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DOI:<https://doi.org/10.53555/eijhss.v4i2.84>

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**MIGRATION AND CULTURAL DISSONANCE IN SELECTED AFRICAN NOVELS**

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## INTRODUCTION

Migration has become a very hot issue all over the world today with a lot of cultural challenges involved. People from the former European colonies in Africa who migrated to the metropolis after independence formed a cultural society. Because of equality in the metropolis, the migrants had a problem of integrating themselves in to the society. Despite what appears to be a large population movement, Gary Younge noted some time ago that people are not able to move as freely as commodities. There are always restrictions being put on people's movements. Damian (2013) in "African Culture and International Understanding", states that, too often a gloomy picture is painted of the future of African culture given the battering it is presently taking from the incursion of western ideas and culture.(p.15).The threat is indeed real but caution should be exercised not to inflame it to the level it may not have reached. Admittedly, in some isolated cases it is sad to behold a child or youth that can barely speak his/her language .What culture do Africans have to transfer to their offsprings? There is the integration of modernity with African realities. A dreg of migration is insecurity. Migrants are not a homogenous and static conglomeration of people (Arango 2004). The works of African writers like Richard Wright's *Black Boy*, Ralph Ellison's *Invisible Man*, Leopold Senghor's *Ethiopiennes*, Toni Morrison's *The Origin of Others*, and Bell Hook's *Belonging: A Culture of Place*, portray Black diaspora communities in the West as an ethnic group on their own struggling to assert themselves as different from other groups or complaining that other groups treat them as "other" The millions of people displaced today in the world by wars hunger, religious persecution, political instability, education, family re-union, just to name a few, carry along their various cultures. This culture as well as the life of the migrant both in the home and host country is either endangered or unsecured. One of the main causes of migration in contemporary Africa is therefore insecurity. The greatest challenge of our time is thus that of insecurity in all its forms. Migration is a natural phenomenon which is bilateral. The insecurity which migrants all over the world find themselves in is drawing a lot of attention. The prevailing situation in Lybia in which migrants are being sold as slaves, locked in prison and calls are made for family members to send money, calls to mind the historical slave trade in Africa which supplied workers for European and American plantations. African migrants have formed another slave trade in Lybia today. The number of migrants that even get drowned in ships in trying to reach Europe is still on the rise. Salman Rushdie, (2002) (p. 425) acknowledges that "the distinguishing feature of our time is mass migration, mass displacement, globalized finances and industries" How can this problem of physical psychological and cultural insecurity caused by migration be curbed? The main concern in Europe is therefore a survival problem. While the African migrant is struggling to survive by adopting the culture of the host country there is urgent need to preserve the African culture in him. Critical Literature has the power to mirror complex and ambiguous realities that make it a far more credible representation of human feelings and understandings than many of the branches of scientific research. Critical Literature suggests that the subject matter is about migration and the culture and tradition of the host nation. However the fact is that although the description of the migrant's experiences, their difficulties of adaptation, and so on play a primary role in this Literature. Migration Literature is thematically much more about the world of the post-colonial, the age of wandering, of hybridity of pre-given ethnic morals/ cultural traditions and conditions of contingency and contradiction to which a minority is subjected (Homi Bhabha, 1994, Edward Said 2003 p.193-195)

Globalization and migration involve a lot of cultural conflicts as all the cultures in contact wish to survive. This paper is focused on the integration of modernity with African realities. Thus the problem or question that it sets to answer is: how do people from different cultural backgrounds interact with one another, or put differently, how do western and African cultures accommodate each other? African culture is not valorized by Africans when they come in contact with Western Civilisation. Migration endangers African values. It is a complex issue in which the African migrant finds himself in a position of hybridity, dilemma and confusion. Globalization will lead to the acceptance of the other's culture and help to blend cultures of the world. The paper employs the post-colonial theory which views text as closely related to the time during which an author wrote. It focuses on the social, political, economic, cultural, and or intellectual climate of the time. It also examines how other cultures are viewed in terms of an overpowering western literature base. Post-colonial critics look at issues of colonization and imperialism, reject the idea of marginalised people as "others" and celebrate hybridity. Every migrant carries along with him an indigenous culture which is likely to clash with the culture of his host country to produce an end result.

The encounter between two cultures will definitely raise hard moral choices about which culture the migrant should adopt. The migrant's economic motif would certainly either lead him to adopting the superior culture or force his home culture to be dormant. The length of time the migrant stays abroad may have an impact on his home culture depending on the value he gives to this home culture. Migrants have multiple reasons for migrating including the desire to earn a better living for themselves and their families back home. In trying to adapt into a more superior culture which offers the migrants objective for migration, there is a tendency for the migrant to down look his home culture, especially if his home or indigenous culture has not offered him much. These are unpleasant realities which plunge specially the young African generation into thinking that western ways are more valuable even in our African community. Emigration in Africa seems to be for the economic benefit of the migrant and his family he left behind. While the migrant is therefore pursuing his economic motif, others around him including the members of his house hold who do not have the same motif would tend to be influenced by the culture of the host country which, according to them is superior and better than their primitive African culture.

The international community is pre-occupied with how to keep people in their own communities in order to prevent them from flooding into stabilized developed societies which they believe have better conditions. Major challenges are that

these migrants cannot all be accommodated in developed societies. The indigenes of the host country especially the lowly skilled, find migrants a threat to their jobs. Besides, cultural issues or challenges are of different categories. There could be linguistic, moral, psychological, racial as well as social. Seen in the light of the above, the authors under study are saying that: adjustment to another culture is no easy task. The two cultures must be ready to make sacrifices. Since culture will be a significant tenet in handling the migration challenges this paper seeks to verify some of the multiple challenges involved in tackling international migration issues.

Every human being is attached to a culture or cultures. The more homogenous the culture is the more people belonging to that culture show their aspirations. Globalization has come to challenge this tendency to be comfortable in a homogenous culture. People everywhere desire to be opened to other cultures more and more. When this is done without the migrants being deeply rooted in his home culture it leads to instability. This is the case with most migrants when they leave their countries especially in less developed countries where their culture has not been valorised and part of their frustration is actually as a result of their being cut off from their cultures, not to adapt to other cultures. Africa has cultures which are very different from western cultures. Migrants are guided more by the views and prejudices of their own cultures and communities (Weber 1991:280). With the advent of globalization most young generation Africans tend to be alienated from such rich African maxims, which serve to educate and shape their morals. Culture is the first instructor of the African child in his society. This is why Africans migrate with their culture and practice it in the host country as it does not only entertain but teaches as well. This makes cultural clash in Africa and elsewhere in the world inevitable. In the novels under study there is an interplay of forces which both encourage and discourage accommodation and understanding between western and traditional African cultures. On the one hand are the Been-tos who as a result of their stay abroad have acquired western culture which they try to impose on their home culture. On the other hand are the traditionalists who fight to preserve, protect and defend their indigenous culture which is being threatened by western culture propagated by the Been-tos.

Babamukuru in Tsitsi Dangarembga's *Nervous Conditions* (1988), has acquired western education from Britain where he has spent four years with his entire family. As a result, his opulence qualifies him as the head of the Sigauke family. With the help of the missionaries, Babamukuru obtains a scholarship which takes his family and him to Britain. He comes back with a master's degree and is able to function as head master in the mission school his children attend. He organizes a meeting of the patriarchy in his home stead at Shona village during which he decides that every family should educate one male child who would help the family financially in future. He will therefore help to educate Nhamo, his younger brother's child. Babamukuru displays his wealth in his family as he comes home every Christmas season with his boot full of various food stuffs to be enjoyed by his entire family during Christmas. In a strictly patriarchal society Babamukuru could allow his wife, Maiguru, to acquire western education. Though this fact is not mentioned even during the welcome party; where the whole family gathers to welcome Babamukuru and his family from Britain, Maiguru uses this certificate to earn money and give to Babamukuru. It was therefore with Maiguru's money that Babamukuru is able to send Tambudzai to sacred Heart College when she had a scholarship but with the cost of a uniform alone which the family was to incur, more than the school fees for her whole course in the mission school at Umtali.

Though Maiguru has acquired the western culture, she is very conscious of her African culture. During the cultural dance to welcome the family from Britain, Chido and Nyasha, Maiguru's children are blamed for not involving themselves in the dance which Maiguru qualifies as dirty. Much is said about Nyasha's westernisation. When Tambudzai is praised for cooking well, Tambudzai herself remarks that her cousin, Nyasha, could not have been able to cook well especially in an open hearth. By this fact Tambudzai considers Nyasha to have been weaned from her cultural values represented by the ability to cook well. This is certainly as a result of her going to Britain. Nyasha is thus impacted by her contact with western civilisation even though her language habit and reaction to the dance illustrate the Shona culture. Maiguru's children "don't understand Shona very well any more. They have been speaking nothing but English for so long that most of their Shona has gone" (p. 42). This statement is an offense to Tambudzai who has not expected her cousins to have changed certainly not so radically simply because they had been away for a while. Besides Shona was our language. What did people mean when they forgot it? I remember speaking to my cousins freely and fluently before they went away, eating wild fruits with them, making clay pots and swimming in Nyamarira. Now they had turned into strangers (p 42-43). Having been to Britain should not make Nyasha and Chido strangers in their own home land. Nyasha's cousin laments her neglect of the African culture and her valorization of the British culture. This creates tension between the children as Tambudzai, Ma'shingayi and others in the Shona society treat Nyasha and her family with contempt because of their "Englishness". According to Tambudzai, Nyasha's true identity should remain buried in her no matter how much she got closer to a foreign culture. Tambudzai sees Nyasha as ungrateful, awkward and ill-mannered with "an egalitarian nature and had taken seriously the lessons about oppression and discrimination that she had learnt first-hand in England" (p. 64). This egalitarian nature which could not fit into the Shona culture, places Nyasha at logger head always with her father, with the end result being a disease called anorexia. Tina Steiner (2006), focuses on how language operates in relation to both culture and identity. He foregrounds the complexity of migration as cultural translation. Cultural translation being a concept which locates itself in post-colonial literary theory as well as translation studies.

Nyasha still manifests traits of a mixed cultural upbringing when she welcomes Tambudzai into their home at the mission "with a big hug, which I understood and a Kiss on both cheeks, which I did not" (p. 66). There is a cultural clash within Nyasha as she manifests two cultural values. To embrace and kiss represents the African and Western values respectively.

Nyasha manifests both is proof of the fact that she is unable to take sides or negotiate between the two cultures. She is thus a hybrid of the Shona culture of embrace and the British culture of kissing. Nyasha regrets the facts of having been to Britain which has given her parents hybrids for children (p. 79). Nyasha “can’t help having been there and grown into the me that has been there. But it offends them. I offend them really, but it is very difficult” (P.79). Nyasha offends her parents even in trying to acquire knowledge. For Maiguru her mother, Nyasha should not read St. Lawrence’s Book for it is not appropriate for her. Nyasha on her part does not see why she should be forbidden to read the books she enjoys or should not be free to read whatever she wants. In Africa, parents exert a lot of influence and authority on children which is not always the case elsewhere in the World. Nyasha who emancipates herself from the grasps of this culture wishes to apply her foreign culture in her traditional milieu. She therefore picks up a quarrel with Maiguru who attempts to control what she reads.

The Westernised Nyasha shares a room with the Shona Tambudzai and Tambudzai virtually acts as a teacher to Nyasha. The African culture is therefore a medium of instruction in the society. It is interesting to discover in Tsti Dangarembga’s work that the younger generation all crawl to Western civilisation. Nhamo as well as Nyasha, Chido and even Tambudzai feel that having contact with British civilisation replaces the Shona language which they have spoken all their lives. When they come back from the mission, they are unwilling to speak the Shona language and pretend not to understand it any more.

Nhamo is unwilling to accompany his mother to the farm but is willing to remain home, read and then go back to the mission. He goes ahead to express his unwillingness to ever come to the village any more during holidays. When the author brings together the two cultures or civilisations through the agency of education, Maiguru stands as a model to Tambudzai who rebels against the role her society has assigned to her as a female. Tambudzai, as a female should not go to school because her tradition forbids it. She however admires Maiguru and Babamukuru who are better off in the society because of the education they have acquired from Britain. The Western culture acts as a weapon of emancipation to Tambudzai as she resolves to work and sell mealies in order to sponsor herself in school, against the Shona culture which stipulates that a female child should not go to school but get married, give birth to children and take care of her husband. The author also juxtaposes Babamukuru and Jeremiah as symbols of Western civilisation and Shona culture respectively. In this relationship Jeremiah seems very irresponsible and totally depends financially on Babamukuru who on his part is very independent and responsible. When it comes to decision making what Babamukuru says is dogma. When Babamukuru decides that Jeremiah and Ma’shingayi should go in for a church wedding instead of a traditional one in order to send away the misfortune from their family everyone else consents. In other occasions, characters like Lucia, Nyasha, and Tambudzai will not just give into Babamukuru’s decisions because of their desire to come out of the yoke of the Shona culture which they consider very oppressive. These characters tend to rebel against the patriarchal system in the Shona society. When Lucia realises that she needs a job, she moves to Umtali to look for one, sells food and enrolls into a grade one certificate in an evening school. Tambudzai will not attend her parents’ church wedding no matter how much Babamukuru forces her to. She prefers to work the punishment Babamukuru exerts on her for her stubbornness to attend the wedding. She would not prefer a church wedding to a traditional one for her parents. Nyasha has the guts to speak back to her father and even slaps him when her father obliges her to eat against her will. Babamukuru virtually sees himself competing with another man in his house as he voices that “she had dared to raise her fist against me. She has dared to challenge me. Me! Her father. I am telling you.... today she will not live. We can’t have two men in this house (p. 15). Babamukuru finds himself fighting for authority in his own house and not with a male but a female gender in a patriarchal African society or milieu. The conflict between the younger and older generation is a cultural one. As globalisation extends the younger generation would want to dictate to the society and not the society dictating to them. They would not succumb to the same rules their parents succumbed to. Ma’shingayi opts to remain in the hook of her culture with the declaration that “what I have endured for nineteen years I can endure for another nineteen and nineteen more if need be” (p. 153). As for Lucia, Ma’shingayi is in a mire and prefers to remain in it and allows the male to keep on dictating to her. She comments that Ma’shingayi has never had an opportunity in life to take any independent decision as her decisions first belong to her father and in marriage to her husband. Lucia therefor sees men in this text as “cockroaches” which the woman tolerates only on grounds that she has body appetites that must be satisfied. The woman then uses these “cockroaches” to satisfy her desires and would discard them at will. Lucia thus abandons the “cockroaches” (Takesure and Jeremiah) in Shona village and goes to Umtali town in search for a job. She takes practical steps towards her self-emancipation, is very vocal and impulsive in a male milieu where decisions that affect her are taken. Babamukuru is the one who finally looks for a job for Lucia. By this, the author may be passing a message that the type of society that should exist should be partnership and egalitarianism and not one party lording it over another. Lucia thus emancipates herself through education which leads to her self-improvement. Migration from the periphery to the Centre and back creates many problems including cultural diversity. Any changes in a heterogenous society create conflict and tension in the community and even among households and families. There are those who see violence and rebellion as the only means by which they can obtain liberty from the oppressive male rule in Shona.

Kelman (2004) in *Je Suis Noir ET Je N’aime Pas le Manioc*, focuses on social integration and racism by dwelling on migration and the colour problem. He sees France as being more multiracial than multicultural. He attributes derogatory words like “Nègre”, “Noirs”, “homme de couleur ou Black” to represent the Africans in France. He views globalisation as facilitating the migration of cultures from one country to the other, especially from the developing to the developed countries. “Le café, le couscous, Thé, Mc.Donald’s, le nem, le tiebdien, tous ces éléments exotiques participant à l

'enrichissement multiculturel de la France et un jour deviennent tout simplement culturels''. (P18). Africans migrate with their culture and form a situation of multiculturalism in the receiving country, thus enriching the receiving country culturally. Migration in France and social integration bring into contention super structural terms like "Insertion, integration, assimilation..." (p.19). As a result of multiculturalism, the Africans have transposed their culture of childbearing to France. It is the blacks that bear many children affirmed by this nurse: "si ces guns n'étaient pas en France, la maternité aurait fermé et moi je perdais mon boulot". (p.19). The African culture in Europe has helped to sustain the economy of France and is of benefit to the citizens. In trying to establish the difference between the blacks and the whites, Kelman distinguishes three very recurrent types of racism. There is what he calls "le racisme diabolique" which employs every means (science, religion, moral, and force) to manifest differences. "Le racisme angélique"; manifested through a sort of paternalism in which certain humanitarian actions and form of cooperation are more visible and

*le racisme de stigmatisation et d'essentialisation" "comme les racismes diaboliques, il puise sa légitimité dans les approches très savantes de la sociologie à l'anthropologie en passant par l'ethnologie. Il attribue à une race des caractéristiques spécifiques. Ces caractéristiques comportementales seraient congénitales, immuables comme les caractéristiques physiques dont la couleur de la peau est la plus visible. (p.24)*

This category believes that black is black despite the migrant's origin and place of birth. It is both in-born and hereditary. Kelman demonstrates this when he says "les pères ont mangé la manne verte dans le désert et les fils en ont eu les dents agacées". (p.21). Migration and social integration has thus given rise to a racial society in which the colour problem predominates. Kelman also presents a classroom teacher who objects to illustrate to black students their roots and origin. He separates sporting activities. The blacks are for the violent games of basketball and football and the whites are for equitation, tennis and visits to museum. "IL me raconta UN jour que quand il était à l'école, on réservait aux petits Noirs le basket-ball et le football, et aux petits Blancs le Tennis, l'équitation et les visites de musées." (p.30). Kelman is contesting here against the fact that teachers try to make allusion to the origin of the Black or African children. He takes an example of a black and white couple who come to see their child in school. The teacher informs them that the child is the most intelligent and gentle and that he is afraid that the child may have a problem. The teacher also says the fact that the child is so gentle may be because he is far away from his natural climate.

Kelman wonders why a child born and bred in France should be reminded of his origin and becomes a victim of an origin he does not know anything about and all he hears about is bad. "Chaque fois qu'ils entendent parler de l'Afrique, c'est toujours d'une manière ou d'une autre, à propos de catastrophes. Ce sont les pandémies, la faim, les guerres, les coups d'Etat. Parfois, ce continent supposé les attirer et leur être cher y est présenté par les parents comme un lieu de punition" (p.36). This is to remind the child that he does not belong to the society to which he finds himself. The migrant is thus a cultural and social hybrid and rejected by the society to which he wants to belong. Kelman goes ahead to define three elements that determine citizenship "trois éléments déterminent l'appartenance à la citoyenneté: l'hérédité, le lieu de naissance ou le choix de vie. L'appartenance à une Nation n'est pas déterminée par des critères physiques. Ce qui détermine mon existence, ce n'est pas tant d'où je viens que ce que me deviens". (p.65) Kelman evokes the idea of citizenship here and according to him anybody can become a French citizen. A French citizen should not be someone with a specific colour. He argues that unlike the whites, many blacks are questioned about their origins. He contests against the French belief that all the blacks in France are supposed to bear the name "Mamadou" "...tous les noirs sont encore Mammadou, tout comme les Beurs continuent à être Momo."(p.69) it is thus not understood why some people in France can be black and at the same time they are French citizens.

Kelman talks about essentialization and defines it as a way to consider and accept what people say about you as truth. "Le Noir participe à cette œuvre de pétrification, de son image exotico-négative par l'essentialisation. C'est le procédé, nous l'avons vu, qui consiste à accepter ce que l'on dit de vous et à finir par en faire une vérité, un élément constitutif de votre, identité, de votre personnalité". (p.81). The African migrant in Europe will only conform to the image his host society has given or attributed to him. Every good house or work is given to the whites as well as qualities such as beauty, riches and intelligence. Even in most African countries anything that is beautiful and positive is attributed to the whites. Attractive fruits like pawpaw, oranges, mangoes, guavas, mandarine are attributed to the white, whereas sour ones are attributed to the indigenes of Africa "La belle maison, la bonne nourriture, tout ce qui est bien est au Blanc." (p.8). Kelman lives this situation in France in his novel which are the hurdles he encounters on his path to development. Whether outside or inside migrants, regular or irregular migrants, they want to be citizens and treated equally. There should be no discrimination between citizens and strangers in a global society.

Kelman compares racism in France and in America and finds that the Americans allow some level of consideration to the African, like winning a cinema price, which is not the case with the French migrants, who occupy mean jobs and sell in bakeries. Kelman invokes this in an anecdote of this black woman, who is chased out of the bakery because since her arrival, the sales have dropped by 10%. Blacks are good as security guards, cleaners, and drivers and never above the whites in terms of hierarchy. A black cannot boss it over a white. Kelman explains how it is difficult for whites to consider a black something more than just a simple executant of the white man's orders. Kelman also reveals that his elder brother has asked him to return to his country after his studies if not he would only work as a guard. Kelman travels once for an expedition to Africa and two days before his return, a white asks his wife's friend if Kelman was his driver "après une

semaine de séjour, voyant que personne ne m'avait demandé comment ça va monsieur le chauffeur'' (p.88-89). When the group goes to the Sultan, Kelman is taken for a man the whites have paid to accompany them, help the whites run their errands and also guide them, during their visit. The blacks in France are nuisance: "Monsieur, il traitait jusque- là de chauffeur, ils ont commencé à me taquiner en m'interpellant: 'Alors, notre copropriété n'aurait aucun problème s'il n'y avait pas tous ces noirs qui ne savent pas qu'ils sont en France.'" (p.96-97). The speaker desires the blacks to understand that they are strangers and act as such, but the blacks feel they are citizens of France, reason why they mix and act freely. Kelman's daughter Frida Kelman asked her father one day if she was black or not and when her father answered "yes", Frida affirms that she was rather brown "Papa, est-ce que me suis noire? Noir?"(p.107) Frida Kelman retaliates immediately, indicating that she is brown because she identifies herself with the French people. She chooses to be brown or she prefers to be hybrid than a black. "NAAAAAAAAAN!Je ne suis pas noire! Je suis marron, marron clair!"Frida Kelman sees herself as being white, 'marron clair'. A young white child asked Kelman one day during dinner if it was true that they, (the black people) live in the forest and walk naked and without shoes as her father had told her. This little girl has been inculcated the idea of Africans as inferior, animalistic and sub humans.

Kelman and his wife are born and bred in Cameroon but they give birth to their own children in France. They have cultivated the habit of taking their child, Frida, to Cameroon after every two years for her to get acquainted to her cousins and grands parents. Frida is very excited about this visit from the beginning but when she reaches adolescent age, she becomes conscious of social realities and starts disliking Cameroun as she sees herself not as a Cameroonian. Kelman says "elle m'a dit un jour qu'elle ne prenait plus Plaisir à aller dans Mon pays." (p.114). Kelman says a child should be attached to the place where his placenta is found and that for his child, her placenta is found in France. This is what kelman tells his daughter in conclusion. "En attendant, ma fille, tu es marron clair et c'est bien ainsi, reste-le!" Ils finiront un jour par s'accommoder de toi. Mais toi ne t'accommode jamais de ceux qui te rejettent'' (p.119). The French have no choice but to accommodate Frida one day. The social environment stifles the African students in their studies in France and the whites take it as a mockery to say:"Qu'est ce qui est long et dur chez les Noirs- notamment les Camerounais à Paris, nous savons bien que très peu répondraient que ce sont les études. Pourtant c'est la réponse la plus juste."(p.138). Faced with social stress as a result of racism, the migrant student cannot progress or develop in his aspirations. He is forced to devise means of overcoming the hurdles before progressing. In a racial society, Kelman sees himself a victim of colour. His personality is completely lost. He claims that he is not happy to be a black. According to him, being happy to be black means that blacks do not yet have the happiness. Blacks are supposed to possess the quality of being happy and not only claim it.

As long as the whites are not saying that they are happy to be whites, the blacks will not be happy for their skin colour because of what they have realized from the society; the second-class or inhuman position their blackness or skin colour has given them. Kelman says "quand un peuple est acculé à crier sa fierté c'est qu'il ne l'a justement pas encore acquise." (p.154). Thus the black man shall not be happy for his skin colour in France. He wants to see himself like any other human being who is self-imposed and not just claiming or imposing his personality and culture. Kelman's wish is that a day should come in which the black man will be happy of his own achievements. "Il faudra bien qu'un jour on se contente d'être noir et que l'on réserve notre fierté à nos réalisations."(p.156). According to Kelman, the black man should rather be happy of a conquest that he has made and not just the fact that he is tolerated and given a position in a foreign society. He views self-imposed citizenship as derogatory and African fraternity becomes an irony in a racial society. The African is only proud of his colour in his own African society in which it is celebrated. In France, Kelman would continue to say "je suis noir et je n'en suis pas fier" (p.153). As long as the black man is deprived of his natural rights as a citizen in a foreign society, he cannot be proud or happy in such a society even if he claims equality. Being a black in France is not only dangerous but contagious. Kelman thinks that to be black is not an equivalent to being dirty, to be black does not mean he is dirty: "Je suis noir et je me soigne" (p.176).

According to the perspective of the society in which Kelman finds himself, Kelman needs a cure for his black skin. This cure can only come by him becoming a full time citizen in his French society as the world becomes a global village. When Kelman observes the efforts whites make to avoid sitting with blacks, it takes him to the myth of colour during creation. This myth holds that when God created human beings, they were all dirty and therefore needed to go and wash themselves in a river by a given signal. When the signal was given, the sick people were slow and came later, when the water was already finished. They just barely introduce the palms of their hands and the soles of their feet, reason why only these parts of their body have a clear colour. These sick people who did not have the opportunity to plunge their whole body into the water to be clean were Africans, especially those who have not found themselves in the community of "clean people" and therefore need a cure. Kelman also speaks of these processes which consist of changing the skin colour; what he calls "*Micheal*jacksonisation" and "*autoflagellation*" which African women run after. He accuses Calixthe Beyala of encouraging such an act in Africa. He makes allusion to the Beti and Dschang people of Cameroon in which a fair in complexion woman has a higher bride price or is more expensive when being given to marriage. (p.182-185). Kelman decries these phenomena by saying that "on est Africain non pas parce qu'on est noir, mais parce qu'on est né en Afrique et que l'on y a été élevé."(p.188)

Therefore, citizenship or a sense of belonging depends more on where one is born and bred and not on the colour of one's skin. There is however an grafted citizenship in which "le noir clame sa fierté par réaction à l'attitude

infériorisante de l'autre souvent par défi et non par réelle conviction, quand on voit les efforts qu'il fait pour ressembler au blanc" (p.157). The average African youth dreams only on Europe and is not proud of his fatherland.

Kelman shows his own discontent of Africa when he talks of the ills of Africa and its leaders:

*Je ne suis pas fier des débats sur l'ivoirité, je ne suis pas fier de voir les jeunes noirs mourir au large des côtes marocaines et espagnoles, essayant d'atteindre le paradis européen ; je ne suis pas fier qu'ils soient acculés à cette extrémité à cause de la déliquescence des économies africaines; je ne suis pas fier quand je vois chaque année des dizaines de chefs d'Etat monter à Paris pour rendre hommages et comptes à leur seigneur et maître, l'un ou l'autre proclamant avec une fierté sans fierté qu'il a été élu meilleur élève ; je ne suis pas fier que ces hommes d'Etat fassent preuve de si peu de fierté, et la pauvreté ne saurait être une excuse. Je ne suis pas fier que le peuple noir soit traité depuis des siècles comme un sous peuple et qu'il ne trouve pas les moyens de faire changer les choses. Je ne suis pas fier que nous soyons obligés de crier que nous sommes fiers. (P.164-165)*

Kelman thus decries the fate of the African immigrants in trying to cross over to Europe which they believe to be "paradise". He is not happy about the economic situation in Africa, which has pushed even the African leaders to worship their superior European leaders and be praised by them for their loyalty. According to Kelman, the Europeans have given a second class citizenship position to Africa and are not ready to see the development of Africa. This lack of satisfaction in the average African pushes him to want to be part of a society for which he will be proud. Kelman in his novel, thus proposes some ways by which people can easily be integrated in France. He talks about the teaching of the French language to foreigners in France, the learning of basic principles such as the rights and duties of new comers (new immigrants) and the diagnosing of immigrants so that they can easily be taken care of. Immigrants also have to be classified according to their level of study to ease their integration. (p.193-200). The European immigrant in Europe can be transformed by the society to become a citizen and enjoy all the rights of a citizen.

Asong in *Stranger In His Home Land*, presents a discourse of rulership and marriage through the protagonist, Antony Nkoaleck, who comes back from Britain to succeed his father but possesses a marriage certificate indication monogamy. Antony's western culture of monogamous marriage clashes with the culture of Nkokonoko Small Monje where in a chief must marry many wives. The D.O of Small Monje stands on this cultural issue to oppose Antony's rise to the throne of his father. The D.O comes in with modernization as he presents a signed document or marriage certificate marked monogamy (p. 24) and indicates that there are hundreds of women in the palace waiting for Antony to take them over. In as much as the elders of Nkokonoko Small Money fear the curse of changing the decision of a dying chief (Antony's father) they would not compromise their culture of polygamy. After investigation it is proven that Antony is married to Mercy after having called of his marriage to Vickey Godsabi with the certificate still with the government. This recklessness disqualifies Antony from being the new chief of Nkokonoko Small Monje as the elders cannot contradict their tradition. The author also presents Antony's inability to rule the people when he is dismissed from his government job because of incompetence. The new chief to the throne of Small Monje is one that has complied with the culture / tradition of the people. The elders of the village would prefer Nchindia to be heir in the place of Nkoaleck though Nchindia's father was accused of incest with verdict that Nchindia's mother's child does not have the right to succeed. In a dilemma situation the elders of Small Monje would rather compromise or over rule a flaw of their culture than accept the prevalence of the western culture over their African traditional heritage. Antony's attempt to corrupt the D.O to change the monogamous regime to polygamy is unsuccessful to show that the African society is deeply rooted in its culture. Antony returns from Britain without achieving his purpose because he is called up to succeed his father and his failure to succeed his father therefore leaves him in a situation of hybridity and frustration. His worthless effort to change his marriage regime demonstrates his desire for the African culture but he is entrapped by the western culture of monogamous marriage. Antony clearly would prefer the African culture of polygamous marriage which would enable him to succeed his father.

Anuse and others view the western culture as superior to the African culture. Reason why he tells Antony to sit in a special room since he has just come back from Britain and let the indigenes queue up to greet him. He also cautions him not to speak the dialect; to claim not to know it anymore and even the English language he should speak it through his nose as the white men do (. 49). Anuse's plot is vengeance to some indignities he suffered'' when a neighbor's son had returned from Britain after a nine month course ,refused to shake hands with anybody, spoke only through an interpreter and had made it almost impossible for anybody without a tie on to sit and chat with him (p. 49). Antony's return is thus an opportunity for Anuse's family to also manifest their own greatness. The encounter between the African and western culture creates friction and the victims are Africans themselves. Language is used here as an arm of vengeance and anuse who acts as an interpreter is a link or bridge between the two cultures. This may be a suggestion that for globalisation to be effective the African culture must blend with the western culture and for this to take place Africans should value their culture as well as the western culture and submit to both cultures. Why should Antony only feel more important when he sits in a special room, his fellow village men line up to see him and he speaks only the English language through his nose the way the white men do? Africans seem to accept the fact that in a homogenous society, contact with western culture renders the African culture inferior. This cultural clash renders the African culture oppressive to African themselves and destroys African solidarity.

When the Western culture came in contact with the African culture, and was unable to destroy the African culture, it imprisoned or blocked it from progressing and enslaved its people. No culture is static. Even traditional cultures in the novels that have minimal contact with the outside world are affected by changing events which in turn change how they experience and understand their familiar world. Thus, it is only by trying to understand western cultures can the traditionalists accommodate the Been-tos. The Been-tos on their part must realize that there is no dominant or superior culture. All cultures are the same. They all have their positive and negative aspects. Culture is shared learned behavior that is transmitted from one generation to another for purposes of promoting individual and social survival, adaptation and growth. People are not born with a culture but learn it through their interaction with others. Thus it is incumbent on both the Been-tos and the traditionalists to be aware of and tolerant of cultural differences; that people are both alike and different. Therefore it is by accepting and appreciating similarities and differences can one better assess the potential consequences of one's acts and be more tolerant of those of others. Western civilization weakened the African civilization as some Africans saw it as superior. For globalization therefore to take its effect, Africans have to willfully accept the Western culture and the White man needs to believe that, Africa has a culture which of course is not inferior to their Western Culture. Until this marriage between the Western and the African culture takes place; can we talk about cultural homogeneity in globalisation or in global society? For globalisation to be attained therefore, no culture should be considered superior to the other. Rather, one culture should complement the other. This contact between cultures of the same value will develop the cultures more and more as well as educate its faithfuls. Cultural dissonance would make the world a constant battle arena with destructive effects on both sides.

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