

PalArch's Journal of Archaeology of Egypt / Egyptology

(RE)CREATING TRANSNATIONAL AND MULTICULTURAL IDENTITY: AFROPOLITANISM IN TAIYE SELASI'S GHANA MUST GO

*Aroob Tariq*¹, *Ali Usman Saleem*², *Muhammad Asif*³

^{1,2,3}Department of English Government College University Faisalabad

Email: ¹aroobtariq05@gmail.com, ²aliusman99@hotmail.com,

³drmuhammadasif@gcuf.edu.pk

Aroob Tariq, Ali Usman Saleem, Muhammad Asif. (Re)Creating Transnational and Multicultural Identity: Afropolitanism in Taiye Selasi's Ghana Must Go-- Palarch's Journal of Archaeology of Egypt/Egyptology 18(18), 1072-1081. ISSN 1567-214x

Key Terms: Afropolitanism, Multiculturalism, Transnationalism, Afo-American Diaspora

ABSTRACT

The paper investigates Afropolitanism in Selasi's *Ghana Must Go* and presents it as a work of re-writing and re-visiting African diaspora culture and identity. Characters of the novel are consciously constructed in the context of dual geographies, cultures, languages and nationalities. Thematically it is a stunning novel, a tale of a family drama and forgiveness transcending through continents and generations. This novel acted as a counter discourse by projecting the social, political and psychological experiences of Africans from past and present which affected their domestic and professional upfront. The term is re-positioning both images i-e; Africa and diaspora.

INTRODUCTION/BACKGROUND:

African diaspora refers to the communities of forced or voluntary African migrants all around the world. African literature since the nineteenth century deals with diaspora studies and these recent works have shown more attention towards Africans than ever. Colin Palmer (2000) writes that African people are in a continuous motion as a result of which they have transformed themselves in many ways. Colonial and racial oppression urged all the Blacks to be united and liberated in their political, social and cultural bodies and identities. Palmer viewed that African Civilization Society for rehabilitation of Negro identity was built by Edward Blyden, Martin Delaney and Henry Highland Garnat. It insisted

1 PhD Scholar, Department of English, Government College University, Faisalabad

2 Assistant Professor, Department of English, Government College University, Faisalabad.

3 Assistant Professor, Department of English, Government College University, Faisalabad.

all the Blacks to create their Negro nationality as African within and outside the continent with full political, intellectual and commercial power.

In 1900 Pan African movement brought all the Africans of the world in close interaction with one another as one community on the whole despite all the cartographic boundaries. Marcus Garvey in 1914 founded Universal Negro Improvement Association in order to promote 'Race first' philosophy whose aim was to construct a strong 'Black nation' by transcending all the geographical boundaries. All the recent studies and theories from global and cosmopolitan lenses embrace this revolutionary idea. The distinction between 'homeland' and 'diaspora' gets clear with the historical changes in past and present times. Black writers express their experiences within socially constructed identity of 'Negro race'. Focusing on this point Palmer suggested a conflicting distinction between two team i-e; 'migrant stream and diaspora streams'. According to its basic definitions, the movement of people within and outside of indigenous territories is known as migration. The movement of people to several different places at once is considered as diaspora. As per the author, Africans are: the people living in African continent and embracing its customs and traditions as Youruba, Malinka, Igbo and so on.

Researchers have defined Diaspora into two i-e; 'pre-modern diaspora' and 'modern diaspora'. It is suggested that 'modern diaspora' are the product of racial oppression or resistance and African diasporas have both the elements. African diasporas are constituted upon shared emotional bond, ancestral background, racial oppression and struggle against it. It gives the main reason that we see resistance in African diaspora' writings. Afro-Americans are considered to be more diverse and resistant in their writings because they have faced physical and psychological abuse, racial injustice and minority victimization until they got their freedom after civil war and political struggles. The continuous motion of Africans due to external and internal social, political and economic circumstances led to the development and change in African culture and tradition. They have adopted and adapted their ways of living accordingly. With the passage of time African diaspora culture is the most transformed one. From art to dance, fashion and much more African traditions are mixed and infused with the content of place, climate, history, time and the spirit to remain distinctive and original. They carry their indigenous, old traditions and culture wherever they go and settle. Manning (2003) states that African diaspora writers take the idea of memory as a positive and progressive way of being in the present rather than taking it as nostalgia as many diaspora writers do. We can find a connection between the people living inside and outside the continent. African diaspora studies support African heritage, social and cultural movements, and overseas connections, geographic and thematic contents.

Palmer (2000) declared that racism, slavery, resistance and complex individual experiences make African diaspora different from all others. Recent studies and shuffling of historical archives in U.S. have washed and erased physical and psychological torture faced by Blacks. Palmer suggested 'agency' for all the new scholars. New theories, terms and methodologies should be developed and constructed in order to present their unique and appropriate self in definitive fields and styles so that no one can negate and delete their accounts of living in

the world. History of enslavement serves as a catalyst for Afro-American accounts. Slavery, social, political, economic and racial oppression are the key construction for 21st century Afro American novel. Afro-American diaspora studies trace the experiences of Blacks in global and interdisciplinary contents. Literature dealing and presenting the experiences of migrants, colonized and political refugees usually dislocates the conventional ways of accepting the world's wisdom. It discovers hybridity and divergence exist within. In the modern and postcolonial world, we see Afro-American literature as a representation of free Blacks who negotiate their new hybrid identity in an individualized world. It also gives a boost to female authors, who are now better represented in published literature than they were prior to Independence.

Lefevere (1983) states that urbanization, other environmental reasons, Christianity, institutionalization and other factors contributed in removing Africans from their continent. African literature written in English with different vernaculars and translations was a thought full process of deconstructing Western supremacy through pen. 'English by Africans' or 'hybrid poetics' claimed independence for Africans. A 'foreign' language was used to support and install a sense of 'national cultural identity'. Now anything from Africa or African published by famous press is a 'cash economy' today. According to McLaren (2009), Ebonics is an official language of African diaspora, considering all the famous writers like Achebe, Armah, Baugh, Braithwait, Mazuri, Nagugi, Morrison, Najib, Soyinka and Twigs and many others. They have infused grammatical and linguistic elements from their mother tongues into a different world of language. This fusion is a way of creating a unique sense of identity. Though the Negro dialect in Afro American literature is considered a stereotyped version of nostalgia but the works of Morrison, Jones and Wilson portray a different style and tradition from an Afro American perspective. Africans manifest its exceptional 'self' through these Africanized vernaculars.

Historical archives show that African literature in English is especially from those authors who have studied and have the knowledge of both African and American trends. They started 'African Awakening' by the time when African became aware of the fact that Western nations should stop governing Africans. It was manifested by Leopold Sedar Senghor, Amie Cesaire, Leon Damas with 'La Negritude' philosophy. As per Selasi Afropolitans have to craft an identity on "national, racial, cultural - with subtle tensions in between". (Selasi 2005, para: 9).

Afropolitanism as a Theoretical Framework:

Under the globalized conditions of the cosmopolitan world a novel term was considered a must for African transnational and multicultural self by the African diasporas. A new term got popularized in an essay by Taiye Tualki Wosornu Selasi in 2005 which was originally published in LIP Magazine. The term is specifically for young African diaspora streams who are the children of migrants and Afro American writers specially developed the idea in a form of complete theory for the post-colonial world. It definitely presents the 'self-consciousness' of African hybrids. "We are Afropolitans: not citizens, but Africans of the

world". (2005, para: 3). Currently the African diaspora called themselves as Afropolitans no matter wherever they are living they considered them as a whole 'nation' sharing a sense of multicultural, multilingual, transnational identities. Selasi presents it as the celebration of being different in the globalized world. There are clothing shops, art galleries, fashion in living trends and styles under the banner of Afropolitanism. For Selasi the term Afropolitanism is introduced "to resolve the question 'where are you from?'" (2005, para: 2) which is a frequently asked question from people like her. 'Home' is always an open question and 'identity' remains a significant issue in diaspora. Multicultural and multilingual transnational identities are the result of a globalized cosmopolitan world.

The term Afropolitanism is formulated by combining 'African: and 'cosmopolitanism' and is now an integral part of all the ongoing conversations about individuality. Selasi (2005) states that we are "the newest generation of African emigrants" which are usually multi hybrids in many ways, "Most of us are multilingual: in addition to English and a Romantic or two, we understand some indigenous tongues and speak a few urban vernaculars. There is at least one place on The African Continent to which we tie our sense of self". (para.3). Achille Mbembe (2007) contributed to the idea through his essay 'Africa Remix – Contemporary Art of a Continent' and defined it as the introduction for Africans living abroad and within the continent but having hybrid identities and cultures. The central point for both the theorists is human mobility which led to the development of creating the transnational identities. This phenomenon also led to conflict among hybrid identities and cultures within the continent as well. In the views of Mbembe African discourses have always been rich in every field of arts and literature. Anti-colonial movements play an important role for the development of social, cultural, political, economic and national discourses of present time Africa and Africans. Pan Africanism and Negritude remain influential and famous movements before Afropolitanism. Mbembe (2007) asserts that:

"Afropolitanism is not the same as Pan-Africanism or négritude. Afropolitanism is an aesthetic and a particular poetic of the world. It is a way of being in the world, refusing on principle any form of victim identity – which does not mean that it is not aware of the injustice and violence inflicted on the continent and its people by the law of the world. It is also a political and cultural stance in relation to the nation, to race and to the issue of difference in general (p:28-29). Makokha (2011) takes accounts from history and states that cultural awakening during post-Apartheid era led self-consciousness and questioned national citizenship and ethnicity for Africans from all around the world to have their specific identity. Negritude and Pan Africanism are movements from history considered different from Afropolitanism but the latter share the same ideals as that of the former. All of these movements deal with the cultural identity of the African race living in different territories as ethnic communities or as a nation. Gikandi (2011) viewed Afropolitanism as an attitude of living in the world. It is stated as, "[t]o be Afropolitan is to be connected to knowable African communities, nations, and traditions; ... to live a life divided across cultures, languages and states. It is to embrace and celebrate a state of cultural hybridity". (as cited in Wawrzinek & Makokha, 2011, p: 79).

After the circulation of the term Afropolitanism it gained a visible fame in literary works of Taiye Selasi, Chimamanda Ngozi Adichie, Teju Cole and many other celebrity authors. Numerous other artistic communities are using it as a notable label in their Afropolitan networks. It has now become a brand.

Analysis of Ghana Must Go:

The narrative begins with the death of Kweku Sai whose body has been found in the backyard of his house in Ghana. In flashbacks from the last minute of his life, the story unfolds the narratives of his extended international family and illustrates his life as a star surgeon in Boston hospital. It is divided into three parts: - I Go, II Going and III Gone. First part deals with the description of the past through flashback events and the present time by giving the reasons and incidents of family separation and migration. Kweku Sai and his wife Fola Sadie Savage became the first-generation immigrants and are seen mainly in the first part. Second part presents the lives of young generation diasporas who are described as the Afropolitans of the world. Story shows the turmoil through which all the family members went through. Last part shows the return of Afropolitans to their native home 'Africa'. It celebrates the reunion of family as a whole and happiness again.

Afropolitan spirit is characterized through the lives and little details on the canvas of the novel. It declares that Africans are of great talent and qualities who can conquer any field and they are increasing their metropolises. Kweku migrated to America and became a great surgeon in a renowned hospital there whose career was demolished by outrageous racial injustice. Heartbroken surgeon who served the hospital and gave his life and services to his new home abandoned his family consisting of a wife and four children. FolaSadie Savage, his wife, gave up her dream of becoming a lawyer and preferred her love for Kweku and settled as a house wife and devoted mother to her children. When Kweku abandoned her, shattered and tormented Fola tried her best to give a better future to all her children, for the sake of which she sent her children away to study and flourish in their choice of fields. On hearing the news of Kweku's death she asked her eldest son Olu to reunite all the scattered siblings.

Every member of this African family is shown of exceptional talent and strength. Selasi has portrayed that this new lot is different from the previous generations in many ways. They are paying their ways with their unique sense of blending. Eldest son Olu became a progressive surgeon just like his father and his persuasion for his father's dream shows his love and respect for Kweku. He was raised by diaspora parents he has the American ways of living with African culture and norms. At one occasion despite of his anger he didn't misbehave with his father when they had an argument. "Look at me when you're speaking to me". "I don't want to". Olu looked down, gripped the straps of his bag". (2013, p: 88).

Taiwo and Kehinde are some kind of telepathic twins who are also talented in their own ways. The twins "were extraordinarily good-looking". (2013, p: 219). Taiwo is grown up as a seductively beautiful woman who always remains at the

top of her class. Despite of her mother's insist she became a lawyer and an editor to the 'Law Review'. Selasi (2005) describes that Afropolitans are interested in different kinds of career opportunities rather than of traditional ones, they believe and chase their dreams. "Regardless, when the press learned, they made it sound natural: a tale old as time, beauty, power, and sex, dean of law school in love with editor of the Law Review, BEAUTY AND THE DEAN!". (2013, p: 19). She wants her mother for sending her away from her because she was deeply affected through the tormented experiences of sexual harassment and rape. Kweku's death played as a catalyst for resuming her relationship with her mother and Kehndie with whom she was so close as a child.

Kehndie won a Fulbright scholarship to Mali, later he moved to Paris and worked as a waiter to earn his basic living for pursuing his career and education and became a brilliant artist whose paintings are sold internationally in exhibitions and auctions. He is the only one who knows the reason for his father's sudden and untimely departure from the family. He used to be traumatized by his father's choices made in the past to protect his family, these emotions are retreated in his art.

Sadie the youngest is the loved one of the family. She was accidentally named after her mother at her birth. Complications at the birth of Sadie was a significant time in Kweku's life. She was just a baby when Kweku left them all, this is why she feels least connected to her father. She suffers from bulimia which makes her look different physically it also makes her feel odd in her family and society. (Selasi 2013). She is a natural dancer and her mother's favorite of all children. She wished to be like her white friend Philae as, "they are ethnically heterogeneous and culturally homogeneous. She doesn't want to be Caucasian. She wants to be Philae". (2013, p:146). Although she tried hard to fit in her talented family, not until they all returned to Ghana.

Selasi has presented the transformation of identity and cultures from colonized Africa to America, London and present Africa. Selasi (2005) states that Afropolitans "belong to no single geography, but feel at home in many". (para. 2). Geographically 'home' for hybrid and Afropolitans refers to physical space which creates an emotional attachment and nostalgia. She has proudly presented blended cultures and languages which make Afropolitan identity as unique and beautiful. Suggested title Ghana Must Go is coined from the 80s political movement when Ghanaian people were deported from Nigeria which was repeated in later years from Ghanaians. Plastic bags in red and blue check prints were printed with the same phrase and it became famous in Africa.

In her essay (2005) Selasi apart from identity and cultural hybridity she discussed the topics of ethnic mix, geographies, dressing and manner of living as multilingual beings. From its title to every character, dialogue and situation, the story tells about what it means to be an Afropolitan. Kweku's assimilation to British and American cultures while remaining in his African roots shows his capacity for transformation. When the story starts the very first scene shows Kweku in his African home having a British breakfast of croissants and drinking expensive strong coffee which is served by a domestic household worker to whom he greeted in a British accent while reading a newspaper. His second wife

is doing her morning chores in the swimming pool and their children asleep in the bedroom wing. This is a significant example of cultural assimilation and more of Kweku's dream as a diaspora parent for his transnational kids. As a diaspora father he wants to be 'there' instead of 'wherever'. 'There' for Kweku is in America as he himself proclaim in a scene, "You can practice wherever." "I was wrongfully dismissed. I shall be practicing there" Kweku heard himself and stopped." (2013, p: 70).

Selasi (2005) explains ethnic mixing makes the young generation of Afropolitans diverse and unique in their identity. FolaSadie is featured as a first stream diaspora mother to her Afropolitan children but if we look into her heritage, interestingly it shows the blend of past generations too. Her grandmother was a Scottish woman and her grandfather was an Igbo which made Fola a hybrid itself. Olu the eldest son is a dark skinned strong man who resembles his mother who belongs to Yoruba tribe while the twins Taiwo and Kehndie are on their Scottish grandmother. The youngest of all Sadie is although a light skinned girl but resembles her father having black hair and blue eyes which are beautifully compatible with her Native American cheekbones. Children's appearances show the blend of different native personalities and mixes.

Despite their beautiful blended personalities all of them wish for something different in order to get fit in their respective white society and its standards of beauty. Occasionally their mixed appearances make them questionable in the society whenever they move, who wished for straight hair and white persona while Sadie also wants to be a white because everyone around them makes them feel uncomfortable in their blended bodies and skin. This is exactly why Salasi has named them Afropolitans that is a new name in order to highlight that every kind of blend in culture and appearance is acceptable because it is exceptionally beautiful which carries its own identity as a whole and doesn't need to be questioned, rather, it must be accepted the way it is.

Selasi also describes the dressing of Afropolitans which make them visibly different that is part African and combined with their adopted space. The mood, settings, language, environment and little details of the novel *Ghana Must Go* gives Afropolitan cultural blend in the backdrop: Fola "... wore bell-bottom jeans and a wraparound sweater... A gold-fleaked asooke, the Nigerian cloth". (2013, p: 53). Kweku use to wear, "... Flintstones- looking flop-flops from the airport in Ghana (whence the crazy MC Hammer pants in gye nyame print)." (2013, p: 40). Kehndi' style is of "spattered sweatpants, an NYU T-shirt, Moroccan babouches". (2013, p:161). These kinds of mixes in dresses represent their significant style, which is definitely identified by the places they live and feel home to which is both; African and American. Raffia mats and colored cushion covers with African patterns placed in an American apartment show the diaspora parents' struggle to connect their native culture and trends with the foreign in order to make space for their children.

Fola while living in America has two other homes, one is Nigeria where she was born and Ghana her husband's birthplace. Juxtapositions of cultural hybridity and mixes are more easily adopted than geographical. Taiwo was in a

cab and the driver asked about her origin because of her English accent upon which she replied that she studied in England and that's her 'home' too. (2013). The radio was playing Afro pop, although they were on New York's road. Surroundings, songs, dresses, personal names, physical appearance, accents and living styles from kitchen table to professional careers all represent the spirit of Afropolitanism. For them there is only 'here' and 'there' when it comes to home and cultural affiliations. Afropolitans identify themselves from different cultures and geographies, as explained by Selasi, "while our parents claim one country as home, we must define our relationship to the places we live". (2005, para: 8). In *Ghana Must Go* home for diaspora parents were Africa and America while for the Afropolitans unlike their diaspora parents' home for them are the places they were born, studied, lived and rooted to.

Geographical shifts made Afropolitans as multilingual individuals. They can speak fluent English with an urban vernacular and understand their indigenous languages. In *Ghana Must Go* we can see Fola, an African diaspora thanks to herself that she has not told her house helper that she can understand their gossip in Twi. In another situation she speaks to her eldest son Olu in African language (Yoruba dialect) which shows the capacity of Afropolitan's ability for understanding their African languages along with others. "the brows knit together, the head slightly sideways, "Okunrin mi." she'd say. My son. "I know, I know, I know. It hurts". (2013 p: 55). In a scene we can see Taiwo engaged in a discussion with her dean where she tried to impress him with her knowledge of Greek and Latin languages which shows Afropolitan's ability to speak and understand more than one or two languages at a time, which Selasi feels as a "romantic" touch of their personalities. (Selasi 2013). Such a variant knowledge gives a successful edge in careers tours from politicians.

Selasi (2005) explained that Afropolitans are opting for new ventures and careers such as, "media, politics, music, venture capital" which distinguished them from traditional career choices such as, "doctoring, lawyering, banking, engineering" which were thought to be the best of society and they were also preferred by all the diasporas in order to compete with social and elite differences. Selasi has been presented Afropolitans as a progressive and genius generation with great talents and abilities who can flourish in every field of life. It also dismantles the past image of Blacks/Negroes who were considered to be incapable of intellectual and civilized contributions. As Dr. Wei, Ling's father had a stereotyped image and idea about African men. They were dehumanized and rejected despite their struggles, developing and genius ideas. Over the decades, enlightened thinkers and their distinctive works in many fields were rejected only because of white racial prejudices. *Ghana Must Go* presents that the Afropolitans are best in their living and careers despite all the hardships of life.

Globalization has given many opportunities to far-caught people but it surely has changed the idea of hybrid identities into multidimensional terms. According to Selasi (2005), Afropolitans have to undergo a tiring struggle for their identity formation unlike their parents who being the first stream diaspora immigrants can claim one country as their native or indigenous home while having 'other'. Afropolitan identity is directly linked and crafted from different

multiple cultures and places they go and considered as 'home'. *Ghana Must Go* presents all the characters' transitions from national, cultural, racial and ethnic levels. McLeod (2000) cited Bhabha who is of the view that the process of identity formation especially for migrants caused anxiety and trauma and it is also evident from the chapters of the story. For the stability of this basic situation Selasi and Mbembe proposed the term Afropolitanism and it is very vividly explained through Selasi's *Ghana Must Go*.

When Selasi (2005) claims that Afropolitans are aware of their African heritage they surely have a strong African bond, "there is at least on the African continent to which we tie our sense of self". (para: 3). The cultural and emotional bond of diaspora parents with their native land is definitely infused in their children in many ways from which they can be identified uniquely. Fola named all her children by minding her Yoruba culture and pride. The names are ordered as, "(First name:Nigerian, middle name: Ghanian, third name: Savage, last name:Sai)". (2013, p: 18). She was more proud of becoming "iya-ibeji, a mother twin", (2013, p: 13), as it refers to the Yoruba myth of twins which narrates that twins are the two parts of one soul who was half human and half deity and it was worshiped as well. Fola and Kweku consciously instilled African cultural heritage in their children's personalities which make their identities as whole.

They used to believe in practicing African norms in their American home, as they couldn't call Mr. Charlie, the owner of the house just as Charlie out of their respect for elders. Once Sadie "wrapped herself in Kente delighted, and marched to the kitchen, I'm a Yoruba queen!" (2013, p: 153), it made Fola so proud. Olu and Kehndie returned to Ghana and recognized it as 'familiar'. Olu finds it familiar because he visited this native land when he was a child while Kehndie who never visited but felt connected is because of his parents. Despite the fact of their love for Africa, Fola and Kweku never tried to take their children back to Ghana because of its corrupted political environment of the past which hurt them so deeply that they never thought of returning. Story ends up on Afropolitans' return to Africa and feel connected with the land and its culture. Sadie's discovery of her 'pinnacle' (2013, p: 270) in Africa demonstrates the symbolic desire of Afropolitans being rooted in Africa. Selasi concluded that Afropolitans have a desire to return to Africa as successful and progressive individuals in order to contribute positively in African land.

CONCLUSION:

Study shows that Afropolitan writer of the globalized world writes for Africa and Africans. They think about their multi-dimensional identity which is formed through their experience of living in Africa and abroad and multi-cultural experiences they share globally. Writer's personal experience of being Afropolitan contributes in the creation of the story. All the characters carry the spirit of Afropolitanism which can be identified through different definitions. It is concluded that cultural hybridity is the result of transnationalism which leads the formation of identity into different halves as individuals have to adopt and represent themselves in different worlds they belong to. Therefore, it is clear that cultural hybridity leads to assimilation of an individual with different cultures and languages. Furthermore, it illustrates that cultures and individuals are always changing and flexible, never fixed. Selasi has presented almost every

situation which makes an Afropolitan identity as a unique self, much more clear in the thematic way a Ghana Must Go than her essay 'Bye- Bye Barbar'. It dismantles the negative stereotyped projection of Black/Negro and gives a positive image of strong, progressive and genius young Africans whom Selasi called as Afropolitans. It also highlights that the new generation of Africans are returning and claiming their African roots on one hand and on the other hand they are ready to invest in the African continent to make a progressive future.

REFERENCES

- Gikandi, S. (2011). Forward: on Afropolitanism. In Wawrzink, J. & Makokha, J.K.S. (Ed.). *Negotiating Afropolitanism*.
- Lefevere, A. (2013, March 22). Interface: some thoughts on the historiography of African literature written in English', ed. Dieter Time schneider. *The history and historiography of Commonwealth literature*. Tübingen: Gunter Nar Verlag.
- Manning, P: (2003). Africa and the African diaspora: new directions of study. *The Journal of African History*, 44(3), 487-506.
- Mbembe, A. (2007). "Afropolitanism". Trans. Laurent chauvet. *African remix: Contemporary art of a continent*. Ed. Simon Nijami & Lucy Duran. Johannesburg: Jacana Media.
- McLaren, J. (2009). African diaspora vernacular traditions and the dilemma of identity. *Research in African literatures*, 40(1), 97-111.
- McLeod, J. (2000). *Beginning postcolonialism*. UK: Manchester press.
- Palmer, C. (2000). The African diaspora. *The Black scholar*,30(3/ 4),56-59.
- Selasi, T. (2005, March 3). Bye-bye Babar. *The LIP magazine: diversity and multiculturalism*. Retrieved from <https://thelip:robertsharp:co.uk/2005/03/03/bye-bye-barbar/>
- Selasi, T. (2013). *Ghana Must Go*. USA: Penguin.
- Wawrzink, J. & Makokha. (2011). *Negotiating Afropolitanism*. New York: Radopi.