



## AFRICA IN MOVIMENTO / AFRICA ON THE MOVE

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**TITLE: SHUTTLING IN THE AFRICAN CRYPT:**

**MIGRATIONS AND SOCIAL MOBILITY IN CHIMAMANDA NGOZI ADICHIE'S *AMERICANAH*.**

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### ABSTRACT:

The traditional Yoruba notion of *Ona*, literally designating “road” assumes an apotheosis of man’s entelechial drive for self-plenum even as he seeks to maximize the potential of home and abroad. Sloughing off the constrictions of a deeply violated past and an equally troubled colonial history, the African, particularly the educated one, has attempted, not only to appropriate the emancipatory and empowering impetus of an externally-imposed language (i.e English) but has also deployed the resources of English as a marker of self-concept, social mobility and self-identity in the global world. This is the thematic trajectory sketched by C.N Adichie in her celebrated epic novel, *Americanah* as she dramatizes the international or inter-continental peregrinations of her novel’s lead characters, an international mobility which teems with cultural, social, economic and even psychological reverberations.

In keeping, therefore, with the conference’s overarching thematic of “Africa on the Move”, this paper shall review the evolutionary history of migrations by Africans as depicted in specific African novels in English and then focus principally on the issues of mobility and migration as narrated by Adichie in *Americanah* with a view to establishing the varied benefits of Afro-European dialogue.

### AUTHOR'S ACADEMIC PROFILE:

*Christopher Anyokwu, PhD, Chris Anyokwu teaches African Poetry, African literature and literary theory at the Department of English, Faculty of Arts, University of Lagos. He is the author of A Parade of Madmen, Homecoming, Ufuoma, Termites and Ol’Soja and Other stories. In this interview, the seminal scholar and writer speaks about a number of disturbing trends in contemporary Nigerian literature. He talks about the function of literature in an environmentally changing and cyber redefined world, Niger delta and about the state of criticism in Nigeria.*