



# Diasporic Experiences, Identity Crises and Ontological Insecurity in Lola Aworanti-Ekugo's *Lagos to London*

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**Abstract**— *This study, Diasporic Experiences, Identity Crises and Ontological Insecurity in Lola Aworanti-Ekugo's Lagos to London, examines how migration-induced diasporic experiences by Nigerians in diaspora were portrayed. In examining the work this author, the study explores the ways in which characters in the novel navigate their new surroundings and the ways in which they negotiate their identity and/or culture amidst the pressure of being immigrants. It also considers how these characters grapple with the consequences of leaving behind their homelands and the difficulties they face as a result. The study employs content and context analysis approaches of qualitative methodology in analysing the various challenges faced by Nigerians in diaspora in the selected texts. This study draws on Homi Bhabha's Postcolonial Theory of Hybridity and Mimicry to argue that the authors whose novels are under investigation use their works to articulate the complexities of the Nigerian diasporic experiences and to criticize the effects of oppressive power structures. Findings from the study show that Nigerians living in diaspora are faced with multiple challenges in their formation of a new cultural identity through cultural contact with their host countries. The play-white-syndromes also expose these characters to multi-cultural lifestyles that resulted in their hybrid identity. Furthermore, due to the material disparities that constantly empower the white subject and degrade the black as well as the difficulties of negotiating new identities, these characters are overwhelmed by anxieties that threatens their identity, developed neurotic conditions which were manifested in their dreams and aspirations to obtain the humanity granted to white subjects.*



**Keywords**— *Diasporic Experiences, Identity Crises, Ontological Insecurity, Postcolonial, Nigeria*

## I. INTRODUCTION

In this age of globalisation, with the influx of people across boundaries, studies have shown that migration is one of the pressing concerns garnering more and more attention from writers, critics, and literary academics worldwide. Human migration involves the movement of individuals from one location to another to stay there either permanently or temporarily. Migration is unavoidably a component of human existence. African history has been heavily influenced by migration. Between 2 and 2.5 million years ago, the human species most likely began to disperse throughout the earth, both inside and outside Africa. Although the origins of human migration are a hotly contested topic, most theories centre on

movements that took place on the African continent. According to Awoonor, "Among every African people, there are stories of migrations and legends of their movement in vast numbers across great expanses of land over long periods. These waves of migration took place at periods of great intervals and over many centuries" (1975:4). The trans-Atlantic slave trade, despite occurring over a shorter time than the trans-Saharan and Indian Ocean slave trades can be seen as the largest long-distance forced migration of people. Long-distance trade workers and traders moved freely within Africa due to trade between ecologically compatible regions and the seasonality of production.

Migration has happened worldwide, and Africans form a more significant percentage of world Diasporas. The first migration of the African people occurred during the trans-Atlantic slave trade. The colonial era, too, witnessed migration, mainly in the name of labour, from Nigeria. After gaining independence, many Africans willingly left the African continent for Europe and America for better work or to acquire a better quality of life and education. In African literature, migration has become an important field of investigation since the beginning of the twenty-first century.

Thus, this study has been prompted by its topical relevance around Africa in general and in Nigeria in particular. A quick glimpse at written and online media headlines reveal how many people of all ages in Nigeria, for example, are every day taking the risk to embark on the gloomy path of clandestine and illegal immigration despite the danger it represents for their lives. In 1917 available statistics, according to Krdzalic, indicates that Nigerian migrants account for the highest number of arrival in Italy by sea, with about 17,000 out of the total of 99,127 migrants from all countries who arrived in Italy between January and August 2017 (Olusegun, 2019:5). The choice of *Lagos to London* as a template for this study lies on this premise. This literary text discusses the multifaceted and intertwined combination of experiences that afflict and characterises transnational trajectory and the complex dynamics of diaspora existence. The gist of this study is then to show how Lora Aworanti-Ekugo's transnational engagement underscores the perception of the West as an 'El Dorado' of sorts.

Researchers have been drawn to studies on literary studies like feminism, racism, identity crisis and post-colonialism. However, there is relatively limited, or no research around the identity crises concerning the experiences of Nigerians in diaspora in *Lagos to London* as it is a newly published texts (published 2021). As a result of the very few studies that exist, it has not been fully established how the work of this author has contributed in creating the image of Nigerians/immigrants in diaspora, which serves as the main thrust of this research work. The limited scholarship has constituted a problem which makes this research to focus on the challenges Nigerian migrants are faced with in locating their identities in their host countries.

In this work, Homi Bhabha's postcolonial theory of hybridity and mimicry is used as the theoretical frameworks. According to Bhabha's theory, such terms describe how colonised people have reacted to the power of the coloniser. Hybridity describes the emergence of new cultural forms. Mimicry appears when members of a colonised society imitate and take on the colonisers'

culture. Colonial mimicry comes from the colonist's desire for a reformed, recognising others as a subject of difference.

## II. IDENTITY CRISES AND OTHER MIGRATION EXPERIENCES IN LAGOS TO LONDON

In his 'Forward' note in *Lagos to London*, Bolanle Austen-Peters stated that the crushing weight of a family of overachievers, the drive to rise and raise your loved ones from economic turmoil, the ocean of socioeconomic divide between the upper and lower class in Nigeria, the realities and impact of culture shock on Nigerians in diaspora, *Lagos to London* has it all in one (x). As Bolanle posits above, it is evident that Remi's struggle for her identity as she pursues her dream curse in her host land resulted from the pressure from her parents (overachievers) – the Cokers as they desired to raise her from their perceived economic turmoil.

Although, some scholars have written on the challenges of migration as it affects characters personally in their bid to figure out their survival, the drive to rise and raise their loved ones from economic turmoil, unleashing forces within colonised countries to permanently alter their cultural priorities, the reviewed literature showed that Lora Aworanti-Ekugo's *Lagos to London* as a diasporic novel is yet to receive much scholarly attention a newly published text (published 2021). Therefore, this dearth of study on "Migration: Identity Crisis and the Nigerian Diasporic Experiences in the Selected Works of Adichie and Aworanti-Ekugo" has created a gap in literature which this study examined.

Lora Aworanti-Ekugo novels are mainly concerned with the experience of migration itself, on the mixed welcome the migrants receive in their host countries, on experiences of racism and hostility, as well as on the rootlessness and search for identity that arise from displacement and cultural diversity. The characters' personalities develop as they acquire cultural values, norms and roles. It is these personalities that define their identity. This writer writes semi-autobiographical novel, delving into her characters' personal pasts to either discover or re-examine their motivations and affinities. She also use fictional characters and situations to question traditional norms, testing, trying, and occasionally reinforcing (internally or otherwise) notions of race and culture, as seen in her novel *Lagos to London*.

Survivor of the colonial era in Africa faces the problem of being utterly unable to create an original identity because the beautiful African identity has been lost to colonialism. As was already said, Achebe claimed that before the

arrival of the Whiteman, African communities were not stupid but frequently had a philosophy of considerable depth, significance, and beauty. "That they had dignity and poetry. We must now reclaim the dignity that many Africans almost completely lost during the colonial era. Losing one's dignity and regard for oneself is the worst thing that can happen to anyone (1975:8). Rather than having a "loss of identity," Africans in the diaspora could be seen as being historically denied one altogether. Erikson referred to this kind of experience as an absence of identity or a negative identity; he indicated a preference for the term surrendered identity. This concept is meant to index that a historical existence and culture serve as the foundational past for African diasporic identities. However, through the slave trade (and colonisation), that identity was "surrendered" to the White oppressors, who have held control of it ever since. According to him, "surrendered identity indicates that there is an identity to be reclaimed and hope for establishing the sense of self-continuity vital to healthy identity development" (1975:8).

Racial segregation is a significant identity problem that affects the lives of immigrants in *Lagos to London*. Some characters face racial discrimination due to their physical appearance and are classified as the 'other'. Fanon in *Black Skin White Mask* expresses the issue of 'other'. These (migrants as) colonised subjects (the negroes) become psychologically traumatised when they realise that they cannot be 'white' as much as they try to attain whiteness. According to him, "there is a fact: white men consider themselves superior to black men" (2016:10). With this, it is observed that the whites see themselves as superior and the blacks as inferior, thus, the 'other'.

For most Nigerian authors living abroad, it was not until sometime later in their life that they migrated out of their homeland; as such, their inner core' has been formed, seeing themselves as Nigerian. It is not just their birth within a geographical location that identifies them as Nigerian; it is their relationship with the community where they grow up. Their inner core never changes; not even the colour of a passport changes it. It is a continuous and unbroken story. This is seen in Aworanti-Ekugo, irrespective of where she lives, as her novel is a reflection of her background as Nigerian. She confesses in her novel that "It can be difficult being far away from home and integrating into a new culture" (2021:234). Her work reflects this cultural heritage as they feed off it. She also advises African migrants in the United Kingdom to "Also, always remember where you are from and stay true to your roots and values" Like the case of the harsh living condition that encouraged young Nigerians to seek relocation to Europe, as we observed in *Lagos to Lagos to London*. The harsh condition of living gets tough coupled

with the tightening of economic spending on education as recommended by global financial institutions like World Bank, many Nigerians in the texts under study crave and desire to migrate to Europe. It becomes common for parents to send their children abroad to complete their university programs, as is the case with Nnamdi, Remi, Mope, Bayo in *Lagos to London*.

Nnamdi, whose academic progress had been delayed by countless strike actions by the Academic Staff Union of Universities (ASUU) in Nigeria, desired a better country for his university education as the author narrates:

The ASUU strikes were fast becoming every student's nightmare as they seemed to be spending more time at home than at university. This meant that the students could be home for anything from weeks to months doing nothing. It was a complicated situation: lecturers were unhappy about their wages and conditions of service, there were allegations of outstanding earned academic allowances, requests for more funding and more. ASUU and Federal Government would have several meetings, which always seemed to be deadlocked, thus resulting in prolonged strikes (2021:14).

With the above challenge, Nnamdi was worried about the strike, having heard that some of his secondary school classmates abroad were already close to completing their degrees. At the same time, he was still stuck on one he did not have any idea when he would finish; he started desiring to move to the UK to continue his education, as the novelist puts it:

The UK was a place of endless opportunities. He would complete his education at one of the best universities there and meet like-minded people. He would graduate with a first-class, land a white-collar job, send money back home to support his family, marry a beautiful girl his parents would love, and start a family (2021:21).

Nnamdi is not alone in this quest as his friend Bayo, in his bid to travel abroad, narrates how he had to go through the horror experience of swallowing cocaine (flipping chicken) to get sponsorship to travel to Europe. He recounts his ordeal as the pain of swallowing cocaine creates:

the searing pain that tore through his body, of how he ambled towards the taxi

that took him to the contact's apartment, of how his host had given him some laxatives that made him go from deep within his gut. He remembered being held up by the shoulders as he sleepily excreted all seventy cocaine pellets (2021:130).

According to Bhabha, imitation reveals the boundaries of colonial discourse's authority, almost as though colonial authority inherently embodies the seeds of its demise (2012:19). Furthermore, the concept of hybridity occupies a central place in postcolonial discourse as Hoogvelt posits that, "It is celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and the consequent ability to negotiate the difference (2012:158). This is especially true when Bhabha talks about cultural hybridity.

From the beginning of the novel, the reader encounters several situations when the characters are exposed to various types of discrimination such as cultural background, gender, ethnicity or racial group and economic position. The significance of these diverse discriminatory layers is profoundly harmful and unjust to black migrants as they are dragged to the bottom of the social scale. Valente and Valera Pertegas stated that "... structural factors (problems affecting the place in which people live) combined with more intangible attributes (i.e self-perceived unsafety, anxiety provoking situations and social exclusion) can limit a person's ability to cope with or perceived factors of insecurity (2017:14). Through the exploration of *Lagos to London*, one can distinguish a two-way relation between these two categories as necessary ingredients contributing to the shaping of black identity.

In the lives of Nigerian migrants in the diaspora, racism is a pervasive societal evil that is the foundation of all other concerns, including identity crises and psychological disorders, as seen in the fiction under discussion by Aworanti-Ekugo. This racial discrimination these migrants suffer in the areas in which they live have significant effects on their ontological insecurity. Remi, the protagonist in the novel under consideration, embody the real struggle of the foreign black migrant to find a place for herself within the bewildering European cultures. She was involved in activism as she struggled to define her identity in her host country. Orabueze comments on activism as a vital aspect:

Silences in the face of oppression and brutalisation are contributory factors to the erection and sustenance of the walls of imprisonment of the individual in

Nigerian society. She shows that silence can be a weapon and shield, depending on how the individual wants to wield it. She tenaciously believes that silence is no longer golden in the face of oppression and degradation (96).

Indeed Lora strongly feels it is only the voice of the individual raised in protest against obnoxious native laws and customs and draconian leadership that can bring meaningful change in society. Another distinctive attribute of Remi's personality is her assertiveness. Throughout the novel, Remi exhibits an asserted character in her work (blogs) and personal life. Though it is the most misunderstood aspect of her personality, the protagonist embraces firmness in specific contexts to make positive changes.

The feeling of alienation is also evident in *Lagos to London*, one of the characters, Nnamdi, feels out of place. He has always believed that in Europe, everyone can make it. Whenever he was in the lecture hall in Nigeria, he would dream about life in London. As the author shared, "There will be no students cramped in lecture halls, so I won't chock on body odours just because I am receiving lectures. Everything they have is great! No wonder people who go there never wish to return. I will make a lot of money when I get there" (2021:44). He needed to understand that there were tough challenges he would have to face. His struggles to make ends meet, working to pay off rent and other dues, and creating time for schooling, frustrated him. He could not even write back home because he had no story to tell.

Racism is also evident in Europe and particularly in England with regard to Emenike. This Nigerian newcomer experience racism when they go somewhere, relax and take some beer. Unfortunately, the waitress is not eager to serve them; she even does not seem to care about them just because of their skin colour, as Emenike remorsees, "She is ignoring me. Did you notice how rude she was earlier? These Eastern Europeans just don't like serving black people" (2021:265). Emenike is also a victim of racial discrimination when standing on Upper Street to hail a taxi. Still, the driver avoids him and takes two white women after it passes him by. "From afar, the cab light was on, but as the cab approached him, the light went off, and he assumed the driver was not on duty. After the cab passed him by, he looked back idly and saw that the cab light was back on and that, a little way up the street, it stopped for two white women (275).

Lora's fiction offers an outside perspective on what it means to be black in Europe and contributes to understanding the notion of race. Ashcroft *et al.* argued



that, "All postcolonial societies are still subject in one way or another to overt or subtle forms of neo-colonial domination, and independence has not solved this problem" (2013:2). *Lagos to London* is filled with social commentary about identity crisis, race and modern representations of black characters. The novelist aims to describe the experience of black immigrants in Europe and to undo the double colonisation that blacks suffer from. The stories reflect the authors' views and observations on race and its challenges. Many of the migrants engage in blogging to share their various experiences in their host lands. In narrating her protagonist's experience, Lola said that her character Remi "followed quite a number of the bloggers, especially Nigerian students in the United Kingdom and other parts of the world. They wrote about the challenges of being one of the few black students on their campuses, how they dealt with racism and how they missed home" (71). Remi made the readers of her blogs see London through her eyes.

Nnamdi in was denied a visa simply because 'he did not present enough proof that he was going to study in the UK ... he was at the age when most youths left Nigeria for greener pastures and never returned' (51). In this case, such bureaucracy systematically ensures that blacks are cut off from receiving certain benefits.

With the above, one can see that the majority of the issues addressed in Fanon's *Black Skin, White Masks*, including the role of white "language" (8) "white", "beauty" and its relation to "daylight" (32); the religious connections of blackness to "sin" and whiteness to "virtue" (106); are all subjects to what Aworanti-Ekugo have purposefully and ingeniously exposed in their stories. Thus, by observing Fanon's progressive analysis of neurosis, one could see how racism and the subjugation experiences of these Nigerian migrants in Aworanti-Ekugo's stories cause common traumatic experiences with African immigrants in the diaspora.

Remi feels alienated; as the author puts it: "It took her more time than she taught to adjust to things in London. For instance, Remi struggled to cope with the accent of her lecturers in the UK, as the author reveals:

Only that Remi could barely hear what he said. 'Why is he just speaking through his nostrils? Remi asked, no one in particular, in a quiet voice. The lecturer reeled on about laws and conventions and called British names that struggled to stick in Remi's head. It seemed as though he spoke the words; as they entered her ears through the right, they

left through the left ear. The words never had a chance to ever stay (2021:72).

She experiences culture shock in multiple ways "... Not to mention the differences in food. The party jellof rice, pounded yam and egusi soup, which she turned down back home, were now scarce commodities" (67). Remi faces weather challenges as a new migrant in the UK, the author narrates these experiences thus: "Winter soon came with a piercing cold that left Remi wearing four layers of clothes sometimes. In Winter, Remi soon saw that it seemed as if a colour scheme was handed over to every Londoner" (69). Remi also, in her blog, narrated the differences in the weather of both her home and host countries as she puts it:

What they can't tell you about 'the abroad' is the Winter. It is like a rude awakening, and if you are caught unawares, it could make you reconsider your decision to move abroad. You know, for migrants from warm countries, Winter should be a valid excuse ... after all. Nothing in your previous life prepares you for it (2021:74).

Most of these migrants pay less attention to the weather in their host countries. Instead, their attentions are mostly on the possibility of meeting their financial needs. It takes most of them a long time to adjust to their new weather because they are unprepared for it. When Remi was exposed to the cold hands of the Winter, she felt the cold 'deep in her bones' so much that she stayed home for three days straight without going out, missing her lectures.

Exploitation is another major challenge that affects the identities of Nigerian (African) characters in *Lagos to London* as well as oppression. As these characters migrate to Europe with the conviction that it has so much to offer in terms of opportunities and better prospects, they soon realise that their status as immigrants creates room for exploitation and oppression. Nnamdi in *Lagos to London* is almost exploited as he devises a plan on how London would be home for him as his friends introduce him to Sam, who claims to be a professional in obtaining British *kpali*. Nnamdi's friends describe Sam as "an arranger guy because of his specialisation: marriage arrangements for immigration purposes. He was a professional when it comes to finding the European citizens who were the perfect matches for those who saw marriage as a pathway to immigration" (133). These migrants lose huge amounts of money in the hands of these arrangers. Some promise to help them only to vanish into thin air as soon as they are paid for the job yet to be done.

Many studies have shown that migrants suffer from alienation, loneliness, despair, disappointment, racial discrimination, loss of identity and psychological trauma. They face the challenge of displacement from their host countries, melded with racial issues, alienation, marginalisation, cultural difference, identity crisis, and an urge to return to their roots. They are uprooted from their tradition and are welcomed there with racism, indifference and feelings of exile. Many expatriates have penned their experiences of living in a foreign country with firsthand narration and ingenuity.

Aworanti-Ekugo's *Lagos to London* examine the notion of the doubleness of identity, which emphasises the challenges that resulted in some alteration in the character's inner lives and how immigration impacted the self-identity to give birth to a double identity.

This study focuses on the lives of those African immigrants who have left their countries for a better life and are now entangled in the doubleness of diasporic identity. Identity is presented here as something given by the community one finds oneself. On how to become permanent residents in the UK, Nnamdi's roommates narrated the four routes to a UK passport as follows:

The first one is the hustler; you will find them studying and working, ending one course and starting another, ending a PhD and starting another – just for him to stay in the UK for ten years without a gap. The second pathway was the worker route; one needed to be gainfully employed in the UK for five years. The third was the businessman route; one needed to have hefty capital to run a business. The fourth was the lover route; one could marry a British or European citizen for three years. (2021:100)

As most of the characters become homesick, they begin thinking about going back home. In *Lagos to London*, due to the many life complexities, Bayo endures in the host lands, he becomes nostalgic for his home country. Lora epitomises these immigrants' homesickness through the narrator's mouth:

Bayo walked by the row of shelves in the store, scanning for something striking. Just as he walked past a shelf full of fragrances, he got a whiff of a musky scent that made him long for home. He stopped, closed his eyes and gave himself to the longing the scent brought him; since his return to the UK,

he becomes unusually homesick (2021:166).

In the hospital, Bayo also reassured Nnamdi of his burning desire to return home to Nigeria as he said:

I want to move back home,' he said. When Nnamdi didn't react, Bayo explained. 'I came to the UK because I wanted a better life for myself; I risk so much. Looking back, I am not sure it was worth it. And you know, if it wasn't for this, I doubt I would have had the got to admit it to myself.' Bayo paused to pick at a spot on the bedsheet before continuing, 'now more than ever, I'm clear about what is most important to me; it's no longer about forced comfort but purpose – finding meaning.' He balled his right fist and hit it with his chest. "I want more" (2021:179).

Thinking of all he had gone through to get to Europe and his horrible experience of narrowly escaping death, Bayo thought it wise that it was time to get back to her root and reunite with his family.

Many of the characters in the selected novel perceive the West as lands flowing with milk and honey but have no clue about what baggage migrants in these countries carry with them in their host lands, lands likely to be marked with the problem of race relations that burdens the present time.

It is also important to note that political imbalance, human rights violations, and persecution plaguing most African countries are among the migration factors. In some cases, people have no other alternative than fleeing their homeland where they have dwelt for ages just because of oppression. *Lagos to London* as literary references to the military upheavals that Nigeria had gone through, University staff went on strike for several months. As a result, both staff and students looked to new horizons to secure better chances for their education and professional careers.

### III. CONCLUSION

Immigrant characters who longed for the Transnational spaces, chiefly Western countries, as lands filled with milk and honey, where every dream and aspiration would be fulfilled, are grossly disillusioned and frustrated at the belated realisation. The characters' experiences in their different environments and their reactions/responses are the migrants' attempts at negotiating their cultural identity in an alien environment. In the characters' actions, one

identifies the conflation of cultural habits alien to African culture but indigenous to the foreign land. Such unfamiliar cultural practices Ojaide identified as apparent manifestations of the "Third Space of enunciation" (2012:2), which means in between or cultural hybridity. The racialised foreign environment compels the migrants in the texts to wear false foreign identities to gain acceptance. This emphasises the challenges that resulted in some alteration in the protagonist's inner life and how immigration impacted the self-identity to give birth to a double identity. This study focuses on the lives of those African immigrants who have left their countries for a better life and are now entangled in the doubleness of diasporic identity. These migrants go to the extent of forging a new identity in their search for recognition. As can be seen, under the pressure of American society, migrants exchange their linguistic identity and need to feign a British accent to impress white men about their language proficiency.

The selected novels are replete with the themes of identity crisis, nostalgia, alienation, otherness, the illusion of superiority and better prospects, oppression and exploitation, exile, hybrid identity, an attempt to assimilate in the diasporic space, among others which constitute what the researcher termed diasporic experiences.

This research points to the fact that every culture has gaps that need to be filled, and it is only by the interaction between other cultures that the gaps in these cultures become clearer. As a result, members of a colonised society usually imitate and take on the colonisers' culture to make up what they think is missing in theirs; this Homi Baba refers to as mimicry (the copying of the colonising culture, behaviour, manners, and values by the colonised). Hence, when these characters reach that point of realisation, they attain a state of hybridity which is seen as the ability to easily blend with both cultures (their culture and the culture of their host) and live within the demands of both cultures. The racialised foreign environment compels the migrants in the text to wearing false foreign identities to gain acceptance. This emphasises the challenges that resulted in some alteration in the protagonist's inner lives and how immigration impacted their self-identities to give birth to a double identity.

With an emphasis on the novel under study, this research dismantles the popular notion that migrating to the diaspora is the key to finding rest from the postcolonial conditions in Nigeria. This is achieved in the selected texts through a portrayal of the hardships faced by Nigerians in the Diaspora, the disillusionment that greets their search for a better life, the nostalgia that prompts their return. Also, this study portrays Lola Aworanti-Ekugo's novel as

expressions of the fact that the massive influx of Nigerians to the West is marked by missed opportunities, truncated development, frustrated hope and political sense manifested in poor socio-economic performance, causing suffering and unfulfilled expectations as well as conflicts and political instability. The selected works reveal the unlivable nature of the British dream, especially for Nigerians and their unwelcome status. The dream of the these characters to obtain the humanity granted to white subjects that remains unfulfilled leads to irrational actions and beliefs regarding whiteness that produces neurotic disorder in their lives. This study, therefore, exposes Nigerians and Nigerian youths to the complex, sad, unsafe realities of life in Europe and other Western Nations as it concerns aliens or migrants who perceive the West as the Promised Land.

Overall, the diasporic experiences of the characters in the novel express the view that the Western world is not a safe haven but presents unique challenges, especially based on race. The nostalgia that such challenges invoke puts to question the influx of Nigerians to the West. It is based on this double-edged portrayal of the diasporic experience that this study recommends the repositioning of the study of diasporic literature (prose), especially in relation to Nigerians in the diaspora because such literature will forever remain a significant tool not only to drawing awareness to the happenings within and without the immediate society but for the general development of the citizenry and the society at large. Massive awareness is needed among Nigerians at home and in the diaspora concerning the 'Greener Pasture' illusion. Hence, exploring sensitive concerns like identity crisis, ontological insecurity, psychological trauma, racial issues, alienation, cultural difference, nostalgia, etc., constitutes the major basis upon which the authors under consideration qualify as literary models in diasporic literature.

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