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ABSTRACT

As globalisation alters the way society interact with the forces that allows for progress and continuity, the African continent continues to struggle in its quest to keep pace with the West. Consequently, there is a burgeoning population taking root in African diaspora communities as more immigrants arrive the shores of Europe and America. This increase in immigrants accentuates the different social classes that exist in the west as there is the clear dichotomy between those who are subordinate races displaced from their origins, and those who are legal citizens trying to emphasize ownership and control of their own space. Therefore, issues of subjugation, racial discrimination, emphasis on social classes and a crisis of identity are all by products of this widespread expression of social mobility. This research examines how Igoni Barret and Buchi Emecheta explore these realities in *Blackass* and *The New Triber* respectively in order to combat the lingering challenges of racial discrimination that makes cross cultural contact and interaction a challenging experience for blacks. This research also reawaken Africans to the need to reassert their own identity in the face of imperialism and neocolonialism.

CHAPTER ONE

INTRODUCTION

1.1 Purpose of Study

The purpose of this essay is to examine the challenges encountered by Africans in their pursuit of greener pastures outside the shores of African to the Western world. It explores migration as the product of a people still struggling to accept their reality and identity as a unique people and how the challenges of racial injustice in the shores of Europe further worsens the feelings of loss and separation from ones roots. This is to the end that readers are provoked to answer questions on the subject of humanity in a world where racial discrimination is still a menace to society.

1.2 Scope of Study

The authors Igoni Barret and Buchi Emecheta have diverse works of literature to their credit. This work is however limited in scope to *Blackass* and *The New Tribe* because unlike other of their works, these texts focuses mainly on the subject of immigration, identity crisis and the challenges that accompany these diasporic experiences.

1.3 Methodology

This essay employs the qualitative method of research. The primary texts for analysis are *Blackass* by Igoni Barret and *The New Tribe* by Buchi Emecheta. Secondary texts were gotten from different journals online and textbooks relating to the subject of migration and crisis of identity are used in the analysis of this work.

1.4 Theoretical Framework

This study analyzes the texts using the theories of globalization, transnationalism, and identity.

Globalization is an interdisciplinary concept that refers to cuts across a variety of fields, including literature, the social sciences, economics, culture, and art. According to Anthony Giddens, "globalization refers to the fact that we all live in a more interconnected world, making people, groups, and countries ever more interdependent." According to him, globalization is "the intensification of global social relations that link distant localities in

such a way that local happenings are shaped by events occurring many miles away, and vice versa."

There is no one theory or definition of globalization because it has evolved into a multidisciplinary, multidimensional phenomenon in the academic discourse of the twenty-first century, according to Upani Pannilage. According to Appadurai, "mass migration and electronic media are two forces that characterize globalization."

In Agnieszka Rzepka notes that in an effort to determine the origin of the term "globalization," its use can first be linked to a context in 1959 and later to Marshal McLuhan in 1961. Rzepka notes as follows:

Initially, the term "globalization" was used in an economic sense. According to Malcolm Waters, *The Economist* published the first instance of it in a text in 1959. It dealt with the "increase in globalized import car quantities." The word entered Webster's Dictionary in 1961, two years after its initial appearance. However, when discussing the origins of this phrase, Marshall McLuhan, the author who developed the idea of the "global village" as opposed to the "local village," comes to mind to recall. However, the social sciences and sociology were the fields where the term "globalization" first became widely used.

The definition of globalization by Agnieszka Rzepka and Josep Masurashvili goes on to say that it is "a process relating to the description of basic trends in the world economics, politics, demographics, social life, and culture, consisting in the propagation of phenomena and processes (regardless of the geographical context and the degree of economic and political progress of a given region of the globe), leading to the unification of the world made up of interrelated elements, thanks to technical progress."

Globalization can be used as a literary theory to investigate and evaluate the body of literature that addresses issues of diaspora and the clash of cultures that takes place when

people participate in cross-cultural relationships and interactions. According to Gregor & Stawiszyski, the three conditions listed below form the cornerstones of globalization. They observe:

Three conditions are necessary for globalization, which takes the form of growing transnational firms and a tightening of economic ties between nations. The first is advancement in science and technology (in particular, new information and communication technologies). The second is the liberalization of the framework for the growth of global trade. The third is investing in foreign financial markets, which provides safety and other benefits (29).

Similarly, Rzekpa and Masurashvli define globalization as follows:

The term "globalization" refers to a process that involves the dissemination of fundamental tendencies in international economy, politics, demographics, social life, and culture regardless of a region's geographic setting or level of political or economic development, of events and processes, resulting in the unification of a world made up of interconnected parts thanks to technological advancement (189).

In what he refers to as "global literature," Oane Foutache examines globalization as a literary idea in the context of postcolonialism. Postcolonial theory is, in his opinion, "another, probably more appropriate, proximate genus for "global literature." The global turn, when viewed as an end to imperialism, appears to be a salvation, "a remedy for the maladies of postcolonialism" (2-3). In addition, Peter Kalliney writes, "We need to assess, in other words, whether or not globalization theory represents the logical next step of postcolonial literary studies." (52).

Transnationalism is fundamental to migration studies and is directly related to globalization. In fact, Ludger Pries notes that "transnational social spaces are becoming a mass phenomenon and are essential results and manifestations of what is commonly referred to as

globalization" in his description of transnationalism (23). Transnationalism is a "precondition for and, at the same time, a sediment consequence of the globalization process," he continues (5). "Transnationalism is a highly fluid concept as it is applied contemporaneously to describe a wide array of actions," claims Sarah J. Mahler (66). Betigul Ercan Argun claims that "the term 'globalization' is generally associated with economic and financial trends" in an effort to make the slight distinction between transnationalism and globalization. On the other hand, transnationalism focuses on political additionally to economic connections. (18). In her discussion of the non-boundaries of transnationalism, Emma Brouer writes that "transnationalism contests the notion that national borders define and delimit people's identification and highlights how we link across, and beyond borders, to other people, places, and cultures" (4). Therefore, it is clear from the research presented above that transnationalism is linked to globalization and migration because both theories of globalization and transnationalism address issues related to migration and the reality and experiences of diaspora that go along with them.

The identity hypothesis first appeared in 1988, when Jan Stets and Peter Burke were influenced by Sheldon Stryker and other social psychologists. The identity theory's primary framework had been created by Stryker. The primary idea of Stryker's The notion that "culture affects self and shapes social conduct" was borrowed from Mead (Stets and Burke 58). Individuals were entangled in social networks from birth and were unable to survive without previous, structured social interactions, he continues. The term "society" refers to social systems that include predictable interactions and behavior (Stets and Burke 58).

The term "identity" refers to a "internal positional identification" that actors use to describe themselves as distinct individuals, role-players, or group members (together, "person identities" and "role identities") (Carter 205). A theory of identity includes a variety of social behavioral processes that give rise to other theories, such as social theory, status

theory, and so forth. Identity theory conceptualizes the self as a collection of identities, according to Guillermina Jasso. The Expectations, competence, enactment, behavior, and meanings are only a few of the role-related phenomena that make up identities (4). Stryker and Burke present their own interpretation of identity theory from the viewpoint of identity theory's characteristics. In their opinion,

Identity theory makes use of both quantitative and qualitative qualities.

There are two ways that personal quantitative traits work.

First off, some of the role-related phenomena that make up an identity, such as competence, skill, and performance, are actually personal quantitative traits (Jasso 4). Secondly, identity theory allows for the idea that identities may be founded on more universal quantitative traits, such as ordinal attributes like "honesty," even though the identities are primarily role-related (Stryker and Burke 293).

Identity theory is one of the four social behavioral theories mentioned by Jasso, along with social identity theory and comparison. All four theories — personal quantitative qualities, personal qualitative characteristics, and primal results — have a common core of three fundamental components. (4). He describes the social identity theory and states that it "conceptualizes the self as a collection of identities; but, in this case, the identities are social identities, each linked with membership in a social category" (Jasso 4). He goes on to explain the comparison hypothesis as follows:

The comparison theory is based on the well-known notion that people compare their possessions to what they perceive as reasonable or proper levels or amounts for themselves and as a result, experience happiness, well-being, self-esteem, a sense of justice, and a range of other positive emotions. of alternate results (Jasso 7-8).

Literature Review

Igonibo Barret, a Nigerian author who was born in Portharcourt, Nigeria in 1979, won the 2005 BBC World Service Short Story Competition. His 2005 book *From Caves of Rotten Teeth*, a collection of short stories, was reprinted in 2008. 2013 saw the release of his second collection of short stories, *Love Is Power or Something Similar*. The satirical book *Blackassis* addresses questions of race, identity, and social media. It was released in that year.

Farai K Dzvairo writes in his review of Igoni Barret's *Blackassis* that "the subtleties of identification are hinted at but perhaps not properly explored in the intriguing book." 2016 (Chatora). According to Arthur Chatora, "the ever-shifting In this book, the dynamics of power in relationships are also discussed (2016). When it is discovered that both sides were abusing one another, even if one did a better job of disguising it than the other, he draws the conclusion that "alliances that appear to be parasitic on the surface turn out to be symbiotic" (Chatora, 2016).

"Adopts a (post-) Fanonian approach in exploring how the novel depicts the psychopolitics of race in the aftermath of the empire," writes Sakiru Adebayo in his assessment (143).

The author notes that "the story calls attention to white supremacy as a global issue, not simply limited to the conceptual West or colonial colonies, but also in locations where the colonizers are no longer present" (Adebayo, 143). Adebayo regrets the legacy colonialism still has It leaves behind negative stains in colonies where there are no European settlers because the inhabitants continue to hold on to their subordinate status and regard white culture as superior.

This is evident in the fact that Furo starts to enjoy certain benefits after he is accepted as a white guy that were never granted to him while he was a black Nigerian. He has plenty of opportunities thanks to his transition to understand both sides of what it's like for a Western immigrant to live in Africa. He can compete for jobs with Nigerians who are more qualified than him while having lower qualifications.

Blackass, according to Carol Leff's assessment, "is an Afropolitan novel and he considers it a satirical investigation." of identity development (184). Blackass is an Afropolitan book, therefore its main goal is redefining the African identity through the lens of the characters, especially the protagonist. Barret shares Fanon's belief that "for the black man, there is only one destination, and that is white," Leff continues. He continues, "Barrett's novel is an Afropolitan narrative because of the way it sharpens such racial issues" In order to highlight the prejudice and bias that surround these issues, Leff emphasizes that "Barrett's novel satirically explores issues of racial and sexual identity."

Blackass is viewed differently by Bady Aaron. According to his review, "Blackass is not an Afropolitan novel like Adichie's *Americanah*". According to him, Chimamanda Ngozi Adichie's *Americanah* is like a "photo-negative" of Igoni Barrett's *Blackass*. He continued, "If *Americanah* is a 'Afropolitan' story, then the one thing *Blackass* isn't, is Afropolitan" (Bady, 1).

Barrett's protagonist, according to Aaron Bady and Selasi Taiye in another review, is "acutely aware at all times of his non-belonging" (149). This is demonstrated by the fact that, according to Bady and Taiye (149), "his identity is always in question as he works daily to identify himself and fit into a society with questionable grasp of things like color, ethnicity, and identity." Similarly, Knudsen and Rahbek point out in their review that "Igoni Barrett's *Blackass* a concern for "being and the nature of being" that is specific to the Afropolitan becoming" (35).

This is true of the main character Furo, who is caught in a never-ending cycle of identity redefinition and is regarded as having no particular identity. Both Nigerians and Diasporan Africans are caught in this non-identity web. However, what is striking is that even those Africans who reside in Nigeria are caught in this web of identity crisis. This has important implications for the development of the African person, who is under constant pressure to define himself and prove his worth.

Some academics have also examined how social media platforms like Twitter are used in Barret's book. Al Shaqiri made a comment regarding the use of twitter in the storylines of African novels. Additionally, Abaasi states that "Twitter fiction is considered an incomplete work of art by traditional standards because it lacks all five essential traditional elements of a story: the setting, characters, plot, conflict, and resolution." In his review, Achilles Mbembe calls *Blackass* "aware of the interweaving of the here and there." The "pre-colonial history of African societies, [which] was a history of people in perpetual movement throughout the continent," he continues, "confirms this."

From the reviews above, it is clear that *Blackass* by Barret is a book that challenges conventional ideas about race and color and illustrates how upsetting it is to be assigned a social identity that is not one's own. The book also makes clear that Even at home, the remnants of colonialism resurface and hunt some Africans in their relationships with people they perceive to be of European or American descent. Racial prejudice and injustice are not only found in the diaspora.

Florence Onyebuchi "Buchi" Emecheta was born on July 21, 1944, to Igbo parents Jeremy Nwabundinke and Alice Okuekwuhe Emecheta in Yaba, Nigeria, which is close to Lagos. Her parents were from the Delta State village of Ibusa's Umuezeokolo Odeanta. Emecheta was raised at home while her younger brother attended school because of the gender bias in her community. Despite not starting school right away like her brother, Emecheta's

childhood was full of tales from her people and culture that were told to her. by her grandma. Emecheta was inspired to compose her own stories in addition to the ones her grandma narrated by these tales (Balzac, 2017). Buchi Emecheta, according to Velma Mohan, "is one of the most prolific Nigerian women writers of the second generation, and her literary works offer an authentic presentation of Nigerian women struggling to assert themselves against sexual and racial oppressions."

Reviews of Buchi Emecheta's book *The New Tribe* have also been published over time.

The New Tribe, according to Ndeye Sanou, "traces a young African boy's search for his true self." He continues, "Right from the start of the story, Buchi Emecheta highlights the character's interior landscapes and gives us some hints revealing that he suffers from an identity crisis and a sense of exile He writes in his conclusion that "The New Tribe explores the complexity of a dual heritage, both racial and cultural, and exemplifies a human experience rooted in a quest for selfhood, aside from the theme of adoption with the great resentment it can generate in some children."

In contrast to Blackass, *The New Tribe* focuses primarily on the experiences of black people who reside abroad. Chester is made to feel a yearning for his native country and his own people as well as the realization that he is not accepted as a member of the British people. His desire to reconcile with his past and go back to his African Kingdom of Benin, where he can be treated like a human being and actually valued for who he is, is a clear indication of this. like a monarch among his own subjects.

The New Tribe by Buchi Emecheta, according to Sydoine Moudouma, "explores the implications of Emecheta's reversal of the trajectory of displacement from diasporic locations to Africa and the book permits the possibility of re-imagining the Middle Passage and re-figuring the contentious notion of the return to root" (iii).

The New Tribe by Emecheta, according to Moudoma, "is particularly pivotal in terms of questioning and reassessing, validating and negating, the social imagining and functions of the notion of the return to Africa."

Sydoine Moudouma notes that "Buchi Emecheta's *The New Tribe* explores the implications of Emecheta's reversal of the migration path to Africa from diasporic places. The Middle Passage and the contentious idea of the return to root can both be reimagined thanks to *The New Tribe* (iii). *The New Tribe* by Emecheta, according to Moudoma, "is particularly crucial in terms of interrogating and reassessing, validating and denying, the social imagination and functions of the notion of the return to Africa" (33). In his three-part summary of the book, Moudoumagives:

The *New Tribe* is made up of the generation of black people who, despite the persistent conversation about racism, manage to make a living in England by regularly celebrating their diasporic identities. Second, *The New Tribe* features those subjects who feel that visiting their ancestral home has enhanced their diasporic identities. And finally, *The New Tribe* evolves into a diverse community that can include Africans, white English, and black British people.

Two literary masterpieces that address these issues of race, displacement, identity, and a constant quest for self-expression and personality redefinition are *The New Tribe* and *Blackass*. It demonstrates the struggle to integrate into a cultural and social system that subtly challenges the African identity and his position in the larger world.

1.6 Thesis Statement

This essay examines issues of migration and crisis of identity so as to explore racial injustice and arouse readers consciousness to the issues of alienation and loss as diasporic experiences that questions the subject of our common humanity and oneness.

Chapter Two

Migration and Alienation

2.1 Introduction

Africans have been fleeing in large numbers from their homeland to Western countries in quest of greener pastures as a result of the problems with poverty and poor governance in post-colonial Africa. The motivation behind this huge migration is the euphoric conviction that Europe is the "promised land" where a better life may be sought and enjoyed. However, migrants face the difficulties of living in a diaspora since they experience prejudice and discomfort from living abroad. A few Europeans also travel to Africa, thus migration is not solely the outflow from Africa. The European movement, however, is motivated by the fact that he receives preferential treatment on African coasts because of his Typically has white skin and sets off on a journey of extortion and deceit. Igoni Barret focuses on the latter possibility while Buchi Emecheta discusses the former. In order to understand the difficulties experienced by African immigrants in a foreign country and the divergent experiences of white immigrants in Africa, this chapter analyzes migration in both novels.

2.2.1 The New Tribe's Migration and Alienation

The sobering reality that the Western society does not fully fulfill its promise to them of a beautiful and better life is one of the obstacles faced by African immigrants. Chester, the main character, is a victim of circumstance in this story because his mother, an immigrant who relocated to England, is unable to handle the difficulties of living in England and raising a child. baby. She then gives him to an English couple who will adopt him. Chester, an immigrant from birth, eventually starts to feel different from and alienated from the realities of the Western world and starts pining for home because his adopted mother, Ginny, is married to Reverend Arlington. Subtly, he is taught to believe that he is only an African

immigrant. His father refers to him as king of the Orient, but his adopted mother Ginny refers to him as an African monarch. When he wonders where the East is, his adopted mother Ginny responds: "Africa is the East." He is then told that the Orient is the East where the origin of your people is (TNT, 12). The intensity of Buchi Emecheta's description of alienation in the ensuing conversation: Chester asked Ginny, "What is the Orient mummy?" while they were walking home in the dark with his folks.

She retorted that it meant the East, where the wisemen originated. The East is what? He was after. After a little pause, Ginny added, "Africa is the East." the origin of your people. That evening as he lay in bed, he considered her phrase "your people." He believed that the Arlingtons were his family. The feeling of "belonging nowhere" grew stronger (TNT, 12).

As a result, he feels motivated and inspired to return home and discover what it is like to have discovered home. He is shocked to learn that even his adopted mother, whom he refers to as "mummy," don't share his ethnicity. Although she meant no offense, she fanned the flames of the fire that Chester already had burning inside of him by using the pronoun "your," which only served to emphasize the notion that these people do not especially identify with him and that he needs to discover his roots. He begins to dream of his mother and his home as any youngster would when he learns from his adoptive parents that he was actually adopted:

Chester began to experience a recurrent dream shortly after learning the truth about his mother. Nothing he did could stop it, even though it typically came at night but occasionally came during the day as well. It initially came to him in bits, but after a While doing so, it developed clear imagery and a focused topic. (TNT, 16)

As a young child, Chester starts having dreams about his house, his location in Africa, and his people. He starts to picture his real race and family. His desire for his native Africa gradually transforms into an obsession:

Chester began to claim this neighborhood (of his dreams) as his own. Though he had no doubts about its reality, he was confident that it was out there, just waiting for him to come and take it. However, he lacked the confidence in himself to tell anyone about it. (17)

Chester's disillusionment keeps spreading, and he frequently feels excluded from his social circle. Chester believes that he has somehow been left behind while he is growing up (39). Emecheta claims: He was unable to recognize himself in the image. He was forced to admit that he had to leave his house. To discover a framework he could fit within, he needed to understand who he really was. He reflected on the Miller generation at the St. Simons church. He can't connect to the place because he doesn't have any ancestors there. He was just going by. (39)

Chester was clearly having trouble assimilating into society and now recognizes that the area he once called home is not a home. He must find a place to call home where he can do so without being perceived as an outcast or inconsequential person. Chester longs intensely to the point that he wants to look up his family tree and start a new migration voyage, this time going back to his roots and home. As he shows disbelief and reveals that he is meeting a black man for the first time in England, his first experience with Enoch, a black man, affects him differently. The more he pursues his goal, the more Chester feels like he is staring at himself when he sees Enoch. (TNT, 34).

The fact that he meets Enoch and learns that he is not the only immigrant in the nation gives him hope and feeds his desire to return home. He visits a museum because of his sense of alienation and his yearning to locate home Olaudah Equiano talk to be heard in England:

Mrs. Miller phoned the Ugwu family—my people—this morning. After that, I traveled to the coast to speak with John about a job, and while I was there passing the time, I learned

about the exhibition and the talk. Now that I've found Equiano, he makes me think of my fantasy (53)

In the excerpt above, Chester makes reference to Mrs. Miller's declaration that the black people he encounters in England are his people. Although she may not have had any ulterior goals when she made the statement, Chester is now much more motivated to leave the country and return to his native land. It makes him feel further distant from his own people, which makes him want to leave the predominantly white town of St. Simons even more. link up with Enoch and his kids in Liverpool. Living in Liverpool with the Ugwus feels more comfortable. However, the sense of loss and yearning for belonging is evident even as he was leaving St. Simon. Buchi describes leaving St. Simons in this way:

He didn't turn around, and no one pushed him. Then, he realized that it was actually time for him to depart. It gave him the impression that he was an unwelcome guest. He started to lead as a result of the pain of this realization. He desired to be stopped and asked his destination. He desired someone who would be concerned enough to beg him to return' (TNT, 68).

Chester then starts to organize his trip to Africa and makes it known "I will, uncle, but I have some things to accomplish first," he said during their conversation. I want to take more GCSEs and enroll in management training for leisure attendants. I also wish to travel to Africa. Remember that I am a Nigerian. (99)

Another character in the book named Jimoh's story serves to further emphasize the alienation that Africans feel and the traumatic experiences of these immigrants in the diaspora. Jimoh is still fighting to stay and will use all means necessary while Chester is moving to go. His conversation with Chester sheds light on the realities of every other

immigrant in Europe, struggling to survive even if it means using unlawful ways to stay in Europe due to the unspeakable challenges returning to Africa:

I'll lend you my passport so that things are simpler for you in Nigeria. This prevents anyone from making wahala. You're going to be a good Nigerian man, Jimoh Omo Garuba. I'll be Chester Arlington, too. I can work at McDonald's and earn more money if I get your paperwork. I'll handle three tasks at once. I may then return to my wife and my pig. Give a baby a breast, or give a baby a breast, my brother; in the end, the infant will be eating the mother's nipple. You go help me feed my family, and I'll go help you discover your kingdom. Are you a decent Christian? I'll still be here in 15 years if I stay in Nigeria. nothing. But if I work hard here for a year, I'll have enough cash to construct a home with four bedrooms. My family and I will be comfortable for the remainder of our lives if I sublet two bedrooms and live in two. Jimoh replied, massaging his flat chest and smacking his lips noisily like someone who has just savored a great seafood pepper soup. "And I will just enjoy life with no more problems," he said (111)

As a result of their shared African heritage and Jimoh's ability to accurately relate to Chester's emotions and experiences, Chester and Jimoh's friendship develops further. Jimoh's analysis of Chester's is one instance of this a longing for his roots.

Your spirit is trying to communicate with you, na. Igbo people refer to you as "chi," and Yoruba people describe you as "strong ori." Before you fit enter this world, you can pick your own destiny. You're fortunate. Your spirit does keep an eye on you. Do not disregard me, please. Some wealthy individuals pay a lot of money to view the vision you are receiving without charge (TNT, 109)

Alienation is definitely reduced only when black people congregate in a particular foreign country, where they may discuss their shared lineage and feel a genuine connection free of any type of prejudice.

2.2 Blackass Migration and Alienation

In contrast to other African works that examine the lives of Blacks in the Diaspora, Igoni Barret alters his story and instead focuses on what it's like to be a white man on African soil. In order to achieve his goal of navigating through the rarely discussed experience of whites in African nations and the undeserved benefits they enjoy in a foreign land while occasionally suffering from the scourge of alienation and even bitterness from some Africans who have bad memories of the terrible way blacks in diaspora are treated, Barret takes advantage of fiction and gives a strange narrative of a man, Furo, who is suddenly transformed into a White man.

Barret goes on to describe how Furo feels different because of his white skin. He draws attention from others and is being stared at followed him all around. People on the sidewalk stopped and stared or gazed while walking. Drivers slowed down and stopped to gaze, occasionally honking their horns to draw attention to him so they could stare directly into his face. (8) He keeps strolling, passing familiar faces and landmarks while remaining unnoticed. According to Barrett, "it is not uncommon to see a white person wandering the streets on a beautiful day in some parts of the city" (9). Barret keeps narrating:

Furo quickly picked up new information despite being the only white face in a sea of black. to stride steadily and with his shoulders high. must maintain a downward glance and a blank expression. to ignore the fixed looks, sarcastic whispers, and obvious curiosity He also discovered how it felt to be perceived as a freak: open to awe, unintelligible to understanding. (11)

Barret criticizes the notion that even white people in African countries are a revelation of the neo-colonialist reality, where they are able to influence the Africans, by utilizing the protagonist, Furo. He discusses how Europeans migrate to distant lands with the intention of controlling and successfully extorting from Africans, which stands in stark contrast to what

black people in the diaspora go through as described in Emecheta's *The New Tribe*. As he writes about Furo, who gets lost while traveling to an interview and utilizes his white skin to extort money from locals, Barret reveals the exploitative and manipulative characteristics of whites on African soil. a woman actually offers him the cash:

This morning, robbers attacked me. My phone, my wallet, and my car were all stolen. I was fortunate to escape with my documents. Please accept my payment for your bike fare. (15 and 16)".

Furo completely rejects his African identity and accepts his new reality when he becomes aware of these privileges:

Furo took the newspaper in his hand and looked at the image of himself. . . . Only black skin was visible to him. The individual wasn't him. He had advanced past that. . . He walked over to the tall mirror above the vanity table and took a long look at his new appearance. . . finally realized he had nothing to be afraid of. He had transformed (Blackass, 155-156)

As the story goes on, Barret tries to show how, in stark contrast to the alienation that black people in the diaspora suffer, immigrants from Europe experience in Africa is one of reference and awe, a kind of inferiority.

This is made clear in Alhaji Yaguda's statements, a wealthy Nigerian who desires to hire Furo (now known as Frank Whyte) not for his credentials but rather because, as a white man, he will be treated with more respect:

"I've got a job for you...

To keep everyone alert, I need someone in charge. I require a leader who can elicit terror and compel respect. Being white will get you respect... You know how to decipher their plans and can to obstruct them But your true tools are power, respect, and fear. (281-2)

Alhaji Yaguda is unconcerned even when Furo informs him that he lacks a degree: I'm not a

college graduate. That's irrelevant, Yuguda retorted. I don't have a passport from Nigeria... That is possible," (283). As can be seen from the aforementioned, corruption and favoritism based on skin color are the funny and absurd reality in African states (in this case, Nigeria), yet blacks in the diaspora struggle to obtain passports of European nations and must endeavor to do it lawfully. Because he is white, there is a desire to illegally arrange for a white man to obtain a Nigerian passport.

2.3 Conclusion

This According to the chapter's findings, both books depict disparate migration-related facts, experiences, and the nature of the alienation that results for both whites and blacks. While black people in Europe experience unfavorable challenges and estrangement that results in a lack of basic necessities and restrictions on some privileges, the white man is revered in a distant country and even receives benefits that he is least equipped for. These divergent experiences of migrants on either side of the split show that neo-colonialism still rears its ugly head in the face of globalization and transnationalism as the subaltern realities between blacks and whites still exist.

CHAPTER THREE

CRISIS OF IDENTITY AND RACISM

3.1 Introduction

The geometric increase in the number of Africans that migrate to Europe inspired the production and resultant proliferation of different works in African literature that addresses the perennial challenges of racism and a crisis of identity experienced by people in diaspora. This chapter explores racism and identity crisis in Buchi Emecheta's *The New Tribe* and Igoni Barret's *Blackass* and how these challenges make living in the Western world difficult. It also adds to the already existing body of work in African literature that condemns racism and every discriminatory and derogatory act against humanity. It further unravels the African personality's quest for a sense of cultural and social identity in a world where globalization does not solve the problem of cultural and systemic division despite the glaring interconnectedness found in our common humanity.

3.2 Racism in *The New Tribe*

The New Tribe's central character Chester, who is forced to look for his ancestry due to the recurrent instances of racial discrimination he constantly encounters, is surrounded by the issue of racism. Reverend Arthur Arlington, his wife Ginny, and another white girl, Julia, also adopted a Nigerian boy named Chester. He grew up in St. Simons with his adoptive parents, a British couple known as the Arlingtons. He quickly realizes that he is unique because he is the only black student at his school, which constantly brings up the color of his skin. He notices everything in the town that leads him to believe that Because of the way society has been set up, he is treated differently because of the color of his skin. Chester, who was born in Nigeria, was given by his mother to the Arlington family in England after they were successful in adopting a white child. However, from the moment one of the Arlington family's social workers exclaimed: "Chester's mother is Nigerian, thus the problem of his skin tone has been a barrier. You should be aware that the child is black. The space was completely silent. (7).

An innocent baby's skin color is initially seen negatively by the general public. Chester will soon experience the real world as a young youngster heading to a school for youngsters from Europe. He is initially referred to, albeit in jest, as a "little devil" (11), a term of endearment used by white people to refer to black people. This joke exposed the ingrained racism that is subliminally presented. Growing up with the agony of racial discrimination forced upon them from an early age. Following several instances of discrimination, Chester soon visits the Arlingtons and wonders his ancestry after realizing that there is such a thing as a black person and that being black is, in fact, "bad." He inquires, "Dad, who is my true mother? "... "I just want to know who my parents are," as they had told him at school that he couldn't be their child because he is black (13).

Ginny and Arthur Arlington are unhappy with Chester's school experiences, but they are powerless to stop them from happening repeatedly.

One day Chester returns home and reveals how his identity and mental concept of himself have been changed. daily by his schoolmates. On one occasion, he bemoans to Ginny, his adopted mother, "Mother, I don't want to be a king any longer." Others refer to me as the "king of devils."

Here, the child is forced to accept less, and the effects of racism are starting to show. He is compelled to maintain this identity because society perceives him as someone beneath them. He inevitably experiences an identity crisis as a result of the racial discrimination. Chester finally identifies as the other because, as a young child, he saw how people treated him differently and felt the sense of difference right away. Following is this stigmatization that has an emotional impact. on black children in the diaspora, who experience rejection and depression. This turns out to be devastating and raises concerns about humanity's sanity. When Emecheta discusses an incident, she actually exemplifies the various horrific expressions of racism. Even though he is innocent, Chester tells his companion in the novel when it is claimed that the church's funds are missing: "But I'm black. That alone leads me to believe (105). In fact, everything nasty and bad is marked with the color black.

3.3 Racism in *Blackass*,

The treatment of black people as inferior to white people, even while the white man is in an African nation, is another aspect of racism that is explored in Igoni Barret's *Blackass*.

In Barrett's first book, a black Nigerian who wakes up white is the main character. The absurdity of the idea that a black Nigerian would suddenly transform into a white person serves only as a visual representation of what Barret is trying to say How a person's skin tone greatly affects his or her possibilities in society and how they are treated in general.

The main racial topic covered in the book and the importance given to one's skin tone are made clear to the reader right away in the book's opening:

This morning, Furo Wariboko discovered that dreams can wander off course and appear on the wrong side of sleep. He was sprawled out in bed naked, and when he lifted his head just a little, he could see his alabaster tummy and his pale legs beyond, covered in fuzz that glistened bronze in the chilly sunlight streaming in through the open window. He stood up and had a unexpected movement that emptied his hands into his lap and shook the fear in his stomach. The pink life lines in his palms, the shellfish-colored cuticles, and the network of blue veins that extended from his knuckles to his wrist caught his attention as he glanced at his hands for the first time. His legs, tummy, and hands were all white instead of black, as were the rest of his body (10).

Furo realizes that not every aspect of himself has changed as the story goes on. His girlfriend discovers that his ass (buttocks) is black, which is hinted to in the book's title, "Blackass." This piece of satire illustrates the body shaming that black people experience as a result of the color of their skin. The The narrator says:

Nobody chooses to be born, to be black, white, or any color in between, yet the identity one is born into ends up being the most difficult to explain to the rest of the world. [...] He understood that his new self would always be subject to scorn and confusion as long as the remnants of his old self persisted in him. (111)

The aforementioned illustrates how the African mindset has been perverted to think that only those with white complexion can prosper in society, especially in light of the

preferential treatment provided to persons of European descent. He steals Syreeta's skin-lightening creams out of panic in order to look lighter. His clothing conceals the only visible indication of his former self from prying eyes. Outwardly, Furo and his lover are the only people who are aware of this secret, thus. The underlying challenge is that he has been changed into a white man because, in Lagos neighborhoods "such as Agege, Egbeda, and Ikorodu," "an oyibo strolling down their street is an event of some delight" (10). In a confusing way, Furo is both a stranger yet not at the same time. The woman compliments on Furo's Nigerian accent when he asks a passerby what time it is, and he simply responds, "I'm Nigerian" (12). He quickly realizes that his new persona attracts respect and curiosity, which helps him land a job and the attention of both men and women. Furo's corporate driver's comments further buttress the fact that black people view themselves as inferior to white people and that they even submit to them. The mania for emigrating from Africa to a country where white people reside is a reflection of a continent in decline and a broken black spirit. Furo discovers that his company's driver wants to visit another country. Anywhere was good as long as it wasn't Africa, he claimed, adding that South Africa wasn't horrible because there were white people there (BA 187)

Igoni Barret takes a fresh look at racism and racial injustice. He discusses the drawbacks of being black on the African continent and the benefits of being white. He brings to light a topic that is rarely explored, namely how Africans view themselves unconsciously treats a foreigner on their own continent preferentially and views them as inferior to the white man. Furo decides to go to a job interview the following morning after waking up changed into a white man. He leaves on foot. Furo becomes the focus of other people's attention rather than simply taking in his urban surroundings, and they follow him around. People on the sidewalk stopped and stared or gazed while walking. Drivers slowed down and stopped to

gaze, occasionally honking their horns to draw attention to him so they could stare directly into his face. (BA 8) He continues to walk, passing familiar faces and landmarks while remaining unnoticed. According to Barrett, it is common to see a white person wandering the streets of various areas of the city. streets during a bright day (9)

Barret keeps narrating:

Furo quickly picked up new information despite being the only white face in a sea of black. to stride steadily and with his shoulders high. must maintain a downward glance and a blank expression. to ignore the fixed looks, sarcastic whispers, and obvious curiosity And he discovered what it was like to be perceived as a freak: open to curiosity and invisible to understanding. (11)

This brief passage can be interpreted as a remark on what it's like to move around in someone else's body, to be around people who all seem different from one another, and to be the subject of everyone's attention. When writing about black Americans who stroll The white gaze, according to George Yancy, is "hegemonic and historically rooted in white power's material connections" (131). Furo, however, is a white man and an oyinbo in Nigeria, thus the opposite shouldn't be true, yet it is.

The book also discusses the reality that racism is not just experienced by black people, as symbolically illustrated by Furo's experiences in Nigeria with his white skin, where racism is any attempt to make another person feel uneasy in his or her skin, whether that person is black or white.

3.4 Identity Crisis in the New Tribe

Racism's aftereffect is that its victims frequently experience a sense of loss and are forced into a state of mind where they begin to doubt their identity. This is a result of their constant exposure to a society that rejects them as individuals. The stark realization that they have lost contact with their origin and roots has now been thrust upon them. They are motivated to look for their cultural ancestors by this reality. Blacks in the diaspora are drawn into introspection and a quest for acceptance by the psychological urge of man to be loved and accepted, which draws them into a journey of identity exploration. Some of them try to rejuvenate their thoughts in order to bring values back into their lives. Others even go so far as to go back to their native country, where they can find acceptance and get a sense of their own social and cultural norms.

Chester, the lead character in *The New Tribe*, is thrust into a sense of crisis and starts looking for his cultural identity. Chester is reared in a caring environment, but despite the Arlingtons' best efforts to make him happy, he develops "a sense of unbelonging" (*New Tribe*, 12). His adopted parents' objectification of his skin tone as they started speaking to him in a way that made him feel removed from their reality is where this all started. They begin spreading misconceptions about his origins to him. His father refers to him as king of the Orient, but his adopted mother Ginny refers to him as an African monarch. When he wonders where the East is, his adopted mother Ginny responds: "Africa is the East." He is then told that the Orient is the East. where the origin of your people is (*New Tribe* 12).

This piques his curiosity and instills in him a drive to discover his true identity and the identities of his people.

As a young child, Chester starts having dreams about his house, his location in Africa, and his people. He starts to picture his real race and family. Chester was clearly having trouble assimilating into society and now recognizes that the area he once called home is not a home. He must find a place to call home where he can do so without being perceived as an outcast or inconsequential person. Chester has a strong need and is eager to learn more about his ancestors his deeply ingrained cultural identity, his custom. In his conversation with his uncle, Chester confessed that Africa is the place of his origin and identity. Chester then starts to make trip arrangements for this continent. I want to take more GCSEs and enroll in management training for leisure attendants. I also wish to travel to Africa. Remember that I am a Nigerian (99)

The last line of the previous paragraph makes clear Chester's intentions and new stance. He is now gradually becoming aware of his true identity, and a level of knowledge and awareness has overtaken him. He now serves as a role model for everyone in the diaspora, reminding them to take care of their toots because they can only fully express themselves there. He emphasizes the There is a need for people in the diaspora to recall their origins, go home, and identify with their culture.

Finally, they came to a stop in front of a house that appeared incomplete, had unplastered concrete, and had no doors or windows. They left their car parked next to the open drain that was in front of the house. Chester experienced severe nausea as a result of the drain's foul scent. This was definitely neither his domain nor anyone else's. He had fallen back into a long period of humiliating silence, but now he felt compelled to inquire as to where their was (122)

Later, Chester visits the palace of the Oba of Benin to learn more about the history of his people and to gain a better understanding of their culture. He is confronted with the fact that the African tradition's inherent cultural uniqueness has been diminished. He notices that everything is fading away and appearing simple and fundamental. Chester observed that the kids were all wearing western clothing even at the Oba of Benin's palace (127). He understands that in order to get access to the palace, the gateman has to be bought off even from the Oba's gate (127). He also encountered plenty of terrible circumstances when seeking to enter the palace. to enter restricted places that are open only to authorized people. Even worse, he is unable to see the Oba of Benin, who, according to what is said, has traveled to England for medical care (130). Enecheta describes Chester's surprise at the extent to which Africa's rich culture and identity had been lost to time and how starkly true it is that an original cultural identity has been lost to antiquity:

Chester reflected on the event from the day before as they were moving. In his dream, he had seen a throne in a sophisticated, well-run nation, and he had come to claim it. What did he discover? The King himself had traveled to the nation he had left behind to seek medical attention. of the present. What about the dream medicine man? Why couldn't he have healed the King? And in what direction would the draw take him next? (132)

He bemoans how far Africa has fallen from an exceptional civilization and growth system that is exclusively African and self-sufficient, one that is independent and does not depend on western contribution or aid. He is invited into the impoverished home of Jimoh, the guy he makes his arrangement with, where he witnesses firsthand the suffering of his people while searching for his home in Nigeria. He does, however, start to grasp his people's religion and their way of life:

Christianity is the fastest-growing religion, Karimu boasted to Chester. African religion is expanding. They planned to pay off the cost of the land and construct a home behind the church when Jimoh returned with the money he had earned in England (134).

However, Emecheta writes that Chester still feels alienated and out of touch with a religion that originated in the West and is not African: "Despite Chester's profuse prayers, singing and speaking in tongues, and many offerings, Chester's kingdom was not revealed. (135) Emecheta's account of Chester's journey in discovering his origins and cultural identity ultimately raises more questions than it does answers. How far along is the African country in their efforts to assert their true identity? And how true to himself is the African personality? identity? In the book's closing chapters, Chester's words recur: Thank you for everything, he replied as he gripped her hand. Africa is too large and complicated to handle on your own. (147)

3.5 Blackass's Crisis of Identity

Furo, the protagonist in Igoni Barret's *Blackass*, similarly experiences an identity dilemma. His change in skin tone from black to white figuratively depicts the fictitious transformation that occurs in African societies as they adopt western ideologies and cultural practices and assume an identity that actually does not fit with their true nature. After colonialism and western culture have destroyed the originality-based African culture, Barret uses the main character Furo as a metaphor to portray the black man's yearning for his true identity. Furo's overnight Transformation is a metaphor for how the African man changes in his thoughts and starts to strive to be something that he is not by nature. Furo now tries to adopt his new identity and try to escape from who he actually and originally is, a black guy, as he starts to observe the fake amazement expressed by the blacks around him:

Furo quickly picked up new information despite being the only white face in a sea of black. to stride steadily and with his shoulders high. must maintain a downward glance and a blank

expression. to ignore the fixed looks, sarcastic whispers, and obvious curiosity And he discovered what it was like to be perceived as a freak: open to curiosity and invisible to understanding. (15)

Furo stands for the African post-colonial republics are currently attempting to emulate and assimilate western culture. This has the effect of making it counterproductive because it does not accurately represent the genuine identity of Africa. The fact that many African countries are still falling behind is due to the continent's loss of its actual identity and subsequent loss of direction. A person cannot know where they are heading if they do not even know where they are coming from.

Furo's ass still has its original black color, which exposes the folly of adopting a western persona. A parody on black people and African countries that try to conceal their true identities. Barret's declaration of intention that the African men can never fully leave their cultural roots, and if they keep trying to be like Western men, they will only be laughed at by them since they will never be able to live up to their ideals and develop without reclaiming their own identity. By adopting the persona of Syreeta, who erupts into fits of hysterical laughing when she sees Furo's black ass, Barret illustrates the ridicule of the black guy trying to pass for white. This laughing is symbolic of a call to action for the black guy to stop pretending to be white and embrace his actual self in order to feel secure enough to achieve his goals without having to flee from anyone. Barret claims:

He the container was brought to his lips. Furo avoided looking at the vanity table in front of him or the large mirror that was attached to it. He observed the sun's morning face suspended in the icy sky through the window above the refrigerator, and he heard Syreeta tumbling into bed behind him. When a muffled cry pierced the air, Furo turned around while coughing up juice to see Syreeta gazing. Her motions were languid, and her eyes were wide as she asked, "What happened?" She raised her hand and pointed a stiffened finger at his

groin. He lowered his gaze in terror. 'What?' You, you f—ing ass! You know, your ass! Furo whirled around, caught a glimpse of himself, and then twisted around once more to see behind him. Your behind is black! As Syreeta sobbed, She was stunned when she saw herself in the mirror and went from being frozen in awe to flailing on her back and wailing with laughter (59)

Furo has been compelled to adopt a new identity because of the circumstances behind his abrupt transition. This is the exact account of how the postcolonial African States were obliged to adopt the role of chanting the African way of life in place of the western ways of living. Furo's new identity has been thrust upon him by necessity, and he must now learn to adapt to it: "He had been testing out names while he chose his clothes for work, but none yet sounded right, none yet seemed like his to retain. He initially thought of adopting Kalabari names before moving on to Itsekiri, Efik, and Yoruba names, but he soon gave up on Nigeria. His new name would prove that he was an American in his new life. It made sense to give the new man a new name from the new planet. (157–58)

Furo understands that it would be preferable for him to remain loyal to himself.

Furo's black ass stands in for the African nation's inability to fully transform into a Western nation and the reality that anything other than his actual identity will be forced to pursue him until he returns. The African States must revert to their distinctive cultures since it is impossible to entirely eliminate the African identity outside of the authentic African identity. As a privilege, Furos Also speaking is a white man in a predominantly black nation. The colonized white skin still connotes privilege and opportunities, whereas the colonized black skin still connotes denial and denigration, as this novel by Igoni Barret demonstrates. It also makes fun of Nigerians' insatiable desire for anything from the west while still pleading with

them to reject it. If we want to be respected by the West, Africans must learn to esteem Africa and Africans.

Barret utilizes the protagonist, Furo, as a metaphor to discuss the identity crisis that Africans and African nations are experiencing. He urges everyone to work together to find a solution to this issue while urging Africa to regain its identity. who she is. In a society that tries to give black people in the diaspora a moniker that keeps them in the background, Jones also emphasizes the necessity for them to guard their genuine identities fiercely.

3.6 Conclusion

In order to make clear that immigration to Western countries is not just an attempt to address the issues of poverty on the African continent, this chapter has studied the two main concerns that individuals in diaspora face: racism and an identity crisis. The chapter also demonstrates that racism is not just a problem for black people.

CHAPTER FOUR

THE CHALLENGES OF TRANSNATIONALISM AND GLOBALISATION

CHAPTER IV

THE DIFFICULTIES OF GLOBALIZATION AND TRANSNATIONALISM

4.1 Introduction

As the world changes, the borders between various countries span continents and Geographical barriers disappear, and transnationalism starts to take hold. The economy of one powerful country might have repercussions on the economies of other powerful countries since the globe has become a global village where there is an inescapable interconnectivity. As migration continues to ensure that there is an influx of individuals from Africa to Western coasts and vice versa, transnational I and globalization ensure that there are cross-cultural relationships among people of different nationalities. The difficulties that transnationalism and globalization provide to immigrants in the face of the sociocultural and political divides that obstruct their pursuit of a better life are examined in this essay.

4.2 Globalization and Transnationalism in Blackass

The presence of Europeans is a result of the increased freedom across international borders. and Asians in African countries, and the opposite. Furo, the main character in Igoni Barret's *Blackass*, is a white man living among black people in Lagos, Nigeria. This resulted in an increase in some criminal activity, which has since grown to be a significant ongoing challenge of transnationalism. Furo is exempt from some rules and regulations of organizations and businesses because he is a white man living among black people. Nigerians themselves view him as superior to other, more qualified Nigerians at work.

The first prominent manifestation of Nigerians in Lagos is the widespread inferiority they feel toward white people, or Furo, which is made worse by the pervasive poverty and illiteracy that have yet to be eradicated. the advancement and enlightenment that should be possible in the twenty-first century. His presence amuses the lower class individuals and turns into a sort of spectacle that they like viewing. The fact that literate middle-class and upper-class members of society share this categorization and hold white men in awe makes the situation much more alarming because they fulfill him requests solely based on the color of his skin rather than his intelligence.

As Barret portrays the protagonist as a Nigerian who overnight changed into a white man, Furo's ability to embody both the realities of a black man and a white man is a symbolic portrayal of the reality of globalization. The underside of Barret's mind "is branded" with the change from black to white (126).

This entails that he epitomizes the chaos of globalization and transnationalism,

become a representation of diverse responses amongst continents. He finds it difficult to adopt the entire persona of a White person and become one while he is perceived as a Black

man. When he is dark, he is surrounded by a sea of people who are all looking at him with rage and envy, admiration and a desire to be like him.

Furo is a prime example of the transnational realities that exist across continents, as well as the struggles and challenges of a European living in an African nation and vice versa. Both the lower class and the better class of people's wish to The vast emigration from Africa to Western shores and the related struggles binding to them continue to be inspired by society's desire for them to behave like white men. The borders for international travel and immigration to foreign lands are opened by globalization and transnationalism. This exacerbates the black man's ongoing struggle to find his identity after decades of colonialism, enslavement, and subversion in which he was cast as the inferior other.

Barret discovers that he has changed from black to white, and this leads him to divulge Furo's attempts to forget his history as a black man. He tries to forget all that ties him to his background in an effort to become completely white by taking on the name Frank Whyte. This is a problem with this exposure to the predominantly white world that exists in Africana. both at home and while traveling.

This fact is further supported by the wealthy and elite in Nigeria.

One wealthy woman in Lagos named Syreeta is determined to meet a white person because she recognizes the value and potential "benefit" that having one around might have on one's social standing in Nigeria. She recognizes the rising value of a white man in Lagos, in Barret's words (83). She even continues to sleep with him in the hopes that she would become pregnant for him, experience what it is like to have a kid of mixed race, and feel

important (293). Syreeta is not the only person obsessed with being white and belonging. Her buddies continue to marry to Europeans and naming them African names are disregarded in favor of European names like Cleopatra and Romeo. They attempt to have a European accent while choosing to watch western television programs like "Keeping up with the Kardashians" (Blackass, 157). As a result of transnational movements and globalization exposing Africans to Western cultures and ways of life, there is a persistent desire to give up everything that is primarily African in favor of European lifestyles. This includes rejecting African names, which are the first symbol of one's true identity.

This is made much more depressing by the fact that Nigerians and other Africans tend to embrace Hebrew and Arab names, however the Westerners are unable to do the opposite. There are no instances of white men switching to African names (Blackass, 158). At Haba, their publishing company, one of Furo's coworkers named Headstrong thinks that when he immigrates to Europe, he will be saved from the stigma of being a Nigerian or African. According to Blackass, 217, he calls Europe "the sunless Paradise of the globe." Headstrong continues by saying that the only way he can rise in society is by being married to a white woman. As he converses with Furo, the narrator reveals Headstrong's mentality (who is now white at this point).

He rambled on about this and that in a podium voice, but all Anywhere was good as long as it wasn't Africa in terms of his desire to travel abroad; however, South Africa wasn't bad because there were white people there, and didn't Furo think that black people were their own worst enemies? If not, then how come suffering followed the black man like flies followed shit, if not? (Barrett, 215). It is a false and regrettable idea that headstrong holds. For him, the black race is the only race that experiences misery. The facts of some of these black people who eventually make it to some of these countries in Europe and America

refute this belief system. They discover to their sharp dismay that adversity and suffering are not exclusive to a certain region. And Being foreigners in another country does not help to improve the chances for a happy life outside of the home as long as the underdeveloped countries of Africa do not benefit from technological advancements and the globalization era. This is due to RL the persistent realities of racism and human trafficking, where black women and some black men are transported into foreign soil to perform one type of abhorrent and unethical job or another that emphasizes the degradation the blacks.

Barret goes into more detail about how young people subtly indoctrinate and spread white culture in schools, movies, magazines, etc., and how they alter the spelling of their names to fit the Western touch and twist that they desire.

Yemisi and Kelechi Becoming Yehmeese and Kaylaychee (Blackass, 211). As it relates to the black people's loyalty to a colonial language, these sentiments are what drive Ngugi Wa' Thiongo's comments on current events and how blacks are perceived within the larger context:

The entire fabric of the victims' existence is torn apart by imperialism, especially their culture, which makes them ashamed of their names, histories, religious beliefs, languages, folklore, dance, song, sculpture, and even the color of their skin. It uses racism and obstructs all methods of survival for its victims (50).

In this day of globalization, the attitude of coloration, in which a black person searches for whitening creams to become white, intensifies the demand to be recognized as white. white. This is made clear by Furo's attempt to make his black buttocks white despite his enigmatic

transition into a white man. The title of the book "Blackass" is derived from this deed by Furo. Many Africans try to erase their originality both in the

They attempt to make everything white in their work, even their use of skin. This is damaging and has a history of producing unfavorable results. Barret laments further the predicament that faces Africans and the tragic situation in which they live:

All those interesting details that I had wanted to glean from Furo's narrative, those self-identification and self-deception themes that stemmed from a continental inferiority complex and the expanding gyre of our parents' colonial hang-ups. (2015) (Barrett, 195)

As Transnationalism and globalization make it possible for people from all countries to interact since boundaries are no longer a barrier. However, the painstaking efforts of the black man to assimilate into the white world cause the colonized to lose their sense of self. According to Jeane Willette, "black integration into the white environment offers no reward and only promotes alienation" (2013). A strong picture of alienation is presented by Duro. Barret succinctly expresses this conundrum as follows:

No one chooses to be born, whether they are white, black, or any other color in between, but the identity they are given at birth is often the most difficult to explain to others. Furo faced a predicament because he was born black and had spent the previous thirty years living in that skin. He was reborn as a white man on Monday morning, and as he wiggled around the contours of his new life, he realized he had been incorrect in thinking his new identity had replaced the old. The spot on his behind made him reevaluate who he was and how the

world perceived him. He understood that his new self would always be subject to scorn and confusion as long as the remnants of his old self persisted in him. 125–6;

4.3 Globalization and Transnationalism in *The New Tribe*

The New Tribe by Buchi Emecheta is a novel that depicts the reality of transnationalism and globalization through the protagonists' free travel from Nigeria to England and back to Nigeria. Due to the racial problems of being a black student in his entire English school, the protagonist Chester reaches a point where he is ready to find meaning in his life. He also encounters the constraints of an adopted white family, who unconsciously serve as a reminder of his black heritage. As a result, he feels cut off from society and yearns to go back to his own country. He embarks on a quest to discover his roots as a result of his alienation and rootlessness and meets a Nigerian guy in England who teaches him to cook, which he views as "the first step of being an African" (*New Tribe*, 84). He switches his way back to Africa and continues his journey. Upon arriving, he is equally confronted with the harsh realities of his native country and struggles to establish a balance between alienation in a new land and misery in his home country. He shares his passport with a dubious Nigerian named Jimoh. This balance should be achieved through globalization with the constructive aim of remaking Africa great.

When the Arlington family adopted Chester and Julia, their emotions were a good representation of this principle. The adoption of Chester increased to their sense of unique selection as "the fact that Chester was black only enhanced to their feelings of having been specially selected," according to one account (*New Tribe* 6). But despite their best efforts to show Chester their affection, he continued to feel a sense of alienation from his experiences outside the home. This is the result of racism, which is a sense of worthlessness and inferiority; colonialism and slavery sow the seed that pushes blacks to forget their history and make

them believe that whites are superior. Chester's efforts to go back and reconnect with his roots are thus a step toward rearranging transnational realities so that black people can succeed and feel at home in their land just like white people do.

Chester's journey back to Nigeria starts with a trip to Liverpool to live among Nigerians, underscoring the advantages of globalization and transnationalism by demonstrating that Africans may also find a home in the west due to the freedom that exists across boundaries.

Chester's journey's initial segment starts at he meets Enoch Ugwu and his two kids in a beach vacation spot in St. Simon. Later, it takes him to Liverpool, where he spends two years residing among the Ugwus. Chester also meets his lover Esther, a young black British woman working for the Council, in Liverpool. He also becomes friends with Jimoh, a Nigerian man seeking asylum, who helps him plan his trip to Nigeria. Chester's time at the Ugwus is generally beneficial, easing the way for his quest to find the lost kingdom. Jimoh, who enters Chester's life at a time when the latter is desperate to find solutions to his issues of identity, self, and historical significance, solidifies his resolve to journey to Africa. oblivious to Chester's dream Jimoh acknowledges that the story (as relayed through Ginny) is based on a Nigerian folktale, and after he has given his approval, he offers to Chester that they exchange passports so that he might travel to Nigeria in search of the kingdom of his dreams. Chester boards the ship Sisi-Eko as a free man accepting his fate, with the understanding that Jimoh's wife and brother will greet him there when he arrives in Nigeria.

4.3 Conclusion

This chapter has examined the drawbacks of globalization and the various interactions between different racial groups that can be facilitated by transnationalism. While

highlighting the necessity for African countries to benefit from the education and exposure that globalization offers in order to better their own countries, it also highlights the need for black people to restore their self-esteem and stop feeling inferior. It also implies that Africans ought to cooperate with technological progress and keep pursuing self-actualization.

CHAPTER 5

CONCLUSION

This paper has looked at migration and difficulties of globalization and transnationalism in Buchi Emecheta's *The New Tribe* and *Blackass* by Igoni Barret. The essay's introduction is contained in the first chapter. It outlines the essay's objective and topic area. Additionally, it draws attention to the technique used and recognizes the theories of migration, globalization,

and transnationalism as essential to the debate. In order to determine academic perspectives on both the original texts and linked works used in the essay, pertinent and related literature is also researched.

The second chapter looks at migration and the alienation experienced by African immigrants worldwide. It also mentions White people's experiences in Africa and how they are often denigrated and treated like demigods. It also looks at the propensity to treat foreigners with a certain level of hostility and contempt due to certain repugnant memories of racism, servitude, and enslavement.

This chapter emphasized once again how disparate the facts and experiences of migration and the ensuing estrangement for both whites and blacks are in both novels. The white guy, on the other hand, is idolized in a foreign country and even gets benefits that he is least qualified for while the blacks experience unfavorable hardships and estrangement in Europe that results in denial of basic amenities and restriction from certain privileges. These migrants' divergent experiences at both ends of the split show that neo-colonialism still exists as the underclass in the face of globalization and transnationalism. Reality gaps between whites and blacks still exist.

The third chapter talks about the racism that Africans in the diaspora have experienced and the identity issue that results from it. Young Chester, the protagonist of *The New Tribe*, must travel back to Nigeria in order to trace his ancestry after experiencing racial prejudice and subjugation. Furo in *Blackass* also encounters the hostility and lack of "respect" that white people encounter in African countries. In order to illustrate the fact that immigration to Western countries presents challenges in addition to being an attempt to address the issues of poverty on the African continent, this chapter examined the two primary

challenges that people in the diaspora face: racism and a crisis of identity. The book also demonstrates that racism is not just a problem for people of color.

This chapter brings the essay to a close. It examined how globalization encouraged human interaction and communication without regard to national boundaries that impede cross-border travel. It As migration continues to allow for the influx of more people from African coastlines to Europe and America, it attests to its importance and the need for people to get along and set aside racial differences. This essay adds to the growing body of literature that decries racism and the treatment of people differently based on their skin tone. It also emphasizes the necessity of effectively utilizing transnationalism and globalization as a launching pad for creating an African continent that realizes its full potential. It also highlights how important it is for Africans to reconnect with their ancestry, maintain their originality, and ensure that their country's progress follows the original path for nation-building for one with their culture unusual difficulties.

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