

**People 'S Democratic Republic of Algeria**

**Ministry Of Higher Education and Scientific Research**

**University Of Amar Thelidji Laghouat**

**Faculty of Letters, And Foreign Languages**

**Department Of English**



**Postcolonial Analysis of Cultural Identity in  
Selasi's Afropolitan novel *Ghana Must Go* (2013)**

**A Dissertation Submitted in Partial Fulfilment for the**

**Requirements of Master Degree in**

**English, Literature and Civilisation**

**Supervised by :**

**Mrs , SELT Djihad Afaf**

**Submitted by:**

**NAOUI Khedidja**

**AOUED Siham**

**Juries:**

**Sherman : Mr, BEN AICHA Djalal**

**Supervisor : Mrs , SELT Djihad Afaf**

**Examiner : Mr , NEBEG Abderaouf**

**Academic Year: 2018-2019**



# *Dedication*

I dedicate this work to

My dear parents, who are the source of affection love and support throughout my whole life

To my sisters: Mariem, Nassira, Ikram and Assia

To my beloved brother Djamal

To my fiance Mohammed and to my mother in law Assia

To all my family.

To all my friends, I cannot list all the names here, but thank you so much for your encouragement and your support in my life

To all my teachers and classmates

**Siham**

# *Dedication*

I dedicate this work to

My dear mother and to my father who are the source of affection love and support throughout  
my whole life

To my sisters: Fatima, Safaa and Maroua

To all my family.

To all my teachers and classmates

**Khedidja**

## Acknowledgements

---

### *Acknowledgements*

This work would not have been done without the contribution of many people. We would like to express our sincere thankfulness to our supervisor Mrs. Selt Djihad Affaf for her encouragement, guidance, and patience in carrying out this work and the members of the jury. Also, we would like to thank all our teachers during our study in the English department for being a source of knowledge. A special thank goes to Mrs. Ibtissam Touhami Adi and Pr. Afkir Mohamed who taught us the most valuable lessons as a source of inspiration. Last but not least, we would also love to thank Mrs. Bentaher Soumaia and all those people who supported us to carry out this project.

## Table of Contents

---

### Table of contents

Dedication.....	I
Dedication.....	II
Acknowledgments.....	III
Table of contents.....	IV
Abstract.....	VII
Résumé.....	VIII
ملخص.....	IX
General Introduction.....	01

### **Chapter one: A Theoretical Background of the thesis**

I- Postcolonial theory: Major Notions and Concepts .....	08
I-1 Post-Colonialism as a Historical Period .....	08
I-2 Postcolonialism: Theory definition .....	09
I-3 Engaging in African Diaspora as a Cultural Dilemma.....	11
I-3-a) Self-Exile/Imposed Exile.....	12
I-3-b) African Dislocation Debates .....	12
I-4 The Double Consciousness .....	13
I-4-a) Du Bois's Double Consciousness and its Relation With Freudian Psychoanalysis.....	15
I-5 The Subaltern .....	16
I-6 Otherness .....	16
II- Cultural Identity: Notions and Concerns .....	17
II-1 African Cultural Identity .....	17
II-2 Cultural Authenticity in Relation to Africanity.....	19
II-3 Ethnicity .....	19

## Table of Contents

---

II-3-a) Cultural Identity in Relation to Ethnicity .....	20
II-4 Reviewing Cultural Diversity and Cultural Difference .....	23
II-5 Cultural Engagement on the Light of the African Context .....	24
II-6 Exploring the Theme of Cultural Identity in the Postcolonial Novel.....	25
II-7 Defining Afropolitanism.....	26
<b>Chapter Two: Exploring the notions of postcolonialism, Cultural identity, and Afropolitanism in <i>Ghana Must Go</i></b>	
I- Projecting Adequate Postcolonial notions on <i>Ghana Must Go</i> .....	28
I-1 The Significance of the Title .....	28
I-2 Accounting for Selasi’s Autobiographical stance in her Novel.....	29
I-3 Discussing African Diaspora and “Dislocation” as Themes in Selasi’s <i>Ghana Must Go</i> .....	31
I-4 The Double Consciousness: The Psychological Analysis of the Characters in Relation to Cultural Crisis.....	31
I-5 Investigating the concept of The Subaltern in the novel.....	33
I-6 African Authenticity in the Novel.....	33
I-7 Cultural Engagement’s Incidents in the novel.....	34
I.7.a Kweku Sai and Folasadè.....	34
I-8 Reviewing cultural diversity and cultural difference .....	35
II- Tracing Afropolitanism and Cultural Identity in <i>Ghana Must Go</i> .....	36
II-1 The representation of cultural identity in the novel.....	36
II-2 Major Character’s Hyphenated Identities.....	37
II-2-a) Folasadè’ Sai.....	37
II-2-b) Sadè’s Identity Crisis Experience .....	40
III- Examining the Effects of the Experience of dislocation on the Protagonists. Identity .....	42
III-1 KWEKU SAI .....	42

## Table of Contents

---

III-2 TAIWO, Olu, And Sadè.....	44
IV- <i>Ghana Must Go</i> as an Afropolitan Novel.....	45
V-Afropolitanism as a Theme in the Novel.....	46
General Conclusion .....	49
Work cited .....	55
Appendices.....	57

## **Abstract :**

There are a lot of problems that mankind suffer from but the problem of cultural identity is one of the controversial issues that occupy the biggest part in postcolonial studies .especially Africans who have suffered to relocate and identify themselves in the white society .This dissertation is concerned with the issue of African cultural identity in Taiye Selasi's *Ghana Must Go* (2013). It attempts to investigate not only the difficulties of black people as diasporic immigrants, but also to examine their abilities to reformulate their lost identities. This study is carried through the analysis of the characters and the themes expressed in the novel relying on Postcolonial theory and the notion of Afropolitanism .In two chapters, this study will provide a theoretical frame work about post colonial theory in Africa followed by an analytical one.

**Key words:** Postcolonial theory, African cultural identity, Afropolitanism.

## **Résumé:**

L'humanité souffre de nombreux problèmes, mais le problème de l'identité culturelle est l'un des questions controversées qui occupent la plus grande partie des études postcoloniales. Les Africains qui ont souffert pour s'installer et s'identifier dans la société blanche. La thèse porte sur la question de l'identité culturelle africaine au *Ghana Must Go*(2013) de Taiye Selasi. Immigrants de la diaspora, mais aussi à examiner leurs capacités à reformuler leurs identités perdues. Cette étude est réalisée à travers le l'analyse des personnages et des thèmes exprimés dans le roman qui s'appuie sur la théorie postcoloniale et la notion d'Afropolitanisme en deux chapitres, cette l'étude fournira un cadre théorique sur la théorie post- coloniale en Afrique, suivie de un analytique.

**Mots- clés :** Théorie Postcoloniale, identité culturelle Africaine, Afropolitanism.

## ملخص:

هناك الكثير من المشاكل التي تعاني منها البشرية و لكن مشكلة الهوية الثقافية هي واحدة من القضايا المثيرة للجدل التي تحتل الجزء الاكبر في الدراسات ما بعد الاستعمار ، و خاصة الافارقة اللذين عانوا من نقل و تعريف انفسهم في المجتمع الغربي . من خلال تحليل رواية الكاتبة تاي سيلاسي غانة يجب ان تذهب (2013) ، تهتم هذه الدراسة ليس فقط بموضوع الهوية الثقافية الافريقية و شتات المهاجرين لكن ايضا للدراسة قدراتهم على اعادة صياغة هوياتهم المفقودة . تهتم هذه الدراسة من خلال تحليل الشخصيات و الموضوعات المعبر عنها في الرواية بالاعتماد على نظرية ما بعد الاستعمار و الافروبولتنية في فصلين . حيث أن الدراسة ستوفر إطار نظريا حول نظرية ما بعد الاستعمار في افريقيا تليها نظرية تحليلية .

**الكلمات المفتاحية:** الهوية الثقافية، فترة ما بعد الاستعمار، الافروبوليتانية.

# **GENERAL INTRODUCTION**

## **General Introduction**

---

### **General Introduction**

In recent years, a huge attention has been directed to postcolonial studies related to Africanity and to those people who actually suffered from identity crisis as a result of the European intervention. The project of colonialism has affected the African people in every aspect of their lives. This effect remained even after the independence. Therefore, literature has always been the ultimate vehicle through which a number of interested scholars and ethnic writers who do not only aim at redefining their culture but they further care about shedding the light on subjects that are considered as problematic due to the changes that the African continent went through. Thus, the European domination fostered issues related to the concepts of belonging, location, race, gender, identity crisis, hybridity, exile and other concepts that describe the state of Africans vis-à-vis the world. Thus, the issue of identity crisis is the most controversial one that is presented by many critics and writers as a major theme in postcolonial studies wherein they tend to translate their experiences through literary works.

Furthermore, the significance of this research lies in the fact that identity and culture have recently become the focus and the subject matter for a number of interested scholars as well as writers. Perhaps, this is due to the growing problems of identity formation, self-definition, and its social and mental effects on the lives of people of color. Thus, most of postcolonial studies are concerned with the issues of identity and location of diasporic immigrants who moved to live in different places in the world. Therefore, what motivated this research is the fact that subjects of people of color who are diasporic immigrant's status in society in relation to social existence, is the most studied issues within postcolonial theory. Thus, this research falls within postcolonial theory in general, and the issues of cultural identity and self-definition in particular. By choosing this topic to be a subject matter, we hope to shed the light about the importance of understanding the difficulties of people of color

## General Introduction

---

that they face in their daily lives in terms of self-representation and identity formation by being culturally located, in order to make a change for more appropriate role and situation in society as a human being having equal rights and opportunities regardless to the cultural differences.

*Ghana Must Go* is a contemporary novel of the female writer Taiye Selasi with regard to postcolonial theory that reflects the political concept of Afropolitanism in which she has used literary skills as a tool to express her opinion and ideas in order to represent the African cultural identity. *Ghana Must Go* represents characters that are socially and culturally dislocated. Indeed, subjects of cultural difference, identity crisis, and dislocation are what set the basis for the thematic construction of the novel. It presents a closer understanding of the difficulties and the harsh experiences of black people that they had gone through, not only defend their identity, but also to engage in the white society. Besides, the central point of this investigation tackles issues of diasporic immigrants who originated from Africa and analyzes their experiences of displacement and cultural engagement through the characters portrayed in the novel.

the fact that the female writer Taiye Selasi could provide a clear understanding of the conflicts existing between the original and the foreign cultures, and by taking into consideration the fact that the protagonist of the story kweku and his family make the shift from the periphery to the center, Kweku moves from Ghana with his family to the united states looking for more glittery opportunities and to have better life conditions .However, they are considered as stereotyped by the white culture due to the fact of being ethnic, belonging to different minorities. Kweku by being a successful heart surgeon from a different ethnic background is culturally marginalized and alienated, which hindered his assimilation in the host culture.

## General Introduction

---

Thus, the question that manifests here is: How is African cultural identity formulated within the context of post colonialism? Hence, this question triggers further sub-questions: what is the effect of Afropolitanism in redefining and consolidating the African identity? How does Taiye Selasi's *Ghana Must Go* reflect themes of cultural identity, post colonialism and Afropolitanism through characters?

What is hypothesized, that Taiye Selasi's *Ghana Must Go* (2013), brings together themes of cultural dislocation and cultural differences along with the issues of cultural identity in relation to Afropolitanism. The conceptualization of Selasi's novel is more concerned with the representation of ethnic minorities in the western society .She focuses mainly on the cultural differences and its effects on the individual's identity formation in multiple places .Her main character kweku personifies the conception of identity crisis considered as hybrid character, who falls between two different culture in which he is neither African nor American but in a state of in-betweenes, having a double consciousness and identity crisis .

Another suggested hypothesis that seems to be suitable to the questions raised above, is the fact that Taiye Selasi tends to represent the experiences of group of African Ghanaian immigrants who have rarely been represented outside their homeland especially as for as the white society. According to the views of ethnic writers such as Gayatri Spivak, Stuart Hall, the lack representation of people of color, who are marginalized, classified and ignored, is due to the fact that they cannot fully be accepted in the host culture. As a result, they developed a hybrid character which led to identity crisis. Therefore, they suggested that those marginalized people should reclaim their history, background to relocate themselves, So that they will be able to make their voice heard, to redefine their own identity with reference to their own parameters.

## General Introduction

---

Taiye Selasi in her novel *Ghana Must Go* is seeking a tribune through which the diasporic immigrants can locate and define themselves. She personifies her characters as hybrid alienated persons who lack self-representation and have identity crisis due to different places they inhabit. Thus, Selasi focuses on the way individuals present and define themselves regardless to the cultural differences. She formulated the concept of Afropolitanism in which ethnic groups can relocate themselves by being Afropolitan and having an Afropolitan identity that allows them to assimilate in different societies.

In order to conduct this present research a number of books and essays have been consulted and used as references. Homi. K. Bhabha takes on subjects of cultural differences and explains it in his book *The Location of culture* (1994). He provides an explanation of cultural differences and cultural engagement in relation to post colonialism dealing with the experience of colonization in which he discusses the effects of the interaction between two different cultures .Regarding the issues of identity crisis among Africans, Stuart Hall in his book *African cultural identity and diaspora* (1994)examines the status of African identity that is formed as the result of the interaction between two different cultures where the African identity no longer refers to the African culture but as a mixed and fragmented one .He provides different definitions of African cultural identity, its origins and characteristics that refer to them in order to redefine the African identity and people of color not from others' perpectives but as diasporic human beings having equal right of self-representation.

Furthermore, Dr William Edward Burghard Du Bois published his book entitled *The Souls of Black Folk* (1903), in which he discusses the psychological struggle of people of color as being in a state of in-betweenes, highlighting and focusing on the mental effects of those multicultural ethnic groups who are living with two souls, thoughts and fighting goals. Du bois describes the black African soul as having a double consciousness in which he or she is living in an internal conflict. This latter engenders a fragmented identity by adopting two

## General Introduction

---

cultures on one hand and by the exclusion because of being an exotic other on the other hand. Therefore, the concepts of Gayatri Spivak are considered the most of important issues to be tackled in postcolonial studies to define the African identity. Gayatri in her essay *can the subaltern speak?* Tackles the issues of those people who are marginalized and cannot take part in society generally and women's position particularly. Indeed, Spivak has thoroughly advocated the issue of women's position in society, claiming that they are marginalized twice by both society and men. She investigates the situation of those people who are considered as subaltern and their roles in society in order to create a change for better co-existence.

In tackling the issues of identity, the female Ghanaian- Nigerian writer Taiye Selasi published her essay *Bye Bye Barbar*, where she defines and explains the political term of Afropolitanism as a new way of being and existing in the world. For Africans, It is difficult to locate themselves or even to identify themselves in the world by growing up in place, studying and working in another place. Selasi formulated the concept of Afropolitanism for those diasporic people to take a part in the world in which they can relocate and identify themselves no matter where they come from and shows them how to deal with situations and experiences in different places by being Afropolitan and having an Afropolitan identity.

In an attempt to find adequate answers to the previous raised questions, that are considered as problematic, a descriptive analytical approach will be used in order to examine and to analyze the issues of identity formation, culture, and dislocation through the characters of the novel. In this research, the needed data are used on the basis of qualitative nature.

Likewise, the present study is made up of two chapters. The first chapter will be devoted to the theoretical context and background for this research. It will provide a study that aims to gather the notions and concepts related to postcolonial theory. In addition to that, It tends to conceptualize different issues of culture and identity, focusing mainly on African diasporic immigrants who went through experiences of displacement. Moreover, this chapter

## General Introduction

---

will provide an explanation of both; postcolonial concepts and Afropolitan ones and how they are interrelated. Furthermore, It will shed the light on subjects of cultural identity relying on the above mentioned theories and readings of the ethnic writers like Homi.K .Bhabha, Gayatri Spivak, Stuart Hall, and Taiye Selasi, dealing with the issue of identity formation among Africans.

Nevertheless, the second chapter will be dedicated to an analytical study that aims to examine the concepts of identity, culture and dislocation within the contest of postcolonial theory through the themes and the characters of Taiye Selasi's *Ghana Must Go*. This chapter provides an investigation of the way characters are attempting to relocate themselves in the host culture, baring into mind the fact of moving away from their homelands, bringing with them their stories, identities, cultures and lifestyles to new places where they are relegated to the margins. Moreover, It will examine the effects of cultural differences of the individuals on the way they engage in their lives through the hybrid characters of the novel. This chapter, also, seeks to examine the extent to which the characters are able to relocate themselves in the Western society with its accompanying culture by being Afropolitan as a way of representation.

In fact, as it is illustrated above, the majority of postcolonial studies are related to culture, identity, diaspora, location and belonging. However, as far as we know, There are not enough studies that have discussed and investigated the issues of cultural identity with examination of all the previously mentioned concepts in the debut novel *Ghana must go*, especially from an Afropolitan standpoint. Thus, the importance of this humble research lies in its collaborative investigation of these concepts through a theoretical framework based on the experiences of Africans.

## **Chapter One:**

### **A Theoretical Background of the thesis**

In the course of the complex process of understanding the African cultural identity crisis after the independence of the nation, People were left in a state of confusion when it came to the formation of their own identity. Therefore ,Literature became the textual space to back up the individual's own cultural identity accordingly; African literature is used by writers and critics as a tribune to express their experiences during the European domination that remained even after the departure of the ex-colonizer. As a matter of fact, the issue of identity became a controversial matter that aims to redefine and reconstruct the self. This chapter is a study of concepts that are closely related to the issues of identity and labeled under the postcolonial theory.

## **I. Postcolonial theory: major notions and concepts**

### **I.1.Post- colonialism as a historical period**

Post colonialism refers to the historical state that appeared in most undeveloped countries representing western dominance that remained after the departure of the colonizer .Post colonialism was a historical movement that characterized by many issues and historical events marked in the history of a nation that effects both the colonized's body and mind socially, economically, and politically. In addition to that, people experienced and witnessed the European presence even after the colonial period, Where they were lost in their mother country because of the western's domination in which they were seeking for their own stability towards their homelands but they were sinking in the outcomes of colonialism which paved the way to the emergence of the post-colonial studies as a literary critical work that tends to describe the postcolonial era and its affairs. The period inspired many writers to write about the people's experience and how colonialism affects their live, personality, and their identity.

In its most self-reflexive moment, Postcolonial studies responds to this need by postulating its self as a theoretical attempt to engage with a particular historical condition. The theory may be name 'post colonialism' and the condition it addresses is best conveyed through the notion of 'Post coloniality' And, Whatever the controversy surrounding the theory, its value must be judged in Teams of attends the aftermath of colonial occupation

The consequences of colonialism appeared in the struggle of people in order to reformulate their society starting from their personality and identity issues, in which post-colonial writers attempt to discuss many social and cultural subjects concerning the results of colonialism. Post- colonialism as a theoretical study reflects the outcomes of colonialism and imperialism as a literary work which aimed to clarify, that the colonizer lefttouchable effects even after the decolonization, and this was pictured as a reflection on cultural productions in order to relate the historical period with the theoretical study. post-colonial studies reflected postcolonial history and studied its main issues. Both post colonialism and post-colonial studies incorporate in the discourse of colonialism and people's needs as human being fighting for their own motherland in order to live peacefully in the world.

## **I.2.Postcolonialism: Theory definition**

Post-colonialism<sup>1</sup>,is the study of the consequences as well as the effects of colonialism as a critical theory in which critics through their works and writing focused on their experiences during and after colonialism .Therefore, Post-colonialism is also known as post-independence period in which writers like Gayatri Spivak,Homi. K. Bhabha, and Frantz Fanon resisted against the European interference as a rejection of their existence,believes, and

---

<sup>1</sup> It is Important to drew attention of the readers that, there is a difference between the concepts of post colonialism with hyphen and without; the first one (hyphenated) refers to the historical period .the second (without hyphen) refers to the theoretical studies.

values in terms of culture and identity, arguing that each nation, culture, and society should be viewed from its own point of view rather than from a foreign perspective. Furthermore, the resistance has developed to be a cultural, political, and historical resistance from different aspects in which writers discussed the effects of the European domination on societies.

The impact of colonialism remained even after the independence of the nation, as an indirect way to keep control over the continent. In fact, people started to question their identity and their belonging in which they were confused with their lost ones, whether they should remain with the identity that they acquired from the colonizer or reformulate and reconstruct their lost identity. That is to say, postcolonial studies are the production of the writer's experiences that they have witnessed during the era of colonization where they gave a description of the western domination in which people were considered as a subject not as human beings. After the decolonization, there was a cultural awareness among people not only to decolonize themselves but also to redefine themselves independently from the western dominance. (Gandhi 3-4)

Postcolonialism as a theoretical study appeared mainly in third world countries such as; Africa and India. Then it developed to carry on its discourse towards other countries in order to raise some social, political, and economic issues, besides to racial subjects. The project of colonialism as a dominating power reflects its occupation not only on the territory side but also on the individual's mind, soul, and culture. In which it reflects the idea that colonialism never ends concerning the colonized countries. Post-colonial writers on their literary works discussed various issues such as ;race ,language ,feminism ,gender, class ,and identity where people were given a voice to speak out and able to reclaim their history ,knowledge ,past ,and present in favor of self-definition.

### **I.3.Engaging in African Diaspora as a Cultural Dilemma**

In postcolonial studies ,the term Diaspora was first coined in order to describe the diasporic population who were forced to leave their country or voluntarily ,as immigrants or as slaves in which they came from different geographical locations .Therefore ,their displacement caused noticeable diasporic transformation .Many postcolonial authors attempted to tackle the concept of diaspora in order to express their situation as Africans who are still suffering from the displacement movement till nowadays .This sufferance is exemplified in their way of living, their personal identity, and their need to homeland.

The Diaspora experience as I intend to it here is defined ,not by essence or purity, but by the recognition of a necessary heterogeneity and diversity:by a conception of identity ,which lives with and through ,not despite ,difference; by hybridity .Diaspora identities are those which are constantly producing and reproducing themselves a new ,through transformation and difference.

In the light of this fact, the diasporic population are searching for their own definitions as citizens in order to overcome their historical displacement years ago, in which their main concern is to reformulate new self in the basis of difference and as varied group of people who want to live as respected human beings and developing themselves by the proud of being different.

### **I.3.a. Self-exile/imposed exile**

In fact the term exile became one of the most important terms in postcolonial theory, which used first to describe those people who experienced the displacement process by their own choice or by a political decision. However, the process of exile may be voluntary or involuntary in which the individual or a large group of people distant themselves in lands. As diasporic people many Africans experienced the separation of their homeland by both a governmental decision and self-exile in which they faced a diasporic problem concerning their identity and their belonging. However, unlike immigrants who decided to forget about their original culture and its traditions, the exiles people were individuals or group who still belong to their country, culture, and traditions, in which they lived with a sense of nostalgia and homelessness. Furthermore, many African writers who lived in America or Britain as minorities wrote about their experience as diasporic people who were located in different places. "*Exile* was also produced by colonialism in another way, as pressure was exerted on many colonized people to exile themselves from their own culture, language, and traditions".(Ashcroft et al.86)

During colonialism the colonizer adopted the policy of exile towards African people in which they wanted them to exile themselves and change their origins and their own culture by forcing them to adopt the western's culture and exclude themselves from their origins. However, many Africans left their country in order to find their self-belonging because of the transformation of their original culture and its traditions in which they felt they are no longer belong to the place that they born in.

### **I.3.b. African Dislocation Debates**

During the colonial period, many Africans left their country as a result of imperialism towards unknown places in which they were transported as slaves or immigrants. Many

postcolonial studies identify and study the psychological effects of the displacement and the experience of Africans as dislocated people who were lost and hybrid in different places. In fact, they were described as diasporic people who wanted to maintain their real identity and develop their self-esteem outside their homeland. Furthermore, the dislocation of African people caused the individual's self loss and its effects appeared in the view of the world towards African people in which they wanted to adopt the western's culture and its lifestyle by attempting to develop and change their authentic culture in order to find a suitable identification that may define their self and change the view of the world.

#### **I.4.The Double Consciousness**

The double consciousness describes the state of the individual's existence and roles in the society. It can be defined as both psychological and internal struggle when the individual is living within two different situations in terms of culture and identity. The Double consciousness refers to the position of those people who are part of the society and how they are defined and viewed from other's eyes not as respected human being but according to their skin color and their actions. Therefore, the development of the double consciousness considered as a result of the experience of colonization where the individual's both mind and body are dominated and controlled by the European power in terms of culture, Language, identity, and history. This situation of being caught between two cultural dimensions, make people live in a conflict of double representation and seen as a social problem.

According to DR. William Edward Bug Hard Du Bois, the Double Consciousness refers to the state of being lost and confused between two different experiences, in which the individual is no more considered as a respected human being having equal rights and roles, but considered as a subject viewed through the eyes of others. Those people who are described as having no active role in the dominant culture, they do not take any position because of their differences and influences. (14)

The history of the American Negro is the history of this strife this longing to attain self-conscious man had, to merge his double self into a better and truer self. In this merging he wishes neither of the old selves to be lost. He would not Africanize America, for America has too much to teach to the world and Africa. He would not bleach his negro soul in a flood of white Americanism, for he knows that Negro blood has a message for the world. He simply wishes to make it possible for a man to be both a negro and an American, without being cursed and spit upon by his fellows, without having the doors of opportunity closed in his face. (Du Bois 09)

The African soul lives in a conflict by a double consciousness as a person having two souls, two thoughts, and two fighting goals in one body where he wants to live as a citizen without being a problem or other excluded from society. For the African people, the situation of being in-between is always related with the loss of identity, homelessness, and hopelessness in which they suffered to define themselves, and questioned their identity, belonging, and selfhood by starting thinking of a new way in order to evaluate as well as reformulate their lost identity and express themselves as respected human beings.

As Frantz Fanon argues, The behavior of the African man as being different from the white man is the result of colonialism in which he lives in internal psychological struggle because he is in a state of in-between where he expected to represent himself and his personality through other's opinions and cannot take an active role in the white society because of his fragmented self and cannot behave, act, and speak as an intellectual person in the

presence of the white man but within himself, He can give a willingness self-esteem and reflect a good image about his personality.(08)

#### **I.4.a.Du Bois's Double Consciousness and its Relation with Freudian Psychoanalysis**

Many postcolonial authors and thinkers, focused on the psychological side of people who were under the control of colonialism and imperialism in order to study and analyze the effects of colonialism on their psychology. However, DuBois in his book *The Souls of Black Folk* tends to study the psychological side of African-Americans as people who live within double personality and identity, in which he attempted to analyze the conscious and the ego of the African-Americans who were in between double places, personality, and double behavior .Du Bois adopted the way in analyzing the African personality according to the psychoanalysis approach in analyzing the psychological behavior. However, in psychology, Sigmund Freud was first who found the psychoanalysis approach in which he focused on the internal psyche and the conscious in order to explain the behavior of his patient by allowing them to talk and tell about their past experience, present, and admitting his emotions and feelings unconsciously, then the psychotherapist tries to listen and understand his ideas and his behavior.(Encyclopedia 2005)

the double consciousness is represented in the concept of *uncanny* that means the terror that leads to something more bigger and known to the human behavior but by time it became a terrifying idea because it came along with something internal inside each person .and was described also by Freud as something that represents a picture of terror .The idea of double is something internal and represents the psychological instability of the person in which it became something bigger and over the humans well .However, DuBois in his idea of the double consciousness of African-Americans adopted the way in which Sigmund Freud

attempted to deal with his patients as a way of analyzing the black's behavior who were influenced by colonialism and its effects .(Freud 11)

### **I.5.The Subaltern**

In postcolonial literature, the term subaltern was coined by the Indian writer Gayatri Spivak in her essay, *Can the Subaltern Speak?*, it refers to the people who considered as marginalized socially, politically, and economically in the basis of self-representation. The term tends to describe the effects of colonialism and the misinterpretation by her society that prevents her from speaking and representing her voice in the world.the imperialism image as the establisher of the good society is marked by the espousal off the women as subject of protection from her own kind .How should one examine the dissimulation?of patriarchal strategy , which apparently grants the women free choice as subject .(Spivak 94)

The general view of colonialism tends to criticize the injustice and the marginalized society and guide its people to establish a good society by adopting the issue of woman as a citizen who needs a protection from her own people without being controlled or excluded by a man or by her society.

### **I.6.Otherness**

In the postcolonial discourse, the term otherness was coined by the Indian female writer Gayatri Spivak that refers to the state of being different and marginalized in relation to others. For Spivak, the term otherness is a way of presentation in which people are described as others, exotic, and excluded from society by the European power. It also refers to the process of the European powers that introduced their subjects and classify them as others.

People to be othered are homogenized into a Collective 'they', which is distilled even further into an Ironic 'he, (the standardized adult male specimen). This abstracted 'he' / 'they' is the subject of verbs in A timeless present tense, which characterized anything 'he' is or does not as a particular historical Event but as an instance of a pre given custom or trait.(Ashcroft 115).

According to Pratt, those people who are classified as 'They' and 'He, are not considered as respected human beings but as subjects who are excluded socially and psychologically from society in the eyes of the white society. The position and the way of viewing those people who are defined as others, is manifested in the perspective of the colonial rule that took parts in deciding about the marginalized people as being others.

## **II.Cultural Identity: Notions and Concerns.**

### **II.1.African Cultural Identity**

Identity refers to the individual's or the nation's own definition in relation to personality and self-unity in which the human's identity is defined by nationality and self-perception.It is also related to the feelings and the self-conscious in which people define themselves and reflect their own definition in the society. This self-reflection may be naturally created by a historical believes and expressions and each person has his or her own self-identity in relation to his /her society.

The analogical relation unifies the experience of self – consciousness by finding ,within the mirror of nature ,the symbolic certitude of the sign of culture based on an analogy with the compulsion to believe when staring at an object .this as rorty writes ,is part of the weste's obsession that our primary relation to objects and ourselves is analogous to visual perception .pre.eninenta;ong this representation has been the reflection of the self that develops in the symbolic consciousness of the sign .it marks out the discursive space from which the real me emerges.(Hall 49)

Human identity as an Important part of the human beings refers to the self–consciousness in which people may formulate their own identity by their internal feelings and behavior.That is to say when a person is observing a particular situation he/she may inter unconsciously in an internal monologue within himself in order to analyze the situation according to his /her perception because our behavior reflects our identity as well as our self–consciousness. African cultural identity as any nation's identity refers to the values of African culture by its people in which those values are the characteristics that classify and distinguish the African cultural identity in order to preserve their cultural modals in the world from generation to generation .African culture is characterized by numerous values and traditions in many fields such as; music, costumes, language, and religious believes besides to traditional roles that reflects the identity of the African nation .

According to Stuart Hall, cultural identity considered as the result of certain society in relation to its culture that deals with different cultural issues and values for the formation of

identity. People who are living in one society or community are seeking for their identities in order to find their own definition as human beings especially the blacks who suffered a lot in their life as slaves than as colonized people in which the harsh events caused a loss of identity for them. Therefore, cultural identity can be defined by two ways according to Stuart Hall. First; as a society that shares the same culture and characterized by cultural attitudes and one social standards. Second; as one social standards and united culture but different views and opinions. (233)

## **II.2.Cultural Authenticity in Relation to Africanity**

In fact, being authentic is something related to the individual's origins and belonging in which a group of people define themselves by being indigenous and faithful to their cultural original norms, such as; language, behavior, and values. In the post-colonial context authenticity is what characterized a nation culturally and identify its people as indigenous and unique. However, the colonial discourse and its effects may influence the cultural authenticity by developing or changing its values in which post-colonial authors tackled the issue of cultural identity and how it is related to cultural authenticity in relation, to cultural production after the decolonization in order to notice the changes of the original cultural practices and examine the faithfulness of its people. As a reaction to the colonial discourse, African people aimed to restore their identity by reserving their cultural practices during the post-colonial period as a reason of the displacement process. Africans were struggling to form an identity and were in a state of in-between whether to adopt the new changes of their cultural norms or being faithful to their previous culture. (Ashcroft 17)

## **II.3.Ethnicity**

In general, ethnicity refers to a particular group of people who identify themselves and characterized by a particular shared norms such as; cultural legacy, race, nationality

,language ,and religion .It is also defined as a group of people who share certain cultural heritage .The term ethnicity has been used since 1960s in order to classify the human kind in relation to traditions ,culture ,language, and social norms .However it refers to the understanding of social features that related to the characteristics of any group of people In relation to their beliefs and values that cannot be denied by any ethnic group .The nature of any ethnic group is related to person's self- perception and representation that results certain production to its shared community .Yet, the relationship between the members of a particular group is based according to some standards that may be discussed or changed through time .

Any ethnic group is socially defined from outside and inside the community in relation to cultural standards and according to the view of the groups Furthermore, the term ethnicity and its patterns is related to place and time in which it is changeable through time. Ethnicity is a group that socially characterized by particular community in relation to cultural and national identity in the basis of cultural differences and diversity. Many ethnic groups found themselves living as minorities in the world within many national groups and dislocated in different places in the world because of the aftermath of colonialism and the process of immigration toward western countries such as; Canada, America, and Britain as mixed groups with many hybrid cultures in one society.(Ashcroft 78)

### **II.3.a.Cultural Identity in Relation to Ethnicity.**

In the course of ethnicity ,cultural identity plays a significant role, in a particular community. Culture as it is known to people it exists wherever people do and as a fundamental element that characterized human's nationality it gives a significant importance to our beliefs and values .However, cultural identity for the minorities it refers to a state of being and belonging in fact, it is very important to the sense of self-esteem and nationality .Yet, in the postcolonial period many studies and researches raised up to the notion of identity

---

as an important issue in which people who live as minorities in western countries started to question themselves and their cultural heritage about identity formation in relation to the place that they experienced the dislocation process in . Stuart Hall and Paul Du Gay contributed to the questioning of identity in general and cultural identity in particular in their book *Question Of Cultural Identity* in order to explain and clarify the paradox of cultural identity for those who live as ethnic people.

The aspects of cultural identity are exemplified in the understanding of nationality, racial ethnicities, and religion in which a group of people may define themselves by their cultural heritage and legacy. Yet, not all of the ethnic groups are willing to find an answer to their identity formation in a place that is culturally varied and different. By this sense the studies of cultural identity and its formation became principle and considered as a national and political issues in the world .Furthermore, the questioning of identity is related to culture and its norms ,such ;as costumes ,behavior, life style, and social performances in which the main question for them is where to subject themselves in a society that is culturally hybrid .However, the individual's identity in a group of minorities is submitted to the question of belonging in society that is varied and diversified in many sides such as; lifestyle, behavior, and social patterns.Yet, identity for Stuart Hall and Paul Du Gay it is uncertain state for people who demand it because it is socially changeable and not fixed for to those minorities.(Hall and Gay 19)

The question which remains is whether we also require to ,as it were, close the gap between the two; that is to say, as a theory of what the mechanisms are by which individuals as subjects identify(or do not identify) with the positions to which they are summoned ;as well as how they fashion ,stylize ,produce ,and perform these positions ,and why never, do so completely ,for once and all time some never do ,or are in a constant ,agonistic process of struggling with, resisting ,negotiating and recommendation the normative or regulative rules with which they confront and regulate themselves.(Hall and Gay 14)

Cultural identity and its status related to a particular group of people or to the individual's own self-perception in relation to the place that is characterized by cultural patterns. However, its questions are represented between the gap of cultural hybridity and its variation in relation to how the individual's or a group of people define and view themselves, In fact, each community, its people represent themselves in the world as citizens and identify their position, their lifestyle, behavior, and their performance. Yet, for the minorities it is difficult to identify themselves and be loyal to one particular cultural patterns in which they live in a psychological struggle trying to resist the racial differences in a hybrid place

In the post-colonial history, the quest of culture and its changing became the main issue for many postcolonial writers in general and for third world literature writers in particular. However, culture as it is commonly defined is a group of people who share the same norms and rules .Yet, culture is related to the state of being and belonging in the individual's

own society in which it defines people and identify their position in the world .During imperialism and colonialism the western colonizer attempts to colonize undeveloped countries under the excuse of civilization in which they change the colonized culture in order to create a hybrid culture based on western patterns and lifestyle.

Furthermore, many postcolonial writers such as; Edward Said attempted to discuss the aftermath of colonialism and imperialism in third world countries in which he gave an example of Algeria and India as colonized countries who could not change the French and the British culture till nowadays .According to Edward Said the understanding of culture is related to the consequences of imperialism in third world countries which the interaction between the two cultures results a hybrid historical culture that is difficult to separate the western's culture in those countries. However, the impact is manifested also in the west such as Britain and France in which both of them are considered as the center of cultural hybridity in the present because of the dislocation process and immigration.(15)

#### **II.4. Reviewing Cultural Diversity and Cultural Difference**

From a wild angle, culture plays an important role in each society, and has an Impact on both the individual's identity and personality in which people are united and share things in common in terms of language, religion, customs, and believes. Culture may show its unique features and characteristics that each society or country is proud with. Yet, what makes a society special and distinguish its values from other society, is the cultural diversity and cultural differences which both are considered as social norms to a particular society .Cultural diversity is defined as one united society within different ethnic groups who share various ideas, traditions, and behave differently whereas cultural differences is when people are distinguished from other groups as being different according to their origins. Both cultural diversity and cultural differences are related and cooperating in the formation of identity in each society.

Cultural diversity is an epistemological object –culture as an object of empirical knowledge-whereas cultural difference is the process of the enunciation of culture as "knowledgeable" ,authoritative, adequate to the construction of systems of cultural identification .cultural diversity is a category of comparative ethics ,aesthetics or ethnology, cultural difference is a process of signification through which statements of culture or on culture differentiate ,discriminate and authorize the production of fields of force ,reference, applicability and capacity.(Bhabha 34)

Cultural variation can be noticeable from different perspectives in terms of race, sex, and social morals, in which one society may include different racial groups as well as different cultural norms. The varied cultures are minorities who grouped together .Cultural differences are the result of the production of the individual' performance ,ability ,and behavior in which it shows the cultural values of each society that make it different in the world and define its standard status. Yet, cultural diversity is defined by its origins that tends to formulate the human's culture in a form of multiculturalism in which a society is culturally divided because of many groups that present their own cultural norms and compared to each other.

## **II.5. Cultural Engagement on the Light of the African Context**

Cultural engagement is the interaction between two cultures or more by sharing their cultural norms in order to encourage their partnership and helps to understand the human's conditions in many spots from the world .Cultural engagement is when people are sharing all together some cultural characteristics as one unity that is varied from different races ,ages, and multilocal groups in order to enhance the relationship between different cultures and help to understand the nature and the history of certain society.

The terms of cultural engagement, whether antagonistic of affiliative, are produced performatively. The representation of difference must not be hastily read as the reflection of the pre-given ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference of the minority perspective, is a complex, on-going negotiating that seeks to authorize cultural hybridities that emerge in moments of historical transformation. (Bhabha 02)

Cultural involvement as a performance must not be viewed from a stable standard in which cultural differences of ethnic groups are in a state of lost characters who are searching for their own cultural identity from their own view as reasons of historical changes. The variation of cultures must not be judged by other cultures especially ethnic culture because each group or minority in a particular society is representing its own original culture.

## **II.6. Exploring the Theme of Cultural Identity in the Postcolonial Novel**

Many African novelists exemplified the crisis of identity and its importance in a place that is culturally diversified and mixed. The postcolonial novels are specified by the presence of diasporas and exile phenomenon in relation to identity especially for those who immigrate toward the western world. Many novelists such as Salman Rushdie and Sam Selvon tackled the issues of immigration and the image of the immigrants in finding their own identity in the society. However, Britain became the main site for many immigrants and in the postcolonial novel as well in order to give a real exemplification in the field of literature. Besides to the postcolonial novelist Tayeb Salhi *Reason of Migration to the North*, London became the central setting to the novel and a symbol of power besides to a center of multiculturalism. All

of the postcolonial novelists attempted to tackle identity issues and culture in their novels as a literary way in order to present the psychological fragmentation and the cultural hybridity in their characters and how the colonial and the postcolonial period effects both their life and their society .(Diizayi 3)

## II.7. Defining Afropolitanism

The concept of Afropolitanism is a political term that was coined first by the Ghanaian-Nigerian writer Taiye Selasi in her essay *Bye-Bye Babar or what is an Afropolitan*. It was redefined by other ethnic writers such as;Tuakli-Wosormu and Wainaina from different perspectives who considered as Afropolitan writers. Due to a historical circumstance,many Africans moved from Africa to another continent for better life. Therefore Afopolitanism as a way of being African in the world is related to the African citizens who are multilocal varied and classified in all over the world. The term was introduced to describe and identify the new diasporic African generation who are looking for their identity as well as their self-worth as respected humanbeings part from the world.(Fortier 45)

“We are Afropolitans\_the newest generation of African immigrants, coming soon or collected already at a law fum/chemlab/jazz lounge near you. You ‘ll know us by our funny blend of London fashion ,new York jargon ,African ethic ,and academic success .some of us are ethnic mixes , Ghanaian and Canadian ,Nigerian, and Swiss; others merely cultural mutts :American accent ,European affect ,African ethos .most of us are multilingual :in addition to English and romantic or two ,we understand some indigenous tongue and speak a few urban vernaculars.(*Bye Bye Barbar* 2005)

In the light of this fact, the emergence of the concept of Afropolitanism was because of the outcome of the African's participation in the movement of the new generation of equality and changing position in the world in which they seek to require the existence of Africans not only in the continent but also in the whole world .In fact, Afropolitanism can be described as a new way for better understanding this group of people who are seeking for a citizenship.

As Taiye Selasi explained in her essay, Afropolitanism is a political term that tends to describe Africans as multilocal living, studying, and raising in different spots from all over the world, which means that they are locally distant in different places or continents. The main issue for those minorities is to form an identity and find a place in the world that may accept their differences because it is difficult for them to answer with a pride if anyone ask them about their location, "where do you live?" or "where are you from?". This difficulty is pictured in their searching for an identity, keeping in mind their origins, race, and culture to form their real individual nationality.(2005)

This chapter consists a detailed explanation about the notions of the post-colonial period and its theoretical framework in relation to some postcolonial concepts that are related to the studies of cultural identity and the aftermath of colonialism. In fact, it became the focus of various researchers in order to show the effects of colonialism and the struggle in achieving an independent self-identity without being excluded or judged by their origins. In the postcolonial discourse, cultural practices over the nation put the Africans in a state of fragmented identity without presenting their unified culture in which they suffered inside and outside the continent to express themselves in the world.

## **Chapter two**

# **Exploring the notions of Postcolonialism, Cultural Identity, and Afropolitanism in *Ghana Must Go***

In the context of postcolonial studies, cultural identity plays a fundamental role, in the postcolonial novel. Therefore, its importance is manifested in the aftermath of colonialism and imperialism on people's own identity, definition, and belonging. However, this chapter will provide an overview about cultural identity and postcolonialism in a literary novel. Moreover, it will shed light on some postcolonial authors that tackled the theme of cultural identity in their novels and how they personify the movement of migration, ethnic groups, and nationality in their works in order to show the struggle and the aftermath of colonialism and emphasize on the usage of the postcolonial theory in this research.

## **I. Projecting Adequate Postcolonial notions on *Ghana Must Go***

### **I.1. The significance of the title**

The importance of the title *Ghana Must Go* is extremely related to the historical background of the novel that represents a historical period in Nigeria when <sup>2</sup>Shehu Shagari was elected president of Nigeria in 1983. During this period the president ordered some illegal economic immigrants without an official document to leave Nigeria in which most of them were Ghanaians because Nigeria at that time was economically prosperous in terms of oil and was known as the oil-rich country. The economic prosperity of Nigeria paved the way for many Ghanaians to immigrate and settle in Nigeria for jobs and better life. However, the economic wealth did not last forever and in 1982 the oil price fall which caused a social and economic depression in Nigeria, the Nigerian government as a solution blamed the huge number of citizens in Nigeria especially the immigrants who came from Ghana and West Africa. As a result, they adopted the strategy of austerity as pretext to recover the economic

---

<sup>2</sup> In 1966, the political elections ended Nigerian first republic and Shahu Shagari was elected as the first and only president who served in Nigeria's second republic (1979-1983). By the end of 1983, the civilian government in Nigeria was down by a military coup that took over the capital Lagos and led by Muhammadu Buhari (1984-1985) who became the head of the state and democratically was elected president in 2015.

depression for the aim to expel a huge number of Ghanaians without illegal documents, then this event became known as Ghana Must Go. (Hamilton and Anthony)

## I.2. Accounting for Selasi's Autobiographical stance in her Novel

In fact, Taiye Selasi's novel *Ghana Must Go*, contains many similarities with her own life, which pushed the readers to consider it autobiographical to some extent. The life of Taiye Selasi, like the Sai family in the novel; she was born in England London, raised in Brookline, and from Ghanaian Nigerian origins, she started her educational career and graduated in America from Yale university where she got her master's degree in international relations. Her father was born in Gold Coast British ex-colony, raised in Ghana and lives in Saudi Arabia as a surgeon. Her mother was born in England, raised in Nigeria, and she lives now in Ghana as a pediatrician. Taiye Selasi started her career at a young age in which her parents separated when she was young and she met her father at age 12. She started first publishing her four short stories and one famous essay, *Bye Bye Babar or what is an Afropolitan?*. In which she discussed her main ideas about being African and at the same time multi local.

Taiye Selasi is very multitalented: author, a novelist, and a photographer. She started writing at a big level of expectations and became one of the Grant's 20 best young British writers in 2013. Furthermore; she was inspired by <sup>3</sup>Toni Morrison and <sup>4</sup>Selma Rushdie who encouraged her in writing literary texts. Taiye Selasi wrote her first essay in 2005 as an opening inter in order to show that Africans who live in America or England are now considered as the newest generation who are well educated. However, she wrote her novel in

---

<sup>3</sup> Toni Morrison, is a Nobel prize American novelist and professor. Her works are famous for African-American characters and accurate language. Toni wrote many novels and short stories tackling central themes such as freedom, community, identity, and responsibility. She won many awards like the Nobel prize for literature in 1993.

<sup>4</sup> Selma Rushdie is an Indian British novelist who wrote about the postcolonial period and one of the postcolonial writers. Selma Rushdie focuses on her works on religion and its struggles in a society and the studying of religion as an event in history.

the basis of her life and her friend's experience by highlighting the idea about how Africans are forming their identity according to their life experience and the place that they live in.

However, her famous debut novel, *Ghana must go 2013* was very successful in its beginning because it tackles a real issue in England and America .However the <sup>5</sup>wall Street Journal, describe it as “Irresistible from the first time “.And was described by Diana Evans in the<sup>6</sup> Guardian as;

Before you get to page one of this book there is a noisy overture. The author has been mentored by Toni Morrison and endorsed by Salman Rushdie. she is Yale –and oxford – educated, half Nigerian and half-Ghanaian, born in London, raised in Boston, living in Rome. her2005 essay “what is an Afropolitan?” Gave a face to a class of sophisticated, cosmopolitan young Africans who defy downtrodden stereotypes. Her short fiction “the sex lives of African girls” was published in the best American short stories last year. She has also adapted a screenplay from Alicia keys. *Ghana must go* named after the Nigerian phrase directed at incoming Ghanaian refugees during political unrest in the 80s –is one of the most hyped debuts of recent times.(Diana Evans )

Furthermore, many writers attempted to introduce their real life experience with their historical career by fictional stories in order to make the readers able to contextualize and relate the events of the story with the writer's or a historical background of certain event for

---

<sup>5</sup> The wall street journal. A United States international daily newspaper in New York City. one of the largest newspapers in America

<sup>6</sup> The Guardian newspaper. is a British daily newspaper owned by the Guardian media group

the better understanding of a literary text. Taiye Selasi pictured her life and the life of African immigrants in *Ghana must go* by giving a different understanding for her race.

### **I.3. Discussing African Diaspora and “Dislocation” as Themes in Selasi’s Ghana Must Go**

In the novel the African family were immigrants who found themselves living within a diasporic situation at many stages from their life. First as a family who left their motherland for better life conditions and better educational career for example, their father Kweku Sai moved to the United States in order to study medicine and return to his country with the pride of success. He became a surgeon in America and started working at a famous hospital and sent all his children to a better educational institutions.

All of the children were having a successful life style. Olu, studied medicine and became a doctor. Kehinde<sup>7</sup> became an artist in painting. Taiwo became the director of a famous magazine, and the last one Sadè still studying at the university. The life of the family was shaped when their father Kweku Sai left them and returned to Ghana because he faced a serious problem in the hospital and he could not accept this problem in which he abandoned himself and left his children with their mother in America and back to Ghana where he remarried again.

### **I.4. The Double Consciousness: The Psychological Analysis of the Characters in Relation to Cultural Crisis**

Among the contradictions that appeared as a result to the cultural changes happening to the African immigrants in terms of identity, culture, location, belonging, and race, people lived in several difficulties and were seen from the eyes of the other not as human being but

---

<sup>7</sup>Kehinde and Taiwo Sai are the middle twins of the family. They were connected to each other but their father’s death separates them from each other.

as exotic different because of their skin color, culture, and origins. Therefore, those people who are considered as less and different, are suffering to identify themselves in which they were both; socially and psychologically unstable by being hybrid.

In fact, most of the characters in *Ghana Must Go* experienced mental and social conflict in which they lived within two different cultures as diasporic hybrid immigrants. The first example is Kweku,<sup>8</sup> a mixed race character who is caught between two homes and two cultures and cannot fully identify himself neither to the African culture nor to the white one. Kweku is an ambitious hard worker character who lives in internal conflict of double representation of both African and American culture. Although Kweku had an American aspiration for a better life in which he moved to live in America, looking for better opportunities, tried to assimilate to the host culture, he was rejected and eventually returned back to Ghana.

Perhaps the character that personifies the psychological conflict in the story is the character of Sadè, the last-born child in the family. Sadè does not consider herself to be fully African nor American because she was not comfortable with the way she looks like in which she used all the time to compare herself and wished to be like them white, pretty and have a body like models. Furthermore, Sadè experienced a sense of guilt and inferiority in which she felt unloved and unaccepted from both her family because of her shape of body, and from the society that she lived in. That is to say Sadè's desire to have a good shape leads her to develop a disorder known as Bulimia, just to make others like her as well as to accept her. Moreover, the cultural differences and mental conflict of Sadè result in a kind of fragmented cultural identity that could develop sometimes to be a state having double consciousness and identity crisis. (Emelda and Ucham 42)

---

<sup>8</sup> Kweku sai is the father of the sai family who represent the hybrid character in the novel

### **I.5. Investigating the concept of The Subaltern in the Novel**

Both Taiwo and Kehinde are the twin characters who highlight the problematic issues of being marginalized and treated as subaltern in both their origin and the host culture. The first example who represents the aspect of subaltern in the story is the twin girl Taiwo. She is also oppressed by her brother and by the white society. Therefore, Taiwo is a victim of sexual abuse several times by the dean of the school that she used to study in, and with her brother twin in Nigeria. Thus, Taiwo is the best example of the sufferance of those diasporic people to assimilate in the white society in their everyday life. Taiwo has always wanted and considered herself as a white girl in terms of behaviors, thoughts, attitudes, and lifestyle. But she couldn't exceed her physical appearance as an African woman with a black skin and has fragmented identity

On the other hand, Kehinde is also representing the idea of the subaltern in which he is oppressed and marginalized from the white society. He was forced by his uncle Femi to rape his twin sister when they return back to Nigeria, arguing that if he will not rape his sister, someone else will do it. For Africans, sexual abuse is a common and normal behavior in their society in which women are not considered as a woman having equal rights but as a woman who is dominated and controlled by both the society and the man

### **I.6. African Authenticity in the Novel**

Taiye Selasi in *Ghana must go* stresses the issue of authenticity in the events of the story. The Sai family were diasporic family who lived in America but at the same time they were separated in different places from each other and as African people they must carry on a sense of authenticity as being indigenous people who believe in African heritage in which in African traditions being authentic means being unique and united which the Sai family did not succeed in reserving their authenticity in the view of the African values. However by the

end of the story they were trying to come together as one family in order to preserve their cultural heritage because it does not matter where you go, you cannot change your origins. When their father died the family returned to Ghana for the first time where they met their uncle who was very attached in reserving the African authenticity in which he gathered all the children and wanted them to know their family's tree "I'm telling them a story. it's clear they don't know. One should know where one comes from. Don't you think? It's important. They should know about our family .how we all come to be. (*Ghana Must Go* p409).

Taiye Selasi wanted to show that Africans are proud of their origins and from their belonging as one unique and united society in which they were proud of their culture and their origins ,also she wanted to show through her characters that even though ,the family were living in America within different culture but as Africans they suffered a lot and by the end they succeeded in reserving their values and African morality .In which in the scene when Olu knew about her sister's relationship to a married teacher he refuses her affair with him and described her relation as immoral thing "I think it's immoral .to sleep with someone's husband, to do what you've done".(*Ghana Must Go* 420)

### **I.7.Cultural Engagement's Incidents in the Novel**

Cultural engagement was depicted in the novel in the characters who they were engaged in the interaction between their original African Culture and the western's one, and imitating the life style of the new culture. The representation of cultural engagement in the novel was exemplified mostly in the behavior of the parents.

#### **Kweku Sai and Folasadè**

Kweku Sai, as a successful surgeon who lived in America with his children is a big Example of cultural engagement because he was imitating and behaving like the western and having the life style of an upper class man. Also for Folasadè, she was extremely engaged and

involved in the western life style and following its daily routine in which she was behaving like a white woman and at the same time involving some African traditions within her life in America.

Taiye Selasi pictured the view of how the African families who live in western countries are imitating and following the life style of other countries. In which they were culturally engaged like Kweku Sai and his family members. All his children sleeping comfortably in the bedroom wing .a cook cooking breakfast in the dining wing .and Fola .by far the best part of the view in her bic\_bleu bikini swimming the last of her morning laps ,Afro bejeweled with droplets,risingdripping from the water like afrodite from waves .(Ghana Must Go 54)

cultural engagement in the novel is the partnership sharing of some cultural characteristics, the Sai family were from different race and considered as multilocal group of people who originated from Africa as immigrants who came for better life in order to enhance their self-worth in the world and culturally engage in the life style of the American society in terms of behavior, language, and way of living.

## **I.8. Reviewing Cultural diversity and Cultural difference**

One of the elements that Taiye Selasi focused on in her novel was cultural diversity and cultural difference in order to highlight the fact about ethnic groups who stabilize in western countries within different cultural practices and traditions in which they were distinguished from other groups but at the same time they were living in a way of life that is not different from the American life style .Also she showed the relationship between those ethnic groups who were culturally different and diversified but at the same time they were living in one community as one united society. For instance the Asian family who introduced the Asian - American culture and represent their origins as different culture and distinguished from other culture in a society. In the novel the writes shows how many different cultures view each

other as minorities who live in America, for example the Asian and the African families were strongly representing the relationship between ethnic groups when Olu falls in love with an Asian girl called Ling but her father hesitated in accepting their relationship in the scene when he went to her house and asked her father to marry her. I say this to say that I admire the culture, your culture, its respect for education above all. Every African man I have encountered in an academic setting excelled, barring none haven't met a single lazy African student". (Ghana Must Go 272)

the writer of the novel in this scene wanted to shed a light on the relationship between different cultures and how the world must view African people who live in western's countries as a new generation of academics and well educated people

## **II. Tracing Afropolitanism and Cultural Identity in Ghana Must Go**

### **II.1. The representation of cultural identity in the Novel**

Cultural identity is what defines people according to the place that they live in, in relation to nationality and self-belonging. Taiye Selasi in her essay "*Bye Bye Babar*", or "*what is an Afropolitan?*" described the new African generation who received a good education but at the same time they were dealing with the issue of identity formation as multi local people living within different cultures in one society. Furthermore, the writer focuses on subject of identity in relation to culture, which she discussed in her essay how the African generation are living in England and America, and how the culture shaped their self-consciousness and their hybrid identity. She also described the Africans who hold special physical appearance and known to the world as blacks who live in a hybrid place even if they born in London or America, they cannot change their African roots in the eyes of the world. (2005)

However, cultural identity as the most important issue in each society, it is related to the sense of self- belonging .In “*Bye Bye Babar* “ , Taiye Selasi mentioned that ; Africans are facing a questioning problems about their homes because of their situation. As dislocated people they born ,raised ,and educated in different places which may cause a sense of confusion for them .The new African generations are considered as ethnic groups who live in many places and faced a cultural transformation .The culture of the place that they live in may cause a problem in which they are seeking to form a stable identity that is related to their personality , but as Africans its difficult because they may be in a place but feel at home in another one.

Furthermore, in “*Ghana Must Go*” ;the writer wants to give an important understanding about the Afropolitans and their cultural variation ,which she attempts to clarify the idea of how the African generation started their career and how they moved to western countries as a way of finding a new life that serves their African bounds .But at the same time they live with hybrid culture within different languages and may considered as multilingual people who speak ,behave, and wear like the Americans without forgetting the pride of their local African language and its roots .Most of the characters in the novel experienced an identity issue and homelessness in which they are living in a perfect way but one day everything has changed and their struggle in forming an identity started

## **II.2.Major Character’sHyphenated Identities**

### **II.2.a.Folasadè Sai**

In the second part Going, of the novel; Taiye Selasi introduced to the readers the character of Folasadè<sup>9</sup> , a florist who moved to America with her husband Kweku for better life and gave up on lawyer school like her father .She was very brilliant and patient towards

---

<sup>9</sup>Folasadè savage is a wife, mother, and the protagonist of the story. She works as a florist and gave up on lawyer school. She is portrayed as a strong woman who imitates the American and the British culture.

her family and represents the African woman as a strong woman who carries on her own responsibility in which she did her best in serving and protecting her children as a good mother

Folasadè; as an African woman she was facing an identity issue and living in-between; her African culture and the American culture. She has been always the good and the loyal mother who never would give up on her family which caused a self-fragmentation for her. As an African woman she must also be touched to her African roots, and that makes her feel guilt towards her African nationality in which she was convincing herself that it does not matter where you live, in America or Africa by the end what matters is the place that considered as home for her.

the life style of Folasadè was very similar to the American one as a wealthy woman she lives in a big house wearing like the Americans and speaks with British and American accent. She also was having a staff house working whom she treated them in a good way and greets them every morning.

Furthermore, Folasadè, after all her children received a good education her husband faced a problem in his work as a sergeant in which he left her under the responsibility of four children and went back to Ghana. She experienced difficult situations. And decisions to protect her children and strengthen herself to carry on her long path alone. She faced also an identity crisis in which she returned to her past in Africa and experienced many sudden moment of realization. The identity crisis of Folasadè is related to the cultural hybridity which she felt instable as lonely woman who separated with her husband and her children. She was in a state of in-between; her African roots and its culture and the newest culture that was created from the society around her. She starts feeling homelessness because of the separation of her family in addition to the questioning of her nationality which she did not feel like she belongs to any place, Africa or America. Folasadè, did not give too many

importance to her memories with her past in Ghana ,But in one day ,two visitors came to her shop ,and they were speaking with Nigerian language ,then she started remembering her memories in Africa and she returned to the death of her father with the sad memories in Africa ;the hunger ,poverty ,and the civil war in 1966<sup>10</sup>.In fact, Because of the social circumstances in Africa Folasadè ,wanted to convey herself that being away from Africa is much better in order to have a good life and survive, but at the same time she was feeling nostalgia to her homeland.

After that, she simply ceased to bother with the details, with the notion that existence took its form from its specifics. Whether this house or that one, this passport or that, whether Baltimore or Lagos or Boston or Accra, whether expensive clothes or hand-me-downs or florist or lawyer or life or death \_didn't much matter in the end if one could die identityless, stranged from all context.(Ghana Must Go 247)

However, from the story of Folasadè, it is clear that she was facing an identity problem, at an early stage of her life because her mother was from Scottish origins a white woman and her father from Ghana who worked as a lawyer. But they died in the war when she was young. Folasadè never told her children about her parents and their origins, because she did not feel like she belongs to any of them or she belong to Africa .As an African -

---

<sup>10</sup>1966-1969.The national liberation council who led the Ghanaian government from 1966 to 1969.It was known as the Ghana's coup d'état against the civilian government led by Kwame Nkrumah a Ghanaian politician and first president in Ghana. The struggle between the two sides led to a civil war in Ghana at that time.

Scottish woman, she was culturally hybrid and in between two different cultures. Furthermore, the family were separated and dislocated from each other because of the ambiguity of the parents who were searching for their real identity and belonging. Folasadè experienced a sense of homelessness in Africa and America ;first as hybrid woman she did not know whether to follow her African culture with its traditions or to follow the Scottish culture, and was the main reason for her immigration to America in order to run away from the harsh conditions in Africa and find her self -belonging and her identity in relation to a place that she can culturally relate herself to.

Second , Folasadè experienced a sense of identity emptiness and loss in America because of the departure of her husband which she struggled a lot to find her self- belonging and reconstruct her confidence in order to find the place that she called home , and by the death of her husband in Ghana she returned to Ghana where she finally finds her home and wanted to gather her children again in Ghana as one family .Furthermore , Folasadè as the main character she plays a significant role in the novel, as an African women who suffered a lot alone in a place that is culturally different from her original place ,she discovered that identity is related to the place that you may call home ,because the variation of cultures cannot build the individual's own identity as being unique and special, but what matters is our self- belonging to a particular place that may consider as home ,where our soul can rest in peace . Folasadè discovered herself belonging and her home in Africa especially in Ghana as a woman who experienced the western's culture and its life style she figured out herself connection in Africa with the pride of its nationality, language, and traditions.

### **II.2.b. Sadè 's Identity Crisis Experience**

The last, born child she was named after her mother and was the most character who experienced the effects of diaspora at a young age .Sadè like the other characters faced many problems in forming her identity ;at first she did not knew her father because he left

when she was still a baby than when her brother and her sisters went to different place ,she felt lonely and wanted to have a life of her own and finds herself belonging ,Sadè as a sensitive girl she was very sad in her life and confused in finding her home or the place that makes her feel stable but she was very angry from her family members especially her father who blamed him for everything.

Sadè went through many notable events during her life when she was studying at Yale; she was imitating the white people as a way to escape from her reality at the same time she wanted to find herself -belonging without the presence of her family. Furthermore, Sadè did not believe that she is from Africa because she never knew the African culture and she did not accept her physical appearance and disliked her body and wishes to be white like her friend Philae. “Taiwo is wrong when she mocks” her for speaking like Philae \_overusing whatever and like, or for dressing like Philae, monthly stipend permitting \_by saying she, Sadè, secretly wants to be white”. (Ghana Must Go 146)

Sadè as a young girl she hated her body and her weight which she felt different from her colleges and was struggling in finding an answer to her questions .first; she wants to know why her father left them .second; she wants to know how she could form and find her real identity as a girl who experienced many cultural changes but at the same time she wanted to ignore her African origins .By the end Sadè returned to Ghana to her father’s death when she discovered her talent in dancing like Africans which felt satisfaction and self-belonging to this place and finally she discovered her origins and her family’s tree that makes her feel proud of the African identity.

However, Sadè when she returned to Ghana she met her family again where she felt like she belongs to this place as a girl who experienced identity crisis but by the end she succeeded in finding herself- belonging and her real identity that is related to the place who

originated from which means that the culture of the place that she ignored helped her to figure out what she was looking for in America.

### **III. Examining the Effects of the Experience of dislocation on the Protagonists Identity**

#### **III.1.KWEKU SAI**

In part, one, of the novel, the writer introduced to the readers the character of kweku the main protagonist who moved to America for better life and good educational career. As a son he wanted to come back to Ghana with the dream of the pride of success as a surgeon, but unfortunately his mother's death with some obstacles blocked him from achieving his dream. Kweku Sai lived with his wife and his children in America as one family, in which he focused a lot to guarantee a perfect life for his family. Kweku as an African man who was culturally engaged with the American culture and its way of life he faced a problem of inferiority, guilt, and identity crisis and excluded himself from his job because a white patient died during the operation, and he felt failure and homeless because he could not achieve his promise.

By returning home triumphant with a degree and a son, laying the American –born baby before the Ghana-bound grandma like a wreath at a shrine,” see, ckier -I told you I’d return “.and with a boy-child on top of it,lunckier-Moses.Afather and a doctor .as promised .A success. He imagined this moment every day in Pennsylvania, how his cameraman at slaughtered would film it, panning up to her face. Cuestrings. Tears in mother’s eyes. wonder, joy, amazement. The awe of the siblings. The jubilation.cuedrums .then the dancing and feasting, fish grilled, a goat slaughtered, red sparks from the fire leaping for joy in the sky, a black sky thick with star, the ocean roaring contentedly .the reunion a bridge, her fulfillment the brick. This is how he planned it. But this isn’t how it happened by the time he returned she was gone .(Ghana Must Go 82)

As s successful surgeon he could not deal with this problem and exiled himself and to Ghana as a self-punishment leaving behind him his wife with the four children alone. kweku Sai was facing an identity crisis in which he lost his self-confidence and his dream. However, in order to forget and start a new life he remarried again in Ghana but he was always thinking about his family in America.

### III.2. Taiwo, Olu, and Sadè

Taiwo was feeling nostalgia to home and her own family which she wanted to rest in home with her family all together as one. Furthermore, the youngest daughter Sadè was deeply influenced by the separation of the family in which she blamed her father for leaving them alone and she wanted to live with her family and forget about the psychological pain of their separation. However, during Christmas, the family gathered again trying to gather itself again as one family but the pain was between them abandoned them to start from the beginning in which Sadè started blaming them.

I want to spend Christmas a with a family. Folasaid; you have family of your own. We are not a family. Sadè burst into tears with shock, she'd never in her life sworn or shouted at fola and couldn't seem to stop herself now; mybaby! mybaby, baby!baby! \_at nineteen years old!? I'm not a baby, I'm not a child and i'm not your replacement husband! It's been, what, Mom, since you left dad, or Dad left us? ( *Ghana Must Go* p) 366

All of the family members were affected by the displacement and its impact in which another psychological diaspora appeared in the behavior of Olu the only one who knew about his father's departure. when his father died his brother called him and asked him to go back to Ghana to see their mother, but he was desperate and sad because his brother's call returned him back to his oldest memories with his family which he hated the idea of the family and the

responsibility of having a family when he did not let his Asian wife Ling to come with him to Ghana “I don’t want to be a family ‘, he says to her, anguished, as a child says, exhausted, don’t want go to bed. ‘I don’t believe in family. I didn’t want. (*Ghana Must Go* 433)

In the novel it is obvious that all of the characters were fragmented and diasporic in their psychology and in the places that they were living in, which their struggle to live within a peaceful situation between them was notable through their feelings to each other in fact, they were blaming each other for this conflict in order to find a path to recover and renew their relationship and the death of their father was a reason that came at the right time in order to bring back things to its right way.

#### ***IV. Ghana Must Go as an Afropolitan Novel***

Africans have suffered to identify their cultural identity and their position in the world. Being African is a serious problem for those Africans who moved to live in different parts in the world as diasporic people looking for a better life conditions. Therefore, For Africans, Life out of Africa is usually connected with the loss of identity, non-belonging, and misrepresentation of the self, in which they are lost and in a state of in-betweens.

Thus, one of the most controversial issues that the Africans are still suffering from is how they locate themselves culturally and socially in the places that they are connected in. The ethnic African writer Taiye Selasi coined the political term of Afropolitanism as a way of being African in world, For Selasi, having an Afropolitan identity is related to nationality, race, and culture, Selasi in her book shows a number of characters that are struggling to form their identity, at the same time looking for acceptance from the society. (*Bye Bye Barbar* 2005)

According to Taiye Selasi,<sup>11</sup> Afropolitans are those who are considered as different according to careers, identity formation, and multilingual, geographical borders. One of the

---

<sup>11</sup>Selasi, Taiye. «Bye-Bye Barbar.» *The LIP Magazine* (3 March 2005)

elements of being Afropolitan is the geographical position in which those who are considered as Afropolitans feel home in everywhere. In the novel, Fola is considered as an Afropolitan character that was born in Nigeria, married to Kweku, from Ghana, and living in America with her family. Although Kweku is an Afropolitan man who grew up in Ghana and, moved to America to live there with his family, he ignored his origins and started to imitate the American lifestyle in which he was fascinated with the white society and its culture. Getting out of bed every morning, coming to sit in his little sunroom with the paper and croissants, sipping fresh expensive coffee served by a butler named Kofi to whom he'd speak with a British accent. (Ghana Must Go 43)

### **V. Afropolitanism as a Theme in the Novel**

Perhaps the characters who are considered as Afropolitans in terms of careers are Kweku Sai and his eldest son Olukayode Sai. First of all, Kweku is a Ghanaian ambitious hard man worker, who moved with his family from Ghana to America in order to have more chances and opportunities for better life in which he was inspired by the Americans and by their way of life. Olukayode is also considered as a hard successful worker who took his father as an ideal and became a surgeon like his father. Furthermore, the rest of the members of the family are smart and succeeded in their academic careers except the last child Sadè who had a psychological problems and identity crises.

Taiye Selasi's novel portrayed the concept of Afropolitanism and its themes as it mentioned in her essay *Bye Bye Babar*. However, being culturally hybrid, multilocal, multilingual, with career and identity formation, are the main characteristics that characterize the Afropolitans. Throughout the story it is clear that Taiye Selasi portrayed the idea of Afropolitans in her characters in which she described the new African generation of immigrants and exemplified them in her characters which every character explores her/his

identity through the displacement process from one place to another as a way of exploring and searching for a place that considered as home and form their own identity as well.

In fact, the events of the story represents the themes of the concept Afropolitanism which started by the diasporic experience and the dislocation process from Africa to the west and from the west to Africa .Moreover, all of the characters suffered from identity crisis and its formation in different places because of the cultural hybridity and being multilocal .However, throughout the novel and its events all of the characters are considered as the African new generation who represent African heritage and academically well educated in which Tayie Selasi,described them as Africans who complicate Africa and define it as something valued and unique not just problems in order to understand the African complexity

and its traditions as away to represent the beautiful side of Africa and change its view in the world .Afropolitanism in the novel is manifested in the idea of authenticity with African roots and heritage in which the characters returned to Ghana by the end where they found their belonging and home .However ,TaiyeSelasi ,pictured the idea of cultural shifting in moving to and from Africa and America .besides to cultural diversity and differences because the family were from Nigerian-Ghanaian and Scottish heritage.

However, Afropolitansm in *Ghana Must Go* is represented by the idea of identity formation in which Taiye Selasi argues that; “the Afropolitans must form an identity along at least with three dimensions: national, racial, and cultural”. Furthermore, *Ghana must Go*, as an autobiographical novel represents the idea of how Africans actually are in terms of career, and self-esteem. She also pictured the view of how the African emigrants belong to no place but feel at home in many in which their main concern is to find a suitable place that considered as home for them. being Afropolitan means being African in the world and represent African traditions and heritage .However, throughout the novel and by the end of the story all of the characters went back to their homeland Africa in which they found their

self-belonging and their home by being proud of their African culture which Taiye Selasi wanted to show to her readers that Afropolitans are multilocal people who moved from Africa as immigrants for better life and good educational career facing identity issues, diasporic movement, and cultural hybridity but by the end they succeeded in reserving and representing their cultural legacy and holding the pride of their country as being Africans in the world.

All in all, postcolonial literature, has a notable importance to cultural identity due to the huge aftermath of colonialism on African diasporic population who have achieved shifts from

their peripheral homelands to the west. Therefore, cultural identity plays a significant role in forming the individual's own identity and his self-belonging. Taiye Selasi coined the term Afropolitanism as a concept that tends to describe the African new generation who immigrate towards the west in order to develop their high skills and achieve a good academic career without denying the proud of their African legacy. After analyzing the characters in the novel as Afropolitans and having a hyphenated identity it became prominent that their experiences are closely related to the place that they were in and moved from. Nevertheless, in *Ghana Must Go*, Taiye Selasi focused on the idea of being Afropolitan and the pride of it, in which all of the characters realized that fact by the end and moved to Ghana where they found their self-belonging and their home. This chapter gave a discussion about the main points in this research. It provided an introduction and definition to the concept of Afropolitanism and its understanding. As a theme in postcolonial literature in the novel, cultural identity is the heart and the main issue of this study, we intended to analyze the major characters who experienced cultural identity issues and representing the idea of being Afropolitan. Then as the title of this work suggests we worked to bring out the important results of identity formation and Afropolitanism in which we came across the pride of being African and reserving African legacy in the world.

## **General Conclusion**

Over the last centuries, the studies of identity grew up to be one among the notable issues that attract academic theorists and scholars. Its importance is manifested in the impact of colonialism and imperialism on the individual's personality. Lately, the process of immigration took many immigrants who moved from one place to another, to unknown places with their past experiences, memories, and cultures.

Many inhabitants who obtain transmit from marginal areas to central once, especially where there exist a kind of historical borders between them, results in a relationship that is characterized by superiority and inferiority. However, the historical inheritance have given birth to new cultural identities in western countries such as England and America. In fact, Britain became the Centre of different cultures which has resulted in a significant transformation in its cultural composition effecting diasporic populations. one of these, were the black British writers who represent and exemplify the experience of Africans who moved through the displacement process as marginalized people.

Indeed , Afropolitanism has helped to considerate the African cultural identity through trying to seek a way that they are not cultural refugees but rather they are dislocating themselves to seek a better condition .Taiye Selasi in her novel *Ghana Must go* through the analysis of the characters and through the themes expressed in the novel relying on post colonialism and Afropolitanism ,we found out that actually characters could surmount their identity crisis and could reformulate their identities even though it was not fully achieved in the places that they liberated in but rather it is formed and it was succeeded when they finally got back to their lands .

African British writers tell stories of identity, racism, and displacement, as diasporic people. They do not only bring the light to their feelings as being exiled from their homelands but they also picture their experience after they established themselves in western countries. Many African writers went to writing after the colonial period in order to show and highlight

the truth of colonialism and imperialism with its impact. Besides, they shed lights on the problems that they faced in identifying themselves. In a place that is characterized by many cultural practices and forms, that are different from theirs. Furthermore, the postcolonial era witnessed the birth of many writers from different countries to write about their struggle and the harsh effects of colonialism. Indeed, the postcolonial literature helped many marginalized people to rise up their voices and speak as respected human beings. However, what seemed problematic is the formation of identity according to culture. Regarding the cultural differences caused by the dislocation process that created a sense of double consciousness for the Africans

In addition, *Ghana Must Go*, regarding its title which is highly connotative speaks about the historical events between Ghana and Nigeria and the displacement process of African immigrants toward western countries that resulted from these events. It also gave a detailed understanding for both, identity formation, and cultural hybridity which highlight the various psychological aspects in the novel. By taking America and England as a common setting to the novel, the Sai family considered both of the cities as the social Centre that is characterized by rich multicultural experiences.

By alluding to the problematic question of this research it proved that the methodological plan followed in this study that adopted an analytical approach which depended on Stuart Hall's theory of cultural identity and, was significant in order to highlight the process through which characters could redefine their own cultural identities. This cultural identity may define their nationality and self-belonging according to their cultural background. However, after analyzing the status of the immigrants who came from British ex-colonies through main characters, it became clear that those characters found it problematic to a great extent to transfer themselves and adopt a new personality in England and America.

In fact, throughout the events of the story and the effects of cultural location, most of the characters could not establish themselves at the beginning of their lives because of continuous displacements from one place to another. In *Ghana must Go*, the protagonist Kweku Sai as an example could not culturally relate his self in the American society because he faced an identity crisis as a man who could not succeed in achieving his dream of returning to Ghana as a successful son on one hand. On the other hand, he let the racial inferiority control his life in which he excluded himself and returned to Ghana. However, Folasadè, the mother, could not also deal with the obstacles in her life in which she suffered a lot to survive in America away from her children and her husband, and by the end she returned to Ghana where she found her home and her self-belonging.

In *Ghana must Go*, most of the characters could not relate themselves to a particular place. Because of the dislocation process from one place to another. However, throughout the novel the writer sheds light on the African new generation who are living in western countries as immigrants and their psychological struggle in connecting themselves to a place that may redefine their personality. Furthermore, the impact of migration is personified by Folasadè and Kweku Sai when they decided to move from Africa to America because of the war in which they escaped from their origins to another place that is totally different from theirs and adopted the American culture. However, the displacement of the parents caused an identity crisis because of the cultural hybridity that they could not handle it and by the end he returns to Africa. The parents were not the only ones who suffer from identity crisis but their four children as well. As Africans they were culturally hybrid who is seen different by white society. Their displacement caused a psychological fragmentation and a loss of identity, because of the departure of their father and because of the movement from one place to another which led to a sense of confusion due to their unknown African roots. In the novel all of the characters by the end could relocate themselves to one place which is Africa. Indeed, it

is where they discovered and their self-belonging. Their return to Ghana helped both the children and their mother to recover the effects of dislocation by finding the way to their original roots as well as their real self-identity that is related to their home lands.

In the novel, the main issue of the story is the formation of identity in relation to the place and cultural diversities. However, Taiye Selasi, pictured many issues and notable themes in the field of identity in which she introduced the cultural differences, migration, and the relationship between many diverse cultures in one society. She also portrayed the issue of cultural identity crisis through her characters as Africans who immigrate to western countries because of some historical events in order to find a better life and receive a good educational career as a new ambitious generation and not as slaves. She introduced the term Afropolitans for those Africans whom considered as new generation. However, In the novel the writer also pictured the theme of multi ethnicities (ethnic mixes) and the relationship between the Africans and other ethnic group throughout her characters she wants to show how the world views about the Africans who immigrate from their homeland to America and Britain seeking to develop their self-esteem without denying their origins as Africans.

to conclude with the novel, "Ghana *Must Go*," as autobiographical novel that portrayed the writer's as own life and her real experience in America and Britain as an Afropolitan writer. It shows that Africans as new generation from the recent time, regardless to their physical appearance and their colored skin they cannot be judged by any society in which their only hindrance is the bad luck that faced them in African societies. However, *Ghana Must Go* as a connotative novel it tackles many real historical events in Africa. By analyzing the novel from a post-colonial aspect it becomes clear that the writer wanted to show the world that Africans are not slaves and marginalized people, but they are considered the new generation that can achieve self-actualization in the world without ignoring their origins and their African heritage. Also she wanted to change the view of stereotypical towards Africans

who moved to western countries by force or voluntarily .furthermore, throughout the novel its noticeable that Taiye Selasi as an Afropolitan writer who experienced dislocation wanted to transmit a message to the world especially minorities (Latinos ,Asians ,Africans ,and Muslims) that it doesn't matter where they live in , ,what matters is to challenge the racist circumstances that they may face from celebrating their real identities , keeping their pride in their original culture and heritage. .

At last, it is important to mention that huge efforts have been spent to achieve a suitable academic work. This research takes the initiative process to attain a better understanding of the African cultural identity in relation to postcolonial studies, focusing on the practical aspect rather than theoretical one. This was accomplished by selasi's zealous impetus to present vivid pictures from real life to the suffering of people of color who face difficulties in terms of self-presentation. Although this academic study could not cover everything, this leads to explore other ideas that drive the research to other direction, by analyzing this novel from other and perspectives such as, a comparison between postcolonial and postmodernism in *Ghana Must Go* relying on Marxist view. Moreover, it would open the door and pave the way for further research and studies about the issues of identity and other interpretations that would help colored people to relocate and redefine them, and to make a change in the way they are viewed and treated.

Furthermore, as a recent novel *Ghana Must Go*, was published in 2013 and we analyze it through a postcolonial perspective in order to give a new work in the field of literature. Although this academic study could not cover everything and it may took another researcher to another direction by studying this novel from another aspects and perspectives such as ,a comparison between post colonialism and postmodernism in *Ghana must go* as a contemporary British writing or to analyze the novel through a Marxist view .Actually studying those topics can be an interesting topic for another research .we also hopefully

whish that this work can make a useful contribution to the academic studies that deals with the new term Afropolitanism in the field of African literature .

## **WORK CITED**

**WORK CITED:**

- Ashcroft et al, *Post-colonial studies, the key Concepts*. London and New York: Rutledge, 2000, 2007.
- Bois, W.E.B Du. *the souls of Black Folk*. United States: A.C.MC clurg and CO,Chicago, 1903.
- Bhabha, Homi.K. *The Location of culture* . 11 new fetter lane ,London EC4P
- Chrisman, Parrick Williams and Laura. *Colonial Discourse and Post-colonial theory ,Can The Subaltern Speak?* New York: Colombia University Press, 2010.
- Diizayi, Saman Abdulqadir Hussein. «*The Crisis Of Identity In Postcolonial Novel.*» Research Gate (February 2015): 01-09.
- 4EE and 29 west 35th street,New york ,NY 10001: by Routledge, 1994.
- Evans, Diana. «Ghana Must Go by taiye selasi -review.» *The Guardian* (3 apr 2013).
- Fanon, Frantz. *Black S,White Masks*. France: Grove Press (US), 1952.
- Fortier, Amanda. «*Afropolitanism.*» Open Space (November 2014): 115.
- Freud, Sigmund. *A general Introduction to Psychoanalysis* . Austria : 11, 1917.
- Gandhi, Leela. *Postcolonial Theory: a Criical Introduction* . New york chichester, West Sussex: Allen and Unwin in Australia 1998 , 1966.
- Gay, Stuart HaAll and Paul Du. *Question of Cultural Identity* London: Sage Publications, 1996.
- Hamilton, Toyin O.Falola and Anthony. «"*Federal Republic of Nigeria , Military Regism,1983-99*".» *Encyclopadia Britannica* (Apr 24,2019).
- Mijolla-Mellor, Sophie De. «*Double, THe.*» Encyclopedia (2005).
- Selasi, Taiye. «*Bye-Bye Babar.*» The LIP Magazine (March 3,2005): 5.

- 
- Spivak, Gayatri. *Colonial Discourse and Post-colonialtheory* . Columbia University Press: Rosalind Morris , March 2010.
  - Ucham, Emelda Uaundja and. *An exploration of Afropolitanism in Taiye Selasi's Ghana Must GO and Chiminada Adichie's Americanah*. Namibia: University of Namibia, February 2015.
  - W.Said, Edward. *Culture and Imperialism*. New York: Vintage books , 1994.
  - W.Said, Edward. *Culture and Imperialism*. New York: Vintage books , 1994.
  - Williams, Patrick and Laura christman. «*Colonial discourse and post\_colonial theory*.» Hall, Stuart. *Cultural identity and diaspora :Identity :Community ,Culture ,Difference*. London :Harvester Wheatsheaf, 1994. pp227-237.
  
  - <https://www.enotes.com>
  - <https://www.encyclopedia.com>
  - <http://www.osiwa.org>
  - [thelip.robertsharp.co.uk](http://thelip.robertsharp.co.uk)
  - <https://www.britannica.com>
  - <https://prwww.nobelprize.orgizes>
  - <https://www.britannica.com>
  - <https://en.wikipedia.org/wiki/TheGuardian.com>
  - [https://en.wikipedia.org/wiki/The\\_Wall\\_Street\\_Journal](https://en.wikipedia.org/wiki/The_Wall_Street_Journal)
  - <https://www.theguardian.com/profile/taiye-selasi>
  - [https://en.wikipedia.org/wiki/National\\_Liberation\\_Council](https://en.wikipedia.org/wiki/National_Liberation_Council)
  - [www.webbiography.com/biographies/taiye-selasi](http://www.webbiography.com/biographies/taiye-selasi)
  - <http://repository.unam.edu.na/bitstream/handle/11070/1452/Ucham2015>

# **APPENDICES**

### Taiye Selasi's Biography

Taiye Selasi, born on November 2, 1979 in London, the United Kingdom, and raised in Brookline, Massachusetts, of a Nigerian and Ghanaian origin. Taiye Selasi was the older of twin daughters in a family of physicians and doctors. Her father, Dr. Lade Wosornu, is a surgeon in Saudi Arabia and one of the famous intellectuals in Ghana, whereas her mother, Dr. Juliette Tuakli, is a pediatrician in Ghana who speaks for children's rights in Ghana. Her twin sister, Kehinde Tuakli, is a psychiatrist in the United States and the first African in the international Paralympics committee. Unfortunately, Selasi's parents separated when she was a child, and she met her father at age 12.

Miss Selasi was raised in Brookline, Massachusetts, and describes herself as a "local of Accra, Berlin, New York, and Rome" because she is living now in Italy, Rome. She started her early life and education when she graduated with a BA in American Studies from Yale, and got her master's degree in international relations from Nuffield College, Oxford University. Selasi started her literary career by publishing her first essay in 2005 in *LIP Magazine*, "Bye-Bye, Babar" or "What is an Afropolitan?". And in 2012, she entered the multimedia project as a photographer and served in the field of films, besides her four short stories in 2011. Furthermore, Taiye Selasi received a great success by publishing her essay as an introduction to what comes next, which in 2013 won the prize of the Granta's Best Young British Novelists after publishing her debut novel "Ghana Must Go" who received a dramatic success in its beginnings.

In 2005, Taiye Selasi's essay was published by the "LIP magazine", in which she describes and defines the term Afropolitans, as a new African Diasporas and emigrants who are considered as multilingual, ethnic mixes, multilocal, and culturally diversified. For Taiye Selasi, Afropolitans are African emigrants who received a scholarship to study in the West in which

most of them are highly skilled educators and doctors who moved as diasporic people in order not to escape from their African roots but to represent and try to understand the African cultural complexity and honor the intellectual heritage. Tayie Selasi by introducing her famous essay she helped many African writers and educators to redefine the term Afropolitanism and used it in the literary field however, she wants to show that as African diasporas we are Afropolitans a new African generation who locally and culturally diversified but at the same time holding our African cultural legacy .

In 2006, Toni Morrison supported Tayie Selasi in writing her short story, "The Sex Lives of African Girls" in which it was published by the United Kingdom literary magazine, Granta in 2011 and was one of the best American short stories in 2012. And in 2013 the Penguin Press published her first novel *Ghana Must Go* and was honored by the Guardian, The Independent, and The Wall Street Journal which selected it as one of the best books of 2013 by The Wall Street Journal. Tayie Selasi's career started with a big expectations and a dramatic success in which in 2014 was named to the Hay Festival's African 39 list of 39-sub-Saharan African writers under the age of 40 to define trends and intellectuals in African literature besides that she became one of the writing seminars leaders as an African author in 2015.

*Ghana Must Go*, as a debut novel was considered also as an educating book in African literature that tackles many themes and historical context in which it is considered as an opening book for Tayie Selasi's future career that received a huge success in its starting .

## **Ghana Must Go: Synopsis**

Ghana Must Go, 2013, it's an African story by Taiye Selasi. The story is divided into three parts; Gone, Going, and Go. It tells the story of a Ghanaian family, the Sai, who immigrate to the United States searching for better life and good educational careers. The first part is about the father Kweku and the mother Folasadè who moved to America and give birth to their four children Olu, Kehende, Taiwo, and Sadè. Kweku was a surgeon and Fola was selling roses. All of the children get good education and a good career in their society.

However, the events of the story started when their father abandoned himself because of a medical mistake in which the hospital did not accept his mistake and as punishment he excluded himself and went to Ghana where he remarried again leaving behind him his wife with his children alone. Folasadè carried her responsibility towards her children till they grow up and graduated but they left their mother and lived in different places away from each other. Olu becomes a doctor and went to Boston, Kehinde becomes an artist in London, Taiwo started working as a director of a famous magazine in New York city, and the last one Sadè went to live in a school campus at Yale.

The second part tells the story of the characters who were separated from each other in which the writer takes the readers into the stream of consciousness of Kweku their father when he was in Ghana which he feels guilty towards his family. Also it describes the psychological fragmentation of each character and how the dislocation process affects their life.

The last part tells the story of how the ethnic groups are forming their identity and their searching for their self-belonging in the place that they lived in and how they build a relationship with different groups in America. However, the death of their father brought them all together. First, it started with their mother Folasadè who moved to Ghana. Then, the four

children back to their origins Ghana in order to heal each other and recover their self-fragmentation and start to learn about their African origins and its traditions.