive nature of the visitor and the depression of the diasporic returnee.

It conjectures that the idea of home changes, depending on the person's values and aspirations. In the narrative, Femi no longer sees Nigeria as home, his very essence has left the country for the West yet he is conversant with the challenges of his former home. Amidst the conflict of abandoning his former home, all that matters to Femi, the certainty of western life, his wife, his work, the climate coalesce to this change of allegiance.

> They had climbed down from the plateau and the temperature had soared. He thought of the city back home. London. It's midwinter shiver. The Snow and the ice they had left behind. Home, when had that occurred, this subtle transference of affection for another place? Like Love, adulterous and unwitting. He wiped the glaze of sweat from his face, took a gulp of warm water from the bottle. He pinched his shirt away from his stomach. It flew back, soaking, sucking greedily against him. Never before had he longed for the icy embrace of cold (p.175).

Femi recalled eating peppery soups prepared by his mother when they ate after a break in transit. He advised his wife against drinking water because he was conscious and conversant with the prevalent water borne diseases in the north of the country and he was detached and security conscious because of his knowledge of the uncertainty of living in Nigeria, meanwhile his visitor wife enjoyed every bit of engaging with the locales. Femi wanted his London life and the London way of life back.

> He wanted her to sleep and when she woke to be safe in bed in London. He would bring her tea and the buttered waffles she loved. They would talk and laugh. It would be easy. He could remember why he had brought her here. It felt reckless now and irresponsible. He did not know what he would do if he lost her. There had been too much loss here. That was clear to him now (p.177).

Femi's mother and father had passed on due to simple unavoidable circumstances. This memory of events had remained with him. It was all based on the third world's lacking of basic and social infrastructure. His mother had passed on as a result of Cholera and his father from 'ungovernable grief' and loneliness. Femi's protectiveness on Marcia is a lesson stemming from the nostalgia of this grief.

A closer reading of this story shows that the author deliberately explores migration and otherness in a reverse order. Here, Femi is familiar and remains disillusioned about his homeland but his Western wife is the 'other' in this case as she visits Nigeria with the eyes of a tourist in search of new experiences against the predictability of Western life. Her otherness is mete with kindness,exploitation, overbearing interaction by Africans. It is Femi who is doing the gaze that is the work of the West while his wife navigates the troupes of an unfamiliar landscape. In Nigeria, as well as other African countries, it is instructive to note that the notions of identity remain West and the 'other' but 'West' conveys a socioeconomic decimal in which a Black American is considered West. This further implies the importance of not only the notions of the socioeconomic divides but the importance of landscape.

> Femi gazed at her through the viewfinder. In London people thought she was West Indian. In Bahamas, where they had spent their last holiday, they assumed she was African. Here people she was different, but how? And then she opened her mouth and all the fell out. She was a bit plain, but people flocked to her as a movie star. His American wife. Why was

> that so important here? A life of privation and dreams garnered from videos highlighting success and convenience food? (p.171)

In *Gifted*, the main character, Mrs Odesola finds herself in a double tragedy. She is being molested by her husband and she is being displaced by the landscape she lives in. Mrs Odesola lives with her husband in London and she is psychologically troubled because of the beatings she receives from her husband.

There are no referrals to the primal state of their relationship neither was there one which could use as an implicature to assert that the molestation from her husband was also due to the challenges he found in the sending country. What is clear is that Mrs Odesola has no one to tell of her molestation and she is conscious of the fact that her stay, her children's stay in London may be jeopardized by the exposure of her husband.

She longs for the homeland and expresses this by considering the difference in the climatic relations of the place. She relates with Mr Mihasi, her Asian migrant neighbour because they share the same consciousness of being away from their homelands. A migrant therefore seem more comfortable with a migrant of another race than a citizen of the sending country. This is because there is a shared nostalgia of the homeland.

Mrs Odesola flees from her matrimonial home with her children to a hotel. She comes to this choice after her husband had meted out a harsh punishment on the boys. It is here that we begin to recognize that Mrs Odesola considers home as a place where her children and herself can live in peace and happiness. The dread of her husband's return and the hurried departure from her home is a signifying metaphor to the personal reasons why people flee from the homeland. The fact that women do not have a voice in third-world countries and the fact that the control of wealth and order of human relations lies largely with the man. Likewise, the torture of

being at home and yet being oppressed may lead one to decide to go to landscapes where socioeconomic and cultural relations may be better negotiated.

The hotel is a place of liminality, it is neither the homeland nor the matrimonial home. It is a place of refuge from the social strains that has caused Mrs Odesola to flee to a hotel. The author therefore creates a metaphoric signification where Mrs Odesola begins to consider going back to her matrimonial home to put things in place before her husband returns. She had left the house with her sons in a hurry and she suspects that she did not switch off the oven. This shows that a part of Mrs Odesola's concern and Identity remains in her matrimonial home and the duties of her matrimonial home. However, the dread of a molesting husband changes her mind. Considering this prism from a metaphoric point of view, one could conjecture that a part of the Nigeria-in-Diaspora remains at the homeland; this is perhaps the reason why a lot of Nigerians-in-Diaspora keep tabs on the happenstances in the country. A lot of them are conscious of the need for return but the socioeconomic constraints that earlier led them to depart from their homeland remains.

Mrs Odesola's dilemma is a realisation of 'otherness' and the doubt that she would receive the kind of justice that would convey equanimity and blindness to race. She is also struggling with the cultural baggage that marriage imposes on the wife, especially at this instance where the husband may have facilitated the journey to elsewhere.

It is also important to come to terms with the fact that 'otherness' calls to 'otherness' for companionship. This is seen in Mrs Odesola's friendship with her neighbour, Mr Mihashi, a Japanese. Otherness becomes the loci for agreeable conversations borne out of boredom and nostalgia.

> Snow, so much snow, Mr Mihashi said as he carried in the tray of tea. 'In your country you do not have much snow? Am I correct, Mrs Odesola?
>
> 'You are correct, Mr Mihashi. In my country there is no snow at all. Only hot, hot sun and sometimes plenty of rain. How can it rain, Mr Mihashi. You cannot imagine.' She thought of the time she had played with her sisters in the road outside their house during a downpour...(p.236)

From the ongoing, it is safe to submit that the life and experiences of migrants is one characterized by disillusionment and nostalgia as occasioned by the repressive treatment doled out to them and the dislocation that comes with being elsewhere, away from ones root. These informs the collection of short stories by Segun Afolabi as a way of reconciling migrants with their homeland.

CHAPTER FIVE

Conclusion

This dissertation has examined the key concept of migration and it proposes that migration is only an illusion of the search for a better lease of life, and that discrimination and stereotype against migrants necessitate a social collapse and the façade of a good life. The researchprovides a background that points to the basis for this study, and states the conceptual gap that the study hopes to fill, which is primarily, the dislocations, identity crisis and stereotypes that voluntary migrants are subjected to in the wake of the 21st century. This is achieved through the instrumentality of postcolonial discourse. The study however, fills the vacuum that exists between forced and voluntary migration, which is characteristic of identity crisis and dislocations, premised on the illusion of the search for a good life. It further highlights the aim and objectives of the study, which is basically to explore the denigrating realities of voluntary African migrants among which are; stereotype andidentity crisis, with a view to demonstrating that a good life is not entirely an exclusive of migration.Thus this dissertation has

been able to highlight the possible presence of the complex realities of identity difference in relation to the binarism of 'self' and 'other' that postcolonialism offers as a means of understanding the challenges of migration and displacement especially in Segun Afolabi's *A Life Elsewhere* and Chimamanda Ngozi Adichie's *Americanah*.

Consequently, this research has been able to proffer an alternative, by ensuring that the basic knowledge of homeland and homeliness is rightly instilled in all. In this instance, literature serves as a veritable tool. The role played by literature in mending fences of various schools of thought throw light on the unassuming reflections of certain lands, the need to migrate or refrain and ensuring that cultures are well preserved for the living and even the unborn generation.

On the whole, this research has established between the illusion of a good life and the reality of migration, noting that a good life is not entirely an exclusive of migration or relocation, which can only at best, offer a different opportunity coupled with its difficulties, rather, a good life is a disposition of an inner search coupled with hard work irrespective of the location, especially in a homeland where all laws, including climatic and geographical dispositions are orchestrated in ones favour.

This study sees migration as the movement of people from one place to another either within a territory or beyond its borders, so necessitated by socio-economic happenings, political instabilities and in certain cases, the fervid need to experience a perceived new lease of life and the purported affluence that abounds in the said dream lands. Kornert (2007) observed that those movements as a result of suppression of human rights and high-leveled poverty which accounts for migrants fleeing their homeland is referred to as push factors.It is also worthy of note, that some immigrants gain entry into the host countries through the legal process of obtaining a visa, whereas others through desperation, gain entry illegally.The interest of this research however, is

in the voluntary migrants who not only move away because of social and economic reasons but also move with the human capacity within them. They are supposed to be part of the upper middle class socioeconomic segment of the African society but they have moved because their homeland seem not to be a conducive space for their social and economic aspirations. This mad rush calls for attention of all and sundry to use all mechanism at their disposal to subdue the upsurge of the alarming rate of emigration. African leaders should begin to chart new courses in this regard in order to develop the indigenous people by imbuing them with the capacity to develop their homeland, and promoting the indigenous cultures of the people and to demonstrate the fact that the solution is not inherent in migration. Leaving one location for the other only affords another opportunity and does not solve the existing problems of hardship, rather it presents hardship in a different phase, thereby drawing a line between migration and fulfillment.

This crusade as earlier spearheaded by literary giants such as Chinua Achebe, Leopod Sedar Senghor, Peter Abraham, Christopher Okigbo, Ngugi Wa' Thiongo, Ayi Kwei Armah and Wole Soyinka who are products of colonial education but avid African thinkers who gave the needed voice to the entrenchment of African renaissance and growth of contemporary African literature which is now majorly of diasporic writings.

Citing from the works of the new breed of African authors such as Segun Afolabi, Seffi Atta, Okey Ndibe, E.C Osondu, Taiye Selaise, Molara Wood etc, whose writings have been a continuation of the move made by the older generation, the discourse around migration and its multiple effects is seen as one of the issues confronting the African society in the wake of the 21st Century.

This work is however, significant because it serves as a resource material, relevant for scholars whose interests are in African Studies, African Literature, Migration Studies and other

related fields in that, it centres on a contemporary issue which is migration especially with the recent ailing economy that rocks most countries of the world and the imbalanced power relations that exists between different countries. The work serves as a contribution to the urgency of a broad research work on contemporary Nigerian literature.

This dissertation has been able to discuss the issue of migration, its causes which are largely categorized under the pull and push factors, with the pull factors as that which attracts immigrants while the push as that which detracts or chase persons from their homeland among which include: wars, famine, political instability, socioeconomic imbalance, to the effects which gives rise to migration, dislocation, disillusionment, stereotypes among others. These permutation is stirred from the point view of the texts; *Americanah* and *A Life Elsewhere*.

It suffices to state here that, the world of migrants is so big such that migrants have become insignificant. This is glaring as migration is being rocked with the challenges of stereotype, dislocation, disillusionment and identity problems. It is these challenges of dislocation and disillusionment among others that this dissertation examines, bringing to the fore, the question of globalization. This is achieved through the instrumentality of postcolonial discourse.

Going by the analysis presented in the texts understudy, there is an in-depth look into the nature, causes and realities of migration.*Americanah*presents Ifemelu as the conduit of migrant life.It projects the female lead character as one who finds herself in a place different from home and like the American dream; she like others, feel that it is the place of affluence and ease. ‘she could pretend to be someone else, someone especially admitted into a hallowed American club, someone adorned with certainty’—nevertheless she notices the divide between the tranquility of central Brooklyn and the backwaters of Trenton where she had to braid her hair. Ifemelu

discovers a glaring picture of otherness in the United States. It is an otherness that posits a racial and socioeconomic divide. She discovers Central Brooklyn as the centre of assimilation but also realizes that assimilation takes a backseat in Trenton where Africans have formed an enclave. Ifemelu soon realizes that race is an important feature of one's existence in the States, unlike in Nigeria where race did not matter. This she demonstrates in her blog: 'Raceteenth' where she addresses non American Blacks saying,'when you make the choice to come to America, you become black.Stop arguing. Stop saying I'm Jamaican or I'm Ghanaian. America doesn't care'.It is here clear that America the host country may never receive one the way and manner he or she was received at the home country.

In order to come to terms with the social and cultural divide amongst races, she explores racial nuances and social fallacies about races and the intersect of races in her blog "Raceteenth or Observation about American Blacks (Those formerly known as negroes) by Non-American Blacks". Therefore race shines through when it comes to understanding the existing divides of the people.In viewing the lifestyle and cultural imbalances of the landscape between White and Black, Americans and Africans, she explores a construct of herself through the retrospective mirror of the web (p.15). She begins to realize that white people have preconceived notions about Blacks and Africans and these stereotypes go a long way in the treatment of blacks and creating unequal opportunities for them. Another aspect the text focuses on is the fanonesque perspective that Africans continue to struggle with a post-colonial malaise. This is championed by the elite who continue to ape and aspire to become their masters. This is characteristic of Obinze and Kosi who encounter a recommendation at an elitist party as a result of their newly acquired social standing in the society.

On another note, is the issue of class and corruption which the text demonstrates as a problem that is shared across continents: when Aisha asks Ifemelu whether she has connections, she speaks of the realities of things; the growing strength of unemployment in the United States of America. Obinze returns home to find that corruption seem to be the currency of cosmopolitanism, he becomes a trusted ally of a corrupt chief and buyer of public properties who is in search of a trusted ally in which he intends to show the way to make money in Nigeria. Chief said in the novel, 'everybody is hungry in this country, even the rich men are hungry, but nobody is honest' (p.39).

There is a sheer attachment with colonialism at home especially for enlightened middle class and upper class Nigerians and this stands as one of the push factors. This reality is put across by Aunty Uju who makes it clear in the text that we live in an ass licking economy. The biggest problem in this country she says is not corruption. 'The problem is that there are many qualified people who are not where they are supposed to be because they won't lick anybody's ass, or they don't know which ass to lick, or they don't even know how to lick an ass'. Simply put, one must be entrenched in the art of god fatherism.

The colonized aspires to become the colonizer and therefore trains his child in the mould to fit into Western cultures. Obinze, now a realtor, wins more real estate openings from government because he presents a white man to his client. This white man was his co-worker at the factory in England, nevertheless, Nigerians are enamoured by the presence of a colonizer figure that qualifications do not matter. In a party organized by Chief, the crème of the society like Mrs Akin-Cole, advocates for the French school for Obinze's child, while another elitist woman recommended a British international school because of the intention to mould a child into a colonizer's fit, for a foreign powered cosmopolitanism, so that wards are groomed for a

competitive global world. The justification of this detachment is the institutional decay that befuddled our educational system from the formative levels of education. The danger of this tradition is that African elites are building global others in an African landscape, by this I mean, individuals who are detached from the culture, the nuances and the innate strategies of survival in a supposed homeland. For these upspring, Nigeria is not a homeland because the nuances and experiences that coalesce into nostalgia for Western landscapes is developed from childhood.

Americanah also discusses the importance of identity and the challenges migrants of the third generation face when it comes to identity. This third generation migrant is Dike, who expresses the tensions of his identity either as a black man without roots in America, who shares the same prejudices as the Black American or as a black man who is Nigerian but whose roots is also lacking back home.

Simultaneously,*A Life Elsewhere* delves into this position of the reflection on exile, andan explorationof the thematic thrust of disillusionment, nostalgia and dislocation among others as these exemplify the repressed life of migrants outside their landscape. The collection of short stories narrate the experiences and aspirations of persons in foreign landscapes, comparing experiences out there to what would be their experiences back home, thereby creating rooms for the themes of nostalgia and disillusionment.

'*Monday morning'* is one of the stories that typically demonstratesthe life and experiences of migrants as one characterized by stereotype, repression, disillusionment, peasantry and such that is reduced to a second fiddle, almost non-existent in a foreign landscape. The text's engagement of otherness is subtle and deep in the sense that, the motif of otherness is imbued in the story itself. It projects migration and its attendant geographical problems of

otherness in the story. The story relegates the narrator to the place of an observer rather than a participant and subjugates the few mentioned characters to despicable positions leading to alienation which in this instance, is a clear cut domination of the 'other' by the 'self'.

Otherness is depicted in '*Monday Morning*' as the urgency of the migrants to keep in line instead of attaining freedom. One of the most significant is the restraining of Emmanuel by father who is still carried away by the unease of being away from home. This necessity to hold to the last strand of culture and home leads the father and his family to encounter a significant racial slur as a moving car almost hit Alfredo, father's son. As much as the parents did not understand the insult, they had come to terms that they were different based on how people saw them as they knew that they were scrutinized and they were sometimes puzzled by this.

It is important to note that otherness can also be linked to labour freedoms for a migrant. In this case, it refers to father's unemployability based on bureaucratic factors and how this leads him to work illegally as a labourer at a construction site. Again, the inhabitants of the foreign country recognize the difference of character and have conceived a sentimental observation of migrants as shown when the migrant boy relieves himself near the lake (p.1)

From the ongoing, as gathered from the text *A Life Elsewhere,*it becomes obvious thatthe life and experiences of migrants is one characterized by stereotype, repression, disillusionment, peasantry and one that is reduced to a second fiddle, almost non-existent in a foreign landscape.

Consequently, this research has established between the illusion of a good life and the reality of migration, noting that a good life is not entirely an exclusive of migration, which can only at best, offer a different opportunity coupled with its difficulties, rather, a good life is a disposition of an inner search coupled with hard work irrespective of the location, especially in a

homeland where all laws, including climatic and geographical dispositions are orchestrated in ones favour.

On the whole, it is however clear, that the world of migrants is so big such that it makes the migrants insignificant. This insignificance projects the dislocation, alienation and stereotypes that this dissertation has highlighted as the realities that accompanies migration. The attendant hardships which migrants are subjected to in foreign landscapes and the process of discrimination which renders migrants as the 'other' is the bane of this dissertation, thereby bringing to the fore, the attendant realities of otherness which mars the idea of migration.

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