

**Indecisive between the Margin and the Center:
Aspects of Diaspora and the Question of Unbelonging in Buchi
Emecheta's *The New Tribe* (2000)**

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Abstract:

This study aims to analyze Buchi Emecheta's *The New Tribe* through exploring themes of diaspora and displacement and shedding the light on the characters' experiences both within and outside their country of origin by having a harmony of two different cultures; one that is conventional and another that is contemporary. Through a postcolonial lens, we examine how Emecheta's work offers a fresh outlook on the challenges of displacement, belonging, and self-formation in the postcolonial world highlighting the significance of Emecheta's contributions to the study of diaspora and alienation, offering insights into cultural assimilation and navigating diverse societies.

Keywords: Diaspora; Postcolonialism; Exile; Identity.

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1- Introduction

Buchi Emecheta is a Nigerian author who is profoundly influenced by issues of diaspora and transnationalism as she has done in *The New Tribe*. The protagonists are individuals who go through a diasporic cultural migration that is well represented in the narrative through the portrayal of notions and elements of being alienated from their homeland. These characters undergo a cruel feeling of nostalgia and longing for their motherland. Consequently, they encounter several troubles and issues as being homeless and compelled to abandon their original cultural background. The sense of non-belonging pushed them to live between two cultures that are completely different ; therefore, they struggle to find a real identity in a white dominated community.

In addition, the study includes a deep examination of the notion of transnationalism in that Emecheta deals with the significance of characters who struggle to cope with a newly distinguished cultural background and trying to keep their original identity at the same time. The themes of diaspora, nostalgia, and resistance against exile are closely intertwined and often arise in discussions about immigration, displacement, and the quest for identity, particularly in the postcolonial period.

Diaspora is the scattering or spreading out of a certain group of individuals, typically with regard to their cultural or ethnic background. Migration can occur either voluntarily or involuntarily, stemming from factors such as warfare, colonization, or economic circumstances. When individuals or communities are compelled to go from their own land, their sense of identity and connection is frequently destroyed, and they may experience feelings of yearning for their hometown. Nevertheless, numerous diaspora individuals and communities encounter difficulties in navigating the complexities of their various identities, experiencing a sense of division between their adopted residence and their ancestral motherland. As individuals and groups grapple with the preservation of their cultural identity and the resistance against assimilation, this conflict can serve as a catalyst for a rebellion against forced displacement.

Postcolonial theory scholars are primarily drawn to the postcolonial diasporic narrative, which serves as a focal point for their research on the novel as a whole, with a special emphasis on diasporic narratives. Postcolonial studies have illustrated the pressing nature of diaspora as a topic of concern. One of the pioneering investigations in this field was carried out by the postcolonial scholar.

The primary significance of postcolonial diasporic narratives lies in their capacity to facilitate readers' comprehension of both the colonial and postcolonial realms, as well as their crucial role in the field of postcolonial studies.

Buchi Emecheta's literary oeuvre mostly centres around depictions of African women. Emecheta's works commonly depict the Nigerian woman, particularly the mother, in an authentic manner. Exile significantly contributed to her becoming one of the most accomplished writers of her day."Emecheta's unpredictability and apparent contradictions are excitingly Nigerian, constrained to juggle the pressures of multi-culturalism."(Okonjo Ogunyemi,1996). She investigates the degree to which sexuality and the capacity to nurture children are the primary factors that define femininity and womanhood. She is intrigued by the intricate interplay between racism, deprivation, education, and enslavement. During the 1970s, the rise of gender and racial tensions in society led to an increased importance placed on the views of these marginalised groups. "Feminist, Nigerian-born writer Buchi Emecheta articulated as early as 1968 the emergence of a new concept of the marginal in Britain, evoking class, race, and gender as changing and as important, cultural classifications that can be used to divide (through race, colour and gender) those who would otherwise be strong enough to affect change if only they would stand together – an approach that authors such as Evaristo are still interested in utilizing within their novels." (Cornier Michael,2018). During that period, it was widely recognised that low-income immigrants in Britain were facing appalling living conditions, such as substandard homes, overcrowded classrooms, and unskilled employment. Hence, Emecheta Buchi and numerous other diaspora authors depict London as an amalgamation of various underprivileged districts.

Emecheta's society is characterised by divisions based on race, culture, and sexual orientation. It is a world that is both lost and emerging, devastated yet unstoppable. Emecheta's writings depict a continent that is plagued by both Western influences and traditional African influences. In these pieces, Emecheta depicts the personal predicament of Africans who are both tempted and confronted by Western concepts of time and culture. During this era, the author and her female characters are actively endeavouring to discover their position and purpose within society. Furthermore, an essential element of writing in foreign settings involves a continuous intermingling of several nations. Residing and engaging in literary pursuits in London necessitates that Emecheta also undertake spiritual and

psychological journeys to her motherland, as described by Wenye Ogunyemi. “Central to Emecheta’s novel, therefore is the motif of the journey, the intermittent quest for a better life like the ogbanje/abiku, her characters are high-strung, travelling across temporal geographical, and social planes. When they return home—or visit, as is more often the case—they are different from those who stayed behind, with their been –to mentality.” (Cima J. Korieh, 2008). *The New Tribe* by Buchi Emecheta provides a detailed examination of diaspora and transnationalism. The work explores themes of displacement, cultural identity, and the connectivity of nations via its characters and their experiences.

The research aims to evaluate Emecheta's narrative, *The New Tribe*, by analyzing its utilization of diasporic tale patterns. It also seeks to explore the portrayal of diaspora and exile in Emecheta's work, as well as the impact of her work on the redefinition of these concepts in the literary sphere. The research topics of this study, however, are as follows:

- _ How does Emecheta’s work contribute to the literary reimagining of diaspora and alienation?
- _ Which aspects of diaspora and exile are examined in Emecheta’s novel?

1- The Influence of Diasporic Exile and Self-Identity in *the New Tribe*:

The acquisition of a comprehensive formal education is a primary objective for many African immigrants as they continuously migrate to the Western World, resulting in a significant emphasis on the transformation of their identities. The persistence of this movement extended into the post-colonial era due to the severe economic problems afflicting African nations. Consequently, numerous African migrants have emigrated to Western nations in pursuit of improved living conditions.”One implication of migration is the emergence of an African diaspora population in Europe and the Americas. Away from home, these men and women of all ages, of diverse ethnicity, and of different religions and socio-cultural backgrounds invariably encounter a realm of experience comparably dissimilar to their original cultures” (135). Prior to their engagement with Western civilizations, African nations had established norms and values that governed their behaviours, while also adapting to local circumstances shaped by geographical regions, ethnic boundaries, and specific demands. The values that naturally reflect individuals' perspectives on the world, serve many purposes, and fulfil various functions within social communities are referred to as their cultures and traditions.

In addition, “It has been approved that issues as gender, race, family and equality have been emerged due to the differences between both cultures because the mentioned issue have been interpreted in a completely different ways Issues that subsequently emanate from efforts to grapple with, understand, and over-com these complications have increasingly become part of the focus of the contemporary literary writing.” (135). Buchi Emecheta, a renowned Nigerian author, is among the female writers who addressed these concerns while living in exile in London, exploring them via personal examination and encountering novel situations. *The New Tribe* serves as a compelling illustration of a woman who has transformed her physical separation from her homeland into a remarkable work of creative literature. Although she has not experienced geographical exile, the emotional and physical detachment from one's homeland is an exceptionally harsh form of punishment, thus qualifying as a form of exile, as supported by evidence. As happened in the case of the Jews and many others, an entire nation can be punished in this manner.”(115)

Buchi Emecheta's main focus in *The New Tribe* is the pursuit of a genuine identity in an unfamiliar environment and the struggle against the prevailing culture, which is the most important subject she addresses when depicting exile. Nevertheless, in numerous instances, exile is not regarded as a punitive measure to remove a someone from their society. Alternatively, it might serve as a means of seeking refuge from the wretched conditions that one may experience in their home country. “All the same, sequestration from one’s homeland usually exacts a terrible price from all that have been separated from their communities and network of support groups. Principal among these penalties is the issue of how to maintain one’s self-identity as an island surrounded by a sea of strangers, whose way of life is the dominant culture.” (Emenyonu, 2004). This what really distinguishes Emecheta’s *The New Tribe* not only from her own novels , but, perhaps, from the majority of the writings of that era.

The narrative takes place in England, namely in a quaint town named ST Simon. The central character in the narrative is named Chester Arlington. His primary preoccupation is self-identity, and he acknowledges that he stands out from the other young individuals in the vicinity due to his race, as he is black. The individual's biological mother is Catherine Mba, an unmarried black woman residing in England. She faces the challenges of living in a foreign country, having been separated from her native Nigeria for an extended period of time.

Subsequently, Chester is taken in by Vicar Arthur and his wife Ginny Arlington, a Caucasian British couple who have been selected by Chester due to their prior history of successful adoptions. The experience pertains to their little daughter, Julia. Julia has never experienced alienation due to her Caucasian ethnicity. Chester, who arrives later, eventually realises that he does not fit into the group due to his race as a black individual. “ Chester could not remember the exact moment when he knew he was adopted. It was like learning to feed yourself. You knew you must have been taught while you were in the cradle, but you could not pinpoint the exact minute or the particular hour. It began as a glimmer and gradually became a solid awareness, established, but somehow imprisoned inside him. However, even at the age of four or five, he felt a sense of unbelonging. He instinctively knew that broaching the subject with his parents would cause pain, and so he kept silent, but he was sure it would come to light one day ” (Emecheta, 2000)

Upon Chester's initial encounter with his peers at school, he experiences a profound feeling of not fitting into a predominantly Caucasian environment. Subsequently, the children are instructed to get ready for a performance centred around their nativity. Chester is specifically selected to depict the three wise leaders, a role that cannot be fulfilled by anybody else due to the need that the leaders must originate from the Orient. Chester is quite confused about his situation due to the teacher's choice, as is clear when he pleads with his parents for clarification, saying:

“...What’s the Orient, Mummy?”

‘It means the East, where the wise man came from, she responded.

‘What’s the East?’ he pursued. Ginny was silent for a moment, then she said, ‘Africa’s in the East. Where your people came from’“(12).

The black boy's soul is consumed by a sense of exile as he endeavours to uncover the truth about his true identity. He has consistently been categorised mostly based on his hue and race. Due to the absence of black individuals on the island where he resides, Chester is compelled to explore other locations in order to establish his sense of identity. Chester, who is grappling with the search for his own self-identity, makes the decision to visit a black family he is acquainted with from Liverpool. This family had previously visited St. Simon during holidays.

Chester undergoes various types of adventures throughout this phase, including both geographical and spiritual ones. His knowledge and understanding of black people's culture and way of life is very lacking. His journey to Liverpool can be seen as analogous to journeying to Africa, the birthplace of the black diaspora. While living with the black family in Liverpool, he gains extensive knowledge about black individuals and becomes acquainted with the realities of their world. In accordance with Nigerian cultural norms, it is customary for individuals to share a portion of their first income with all members of their family. Chester, in keeping with this tradition, does the same with his new family. Subsequently, he was bestowed with a new appellation that is characteristic of African culture. He has adopted the name Iloefuna and his identification as an African becomes more profound as he embraces his African heritage. During this era, he began assimilating the African culture on a psychological and spiritual level.

Chester is preoccupied with the question of whether black people should be considered as Africans in the diaspora or as a distinct new tribe within the Western world. His adventure continues beyond this point, and later he encounters a new individual of African descent named Jimoh Omo Garubah, whom he meets upon his return from Liverpool. During his search for self-identity, Chester forms a pact with a recently arrived visitor who has been banished and is seeking material riches. This visitor has the ability to assist Chester in returning to his hometown of Nigeria and improving the living conditions of his family. They reach a mutually beneficial deal where Chester aids him in acquiring money more quickly, while Jimoh assists him in conveniently travelling to Nigeria.

“I get idea,’ Jimoh said Excitedly, biting off another piece of Kola as if it were chocolate while Chester struggled to swallow his.’ You for get a job on a ship going to Nigeria, My wife go come met you for Lagos, then you can stay in Benin area for as long as you like. You go see that you kingdom.’ (110)

Jimoh serves as the auxiliary envoy dispatched to Chester with the purpose of aiding him in uncovering his authentic identity and progressing on his quest. The quest to discover his true identity commences when he travels to various African cities, such as Nigeria and Ghana. During his journey, he encounters a series of profound cultural shocks. One particularly striking image that remains ingrained in his memory is that of African women shouldering the burden of heavy loads, a

stark contrast to the gender roles observed in England. Despite his many travels, he consistently grapples with his sense of self.

Clearly, Africans who have migrated to the West and lived in diaspora during the postcolonial era and following the economic decline of many African states have the challenge of navigating between two identities: a Western one and an African one. Consequently, the dynamics of parent-child relationships have undergone a significant change, with children adopting African names but failing to utter a single African word. They disregard every minute aspect of their native land while residing in a foreign country that is not their true homeland, and it remains uncertain whether they harbour any sentiments for their homelands. Chester, for example, serves as a tangible illustration that has been depicted in *The New Tribe*. "... Emecheta mobilises the critical capacity of transracial adoption to disrupt and displace the attractions of Afrocentric genealogy for black British youth." (Osborne ,2016).

Chester is facing difficulties in the diaspora due to his lack of self-identity, stemming from his African mother and African American father, which adds complexity to his existence. He is engaged in a discourse between the dominant group known as the Centre and the marginalized group known as the Margin, due to his strong negative emotions towards the self. What were the primary techniques employed by Buchi Emecheta in her narrative to unite both elements? How can two values coexist simultaneously within an individual?

2- Aspects of the Centre and the Margin in *The New Tribe*:

The New Tribe by Buchi Emecheta vividly depicts the conflict faced by an individual who is marginalized and excluded from their own culture, being perceived and treated as an outsider. He is commonly referred to as an individual lacking a distinct identity, and his entire existence is characterized by a perpetual state of unfamiliarity. "Selves that feel different in relation to others may end up isolating themselves even without anyone discriminating against them. The feeling of otherness is inscribed within the self in relation to the Other around them. A man who is infertile will compare his self to fertile men and noticing the difference, isolates himself even without being discriminated against."(Nyongesa et al, 2021)

In the novel *The New Tribe*, Chester is perceived by white individuals as the Orient, a phrase that denotes being different, less advanced, and marginalized. In postcolonial literary analysis, many critics classify these labels as representing negative connotations. "These critics insist that the other is irreducible and that the

self understand the other only by reducing the latter to the same.” (Makward et al, 2005)

In Emecheta Buchi's novels, such as *The New Tribe*, she attributes responsibility for marginalisation to both the Centre and the Margin. According to her, marginalisation is not solely a consequence of discrimination by whites, but also involves the participation of blacks. The latter group is accountable for their own neglect and mistreatment as well. Chester, for example, has been regarded as an intermediary between both civilizations. In England, he is subjected to many forms of mistreatment and is perceived by white individuals as embodying the connotations of blackness, savagery, and malevolence. Likewise, in his country, he is regarded as someone who has not acquired any aspects of African culture, but rather has embraced English society. Chester experiences a perplexing contrast where all values exist simultaneously.

In *The New Tribe*, colour is seen as the primary facet of Margin. Chester, being the sole black youngster in the English Community, possesses a unique advantage in promptly discerning any discrepancies pertaining to his identity as a genuine member of the Arlington family, hence instilling doubt inside him. However, during his journey to Africa, he realises that the population consists entirely of individuals with black skin. Despite his own skin colour, this fact does not shield him from facing criticism. Chester has faced rejection and mistreatment even in his native Africa, where his true identity should be recognised. Subsequently, Esther, a young girl of African descent, effectively persuades Chester to return to England, having previously accompanied him to Nigeria. She is an exceptionally self-assured and courageous young woman who takes pride in her black heritage. According to her, even the British should express gratitude towards black individuals who have made significant contributions to the development of British culture. She indicates:

“We don’t belong in Africa, we’re British. Black British maybe, but this is home now [...] all that roots stuff is so dated. Look how Black British people have changed the face of British culture. Don’t you want to be part of that?” (Dewald and Dorette Sobolewski, 2011)

Colour is typically the primary attribute through which a youngster identifies themselves within their family, however circumstances might vary

significantly. Chester, who subsequently ensures that he is distinctly distant from being the genuine offspring of the Arlington family, despite the fact that he shares an emotional connection with them. The indications, including coloration, unequivocally indicate that Chester's parents are not his biological parents. Geography does not serve as a determinant of the racial identity of black Africans beyond their skin colour. "Some Blacks accept being treated as margins as Ugwu who is one of the novel's characters who does several attempts to make Chester satisfied with being Margin." You are an African. As long as you're a black man, you're an African". (Emecheta 2000).

Ugwu asserts that the geographical factor is the sole determinant of the Africanness of all individuals of black descent worldwide. For him, the issue is not related to colour, but rather to geography. Individuals are allocated treatment according on their geographic location. Similarly to Ugwu's perspective, another female character in the novel later affirms the correlation between colour and regional factors. This Caucasian woman, who is a coworker of Chester, asserts that due to his Nigerian mother, he must be of African descent. She says that his skin colour is indicative of his African heritage, leaving little room for debate regarding his true identity. Thus, in accordance with her perspective, "Colour is the only measure that can determine one's identity when she says: " Chester's mother is Nigerian. You need to be aware he is a black child" (7).

Nevertheless, for certain other characters in the narrative, one's identity cannot be determined just based on their location, as there are numerous individuals of African descent worldwide. Therefore, how has Chester become connected to Nigerian society? Do Nigerians represent the entirety of the black population worldwide? This is the situation with Doris, who comes to the realisation that being black does not necessarily mean being Nigerian." Ginny, there are so many black people in the world. Are they all Chester's people? "(47). Emecheta's deliberate portrayal of the idea that one's identity is not determined by their place of origin applies to white individuals as well. This serves to emphasise that neither black nor white individuals can define their identity only based on their place of origin, since it is an inadequate yardstick for self-classification. The author's intention becomes evident in the subsequent sentences, when she explicitly states:

““You call me an African?”

‘Yes you are a Nigerian!’

‘Mr Ugwu, how do you know i’m a Nigerian?’
 ‘Is that your problem? You are one of us, that’s
 all’ “ (80)

Previous pages have previously presented the argument that both whites and blacks have contributed to the ongoing discrimination in the world. Emecheta Buchi also holds blacks accountable, as she believes that being marginalised is a consequence of the negative perception that blacks have historically held about their own identity. When Ugwu raises his voice at his children, Chester is surprised, and Ugwu confronts him immediately. “your father never raised his voice to you?” (79). The response provided by Chester: “ Maybe because he’s a white man.” (79) , proves that the white or “ the Center” is not always bad and evil and claims for discrimination yet sometimes the black or “The Margin” contributes to his marginality as well. This obvious from Chester’s words when he says: “ My father in Nigeria used to cane and sometimes belt on us” (79).

This demonstrates that despite being born in England and having never been to Africa, Ugwu, a black British individual, still passionately scolds his children. All acts of brutality, wickedness, and negative behaviours are associated with the concept of blackness. To mitigate the confusion surrounding his true identity, Chester categorises himself inside the white culture, the culture in which he resides. Evidently, the novel prominently features talks between individuals of different races, as well as between those on the margins and in the centre. This thematic element is evident throughout many events in the plot. What is the rationale behind Emecheta's utilisation of an unorthodox approach to reconcile the opposing and conflicting East and West?

3– The Dilemma of *the New Tribe* and the Coexistence of the Margin and the Center:

Emecheta Buchi has employed a highly inventive technique by incorporating two contrasting values into a single work and individual. Engaging in a conversation between a marginalised individual and a person in a position of power implies that all individuals possess equal worth and are solely accountable for addressing and eradicating the discrimination that has adversely affected the well-being of numerous black individuals in England. Chester engages in intense deliberation in an attempt to overcome the dispersion of people from his community. Chester, although being black in a predominantly white British

environment, embraces the British identity. In this context, the Centre engages in a conversation with the Margin and attempts to establish a white identity precisely during Esther's interaction with Chester.

“You don’t seem ready to accept reality, Chester.
We don’t belong in Africa, we’re British. Black British
Maybe, but this is our homeland [...] Look how black
people changed the face of British culture. Don’t you
want to be part of that?” (113).

During his trips to Africa, Chester strives to establish genuine familial connections with individuals of African descent and foster a novel African culture that embraces the coexistence of all perspectives, including those from marginalised and central positions. However, his efforts ultimately prove unsuccessful. They argue that someone who lacks knowledge about their birthplace cannot be considered Nigerian. As a result, they disregarded him and denied him the African identity. They hold the belief that the East and West are incompatible and cannot coexist. Chester's cognitive processes become ensnared in a collision of cultures.

Contrary to prevailing perceptions held by many white individuals in the region, he identifies himself as British despite his black ethnicity, which often leads to him being viewed as uncivilised or primitive. Esther, a self-assured girl, endeavours to convince Chester that it is feasible to possess dark complexion, be of British origin, and successfully integrate into British society. In the end, Chester comes to the realisation that the anxiety and conflicts arising from both cultures within him can only be resolved when he is fully convinced that both cultures should coexist.

4- The Concept of Home vs Homeland in *the New Tribe*:

It is widely recognised that a large number of Nigerians emigrate from their native country to other regions of the world for a variety of reasons, with economic and educational factors being the most prominent drivers. Consequently, they have established what is known as the Nigerian Diaspora. Although Nigerians excel as investors and demonstrate integrity in several industries worldwide, they often face unwelcoming attitudes from host countries, which reject their sense of belonging. The situation is almost identical in their country of origin, Nigeria. They are excluded from being recognised as natives and

are consistently reminded of their lack of genuine identification, resulting in the deprivation of basic rights that every citizen should be entitled to.

Chester, the sole black individual in St. Simon within *the New Tribe*, serves as a prominent example of feeling a lack of belonging in this quaint English town. The author's mention of Chester's racial distinction highlights the presence of discrimination within the community. In addition, Chester's portrayal as a knowledgeable black leader in school raises questions about his sense of belonging within his own family. Essentially, his rediscovery of his true identity occurs when he joins the Nigerian Ugwu family during a holiday in his teenage years. Subsequently, he becomes aware of the distinct characteristics of both cultures, particularly when he observes the strong adherence of the Ugwu family to their cultural values, despite being in England, which embodies the prevailing society that rejects them as indigenous people. Put simply, the host state or adopted nation is not their true domicile.

Throughout the novel, Chester formulates the perception of Nigeria that his adoptive mother, Ginny, persistently imparts to him due to her inability to come across any narratives featuring Nigerian youngsters in England. Nevertheless, Emecheta vividly depicts the distressing sense of not fitting in when she describes the feeling of otherness that Chester encounters throughout his visit to Nigeria in search of the image given by Ginny. Regrettably, he does not discover his true identity in that place. "He is surprised by the world he encounters: it is not near what he had romanticized as "Home" "(115-125). Chester is apprehended by the contrasting depiction of both personas and finds himself disconnected from either, as he is astounded by the genuine portrayal of Nigeria, which starkly contrasts with the one presented by Ginny. Emecheta demonstrates that the concept of 'home' is not determined by geographical or genetic factors, but rather by the mind itself.

One could contend that the feeling of belonging is not contingent upon one's connection to their roots, but rather stems from a combination of sentiments of security and comfort. "In West Africa, Chester becomes part of the background; everywhere he goes, people take it for granted that he is African" (115). Conversely, one's homeland instils a profound sense of belonging, albeit with a reduced degree of uneasiness. Chester has a sense of security in Nigeria due to the overwhelmingly unfavourable attitude of Nigerians towards him. They solely seek to exploit his wealth, viewing him as a means of personal gain. Furthermore, Emecheta Buchi encountered a similar situation to Chester, as she is a Nigerian

national residing in the diaspora. Emecheta's prominent status as an African writer within the British community allowed her to greatly integrate into British culture. Consequently, she managed to establish a feeling of belonging in a location that could never truly be her own, and she also examined the matter of belonging by exerting pressure on the host countries.

5– Conclusion:

In summary, it can be contended that the process of belonging to a particular group or culture is arduous, as is the endeavor of forging a novel identity by amalgamating two cultures that are fundamentally contradictory. Furthermore, Chester's prolonged exile has compelled him to reside in a marginalized state, where he does not identify with either the British or African majority. Adichie's narrative, conversely, highlight the malleability and multiplicity of identities, underscoring how individuals can encompass various cultural and national affiliations simultaneously.

In *The New Tribe*, Emecheta as a Nigerian author demonstrates the capacity to create and convey various portrayals of Nigeria in the narrative, embracing alternative contemporary or future scenarios that diverge from the current state of affairs. She accomplishes this by challenging prevailing narratives, questioning cultural conventions, and offering opportunities for transformation and evolution. She possesses the capacity to present a conceptual representation of Nigeria that mirrors her hopes and ambitions for the country. She possesses the capacity to integrate topics such as social justice, equality, inclusiveness, and good governance into her storytelling. She captivates readers by encouraging them to envision and conceptualize a more enhanced future for Nigeria in this manner.

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