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- Pr Komla Messan NUBUKPO

Contact : Revue *Particip'Action*, Faculté des Lettres, Langues et Arts de l'Université de Lomé – Togo.

01BP 4317 Lomé – Togo

Tél. : 00228 90 25 70 00/99 47 14 14

<https://particip-action.com/> -- participaction1@gmail.com

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LIGNE EDITORIALE DE *PARTICIP'ACTION*

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La Revue *Particip'Action* reçoit les projets de publication par voie électronique. Ceci permet de réduire les coûts d'opération et d'accélérer le processus de réception, de traitement et de mise en ligne de la revue. Les articles doivent être soumis à l'adresse suivante (ou conjointement) : participaction1@gmail.com

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L'auteur d'un article est tenu de présenter son texte dans un seul document et en respectant les critères suivants :

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Un titre qui indique clairement le sujet de l'article, n'excédant pas 25 mots.

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Le prénom et le nom de ou des auteurs (es)

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Une courte présentation en note de bas de page des auteurs (es) ne devant pas dépasser 100 mots par auteur. On doit y retrouver obligatoirement le nom de l'auteur, le nom de l'institution d'origine, le statut professionnel et l'organisation dont il relève, et enfin, les adresses de courrier électronique du ou des auteurs. L'auteur peut aussi énumérer ses principaux champs de recherche et ses principales publications. La revue ne s'engage toutefois pas à diffuser tous ces éléments.

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Un résumé de l'article ne doit pas dépasser 160 mots. Le résumé doit être à la fois en français et en anglais (police Times new roman, taille 12, interligne 1,15).

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Une liste de cinq mots clés maximum décrivant l'objet de l'article.

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-La structure d'un article, doit être conforme aux règles de rédaction scientifique, selon que l'article est une contribution théorique ou résulte d'une recherche de terrain.

-La structure d'un article scientifique en lettres et sciences humaines se présente comme suit :

- Pour un article qui est une contribution théorique et fondamentale :

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Titre,

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Résumé en français. Mots-clés, Abstract, Keywords,

Introduction, Méthodologie, Résultats et Discussion, Conclusion, Bibliographie.

Par exemple : Les articles conformes aux normes de présentation, doivent contenir les rubriques suivantes : introduction, problématique de l'étude, méthodologie adoptée, résultats de la recherche, perspectives pour recherche, conclusions, références bibliographiques.

Tout l'article ne doit dépasser 17 pages,

Police Times new roman, taille 12 et interligne 1,5 (maximum 30 000 mots). La revue *Particip'Action* permet l'usage de notes de bas de page pour ajouter des précisions au texte. Mais afin de ne pas alourdir la lecture et d'aller à l'essentiel, il est recommandé de **faire le moins possible usage des notes (10 notes de bas de page au maximum par article).**

- A l'exception de l'introduction, de la conclusion, de la bibliographie, les articulations d'un article doivent être titrées, et numérotées par des chiffres (**exemples : 1. ; 1.1. ; 1.2 ; 2. ; 2.2. ; 2.2.1 ; 2.2.2. ; 3. ; etc.).**

Les passages cités sont présentés en romain et entre guillemets. Lorsque la phrase citant et la citation dépassent trois lignes, il faut aller à la ligne, pour présenter la citation (interligne 1) en romain et en retrait, en diminuant la taille de police d'un point. Insérer la pagination et ne pas insérer d'information autre que le numéro de page dans l'en-tête et éviter les pieds de page.

Les figures et les tableaux doivent être intégrés au texte et présentés avec des marges d'au moins six centimètres à droite et à gauche. Les caractères dans ces figures et tableaux doivent aussi être en Times 12. Figures et tableaux doivent avoir chacun(e) un titre.

Les citations dans le corps du texte doivent être indiquées par un retrait avec tabulation 1 cm et le texte mis en taille 11.

Les références de citations sont intégrées au texte citant, selon les cas, de la façon suivante :

- (Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur, année de publication, pages citées) ; - Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur (année de publication, pages citées). Exemples :

- En effet, le but poursuivi par **M. Ascher (1998, p. 223)**, est « d'élargir l'histoire des mathématiques de telle sorte qu'elle acquière une perspective multiculturelle et globale (...), d'accroître le domaine des mathématiques : alors qu'elle s'est pour l'essentiel occupée du groupe professionnel occidental que l'on appelle les mathématiciens (...) ».

- Pour dire plus amplement ce qu'est cette capacité de la société civile, qui dans son déploiement effectif, atteste qu'elle peut porter le développement et l'histoire, S. B. Diagne (1991, p. 2) écrit :

Qu'on ne s'y trompe pas : de toute manière, les populations ont toujours su opposer à la philosophie de l'encadrement et à son volontarisme leurs propres stratégies de contournements. Celles-là, par exemple, sont lisibles dans le dynamisme, ou à tout le moins, dans la créativité dont sait preuve ce que l'on désigne sous le nom de secteur informel et à qui il faudra donner l'appellation positive d'économie populaire.

- Le philosophe ivoirien a raison, dans une certaine mesure, de lire, dans ce choc déstabilisateur, le processus du sous-développement. Ainsi qu'il le dit :

le processus du sous-développement résultant de ce choc est vécu concrètement par les populations concernées comme une crise globale : crise socio-économique (exploitation brutale, chômage permanent, exode accéléré et douloureux), mais aussi crise socio-culturelle et de civilisation traduisant une impréparation sociohistorique et une inadaptation des cultures et des comportements humains aux formes de vie imposées par les technologies étrangères. (S. Diakité, 1985, p. 105).

Pour les articles de deux ou trois auteurs, noter les initiales des prénoms, les noms et suivis de l'année (J. Batee et D. Maate, 2004 ou K. Moote, A. Pooul et E. Polim, 2000). Pour les articles ou ouvrages collectifs de plus de trois auteurs noter les initiales des prénoms, le nom du premier auteur et la mention "et al" (F. Loom et al, 2003). Lorsque plusieurs références sont utilisées pour la même information, celles-ci doivent être mises en ordre chronologique (R. Gool, 1998 et M. Goti, 2006).

Les sources historiques, les références d'informations orales et les notes explicatives sont numérotées en série continue et présentées en bas de page.

Références bibliographiques (obligatoire)

Les divers éléments d'une référence bibliographique sont présentés comme suit : NOM et Prénom (s) de l'auteur, Année de publication, Zone titre, Lieu de publication, Zone Editeur, pages (p.) occupées par l'article dans la revue ou l'ouvrage collectif.

Dans la zone titre, le titre d'un article est présenté en romain et entre guillemets, celui d'un ouvrage, d'un mémoire ou d'une thèse, d'un rapport, d'une revue ou d'un journal est présenté en italique. Dans la zone Editeur, on indique la Maison d'édition (pour un ouvrage), le Nom et le numéro/volume de la revue (pour un article). Au cas où un ouvrage est une traduction et/ou une réédition, il faut préciser après le titre le nom du traducteur et/ou l'édition (ex : 2^{de} éd.).

Ne sont présentées dans les références bibliographiques que les références des documents cités. Les références bibliographiques sont présentées par ordre alphabétique des noms d'auteur. Il convient de prêter une attention particulière à la qualité de l'expression. Le Comité scientifique de la revue se réserve le droit de réviser les textes, de demander des modifications (mineures ou majeures) ou de rejeter l'article de manière définitive ou provisoire (si des corrections majeures doivent préalablement y être apportées). L'auteur est consulté préalablement à la diffusion de son article lorsque le Comité scientifique apporte des modifications. Si les corrections ne sont pas prises en compte par l'auteur, la direction de la revue *Particip'Action* se donne le droit de ne pas publier l'article.

AMIN Samir, 1996, *Les défis de la mondialisation*, Paris, Le Harmattan.

AUDARD Cathérine, 2009, *Qu'est-ce que le libéralisme ? Ethique, politique, société*, Paris, Gallimard.

BERGER Gaston, 1967, *L'homme moderne et son éducation*, Paris, PUF.

DIAGNE Souleymane Bachir, 2003, « Islam et philosophie. Leçons d'une rencontre », *Diogenes*, 202, p. 145-151.

DIAKITE Sidiki, 1985, *Violence technologique et développement. La question africaine du développement*, Paris, Le Harmattan.

NB1 : Chaque auteur dont l'article est retenu pour publication dans la revue *Particip'Action* participe aux frais d'édition à raison de **55.000** francs CFA (soit **84 euros** ou **110** dollars US) par article et par numéro. Il reçoit, à titre gratuit, un tiré-à-part.

NB2 : La quête philosophique centrale de la revue *Particip'Action* reste : **Fluidité identitaire et construction du changement : approches pluri-et/ou transdisciplinaires.**

Les auteurs qui souhaitent se faire publier dans nos colonnes sont priés d'avoir cette philosophie comme fil directeur de leur réflexion.

La Rédaction

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DISINTEGRATING MIGRANTS: A READING OF ADICHIE'S *AMERICANAH*

Youssifou OURO-KOURA*

Simon KOSSAGLO*

Abstract

The purpose of this study is to show the psychological pressure and the socioeconomic instability experienced by African migrants, through a reading of Adichie's *Americanah*. Based on the use of Freud's psychoanalytical lens, this study has concluded that racism, unemployment and accommodation issues and the lack of interactions between migrants and natives, pressurize migrants, make them socially and economically unstable. Besides, it argues that altruist love, tolerance and interactions between natives and migrants can favor the latter's self-fulfillment.

Keywords : Migration, psychological, isolation, debasement, instability.

Résumé

L'objectif de cette étude est de mettre en évidence, à travers une lecture d'*Americanah* d'Adichie, la pression psychologique et l'instabilité socio-économique que vivent les migrants africains. S'appuyant sur le prisme psychanalytique de Freud, cette étude conclut que le racisme, le chômage et les problèmes de logement, ainsi que le manque d'interactions entre migrants et autochtones, exercent une pression sur les migrants et les rendent socialement et économiquement instables. Par ailleurs, l'étude soutient que l'amour altruiste, la tolérance et les interactions entre autochtones et migrants peuvent favoriser l'épanouissement de ces derniers.

Mots-clés : Migration, psychologique, isolement, dégradation, instabilité.

Introduction

We begin this article with this quotation on migration by Feldner:

* Université de Lomé, Togo; E-mail : topkoura@gmail.com

* Université de Lomé, Togo ; E-mail : Simonkossaglo2@gmail.com

Migration plays an important role in Nigerian diaspora literature, having been a defining theme in a number of Nigerian novels since the 1970s. Buchi Emecheta's *Second-Class Citizen* (1974), for example, tells the story of a young Nigerian woman trying to make her way in London while freeing herself from her abusive husband. Simi Bedford's *Yoruba Girl Dancing* (1991) is about a Nigerian girl who is sent to England, for her education, where she tries to become an 'English girl' but keeps being perceived as a 'Yoruba girl'. A third example is Ike Oguine's *A Squatter's Tale* (2000), which deals with its protagonist's first year in the United States (M. Feldner, 2019, p. 107).

The above quotation highlights the concerns of Nigerian writers with regard to migration. The selection of some of their novels on migration shows the budding of migration literature.

The recurrence of migration-related issues is often perceived in the discourses and conferences at the international level. Such a phenomenon which is also known as one of the major crises, results from either political crises, wars or a free will to move to other places for better living conditions or for peace since poverty and the masses' restricted consumption are often the origin of crises. And after departing from home, pressure remains the only benefit. It is in this perspective that this article aims at conducting a textual analysis of the psychological pressure that migrants go through in the host countries, their social isolation on the one hand and their social economic instability, on the other.

Psychoanalytic criticism is the critical approach that is going to be used to assess and help attain the objectives of this article. As a branch of psychoanalysis developed by Freud, psychoanalytic theory is also applied to literary works as an expression, in an indirect and fictional form, of the mind and personality of authors. M. H Abrams and G. G. Harpham (2005, p. 256) also sustain this ideology when they said: "Psychological criticism deals with a work of literature primarily as an expression, in an indirect and fictional form, of the state of mind and the structure of personality of the

individual author.’’ These aspects prove the relevance of the theory to this study.

From their homelands, migrants expect a new breakthrough in the new places they intend to settle in, but the migratory travels create some undesirable effects and feelings on these characters undertaking such a movement. And this produces changes on the migrants’ lives. Everything is new to them and they will have to adjust themselves to such transformations which even impact the biological order of their personality and integrity ; as a result, they then fall apart. Paradoxically to the utopia, the emigrants realize instabilities and the herald of their misfortunes. Their expectation turns out to be a psychological pressure and most of the disappointments come from the social isolation and debasements which push the migrants to economic instability. Such destabilization and pressure exercise negative influences on the migrants’ development and reinforce their marginalization in the Western areas where they are viewed as the source of the natives’ misfortunes. Through the lens of the aforementioned critical tool, these negative aspects are going to be elaborated on.

1. Psychological Pressure

The use of the concept of *psychological pressure* that can also mean by *mental pressure*, is viewed from the perspective of thoughtful and needy situations the migrants go through without having any allied force to direct them for a good settlement in the host countries, which stream them to lack of mental calmness. A situation that results into a certain instability and impatience in the spirit of the migrants. It is my contention that, these volatile circumstances lead the migrants to confront the pressure within their minds and thus become mentally charged with a constant fear and failure or negation in everything they undertake. This is what is referred to as mental pressure.

The predisposition of African communities lays the foundation of many features that set the societies and their inhabitants in an entire atmosphere of love and fraternity. The interactions with one another portray the harmony that governs the communities. This communal life lets one discover the peaceful existence and the conviviality within African societies. African migrants are totally deprived of these sensations when they migrate. They are nursed with awkward feelings and strangeness, which plainly withdraw them from the milieu they inhabit. Ifemelu and Obinze are typical examples of these troublesome sensations whereby they are haunted by pressure, a strong manifestation of uneasiness. The feeling of belonging to nowhere but a vacuum governs them. In fact, the thoughtful state - the destabilization or pressure - comes from the problematization of home and belonging, which is always identified in the life of emigrants as highlighted by O. Sougou (2010, p.13) “[...] home and belonging are problematized in the life stories of the main protagonists.” Many Western worlds do not accept strangers, especially African emigrants. The American society denies Ifemelu and other migrants their citizenship and empowered their longing for home: this sheds light on the pressurized life of the migrants for, if they are neither pressurized nor unease, they will not hanker for homeland: the narrative presents “Nigerians hankering after their homeland” (O. Sougou, 2010, p. 15). There start Ifemelu’s problems. This is revealed right at her arrival into the American society. Intentionally alluding to this peculiar feeling, Adichie made the character Ifemelu draw a striking observation in regard to the Senegalese woman, Aisha, which she thought could have made for a good blog post: “A Peculiar Case of a Non-American Black, or How the Pressures of Immigrant Life Can Make You Act Crazy”. (C. N. Adichie, 2013, p. 2). This passage is just a revelation of the pressured life of migrants and Adichie created Ifemelu purposely, having experienced the case, to carry out the description of the psychological pressure intended to because her feelings whether repressed or not are being materialized in

her narrative. M. H Abrams and G. G. Harpham (2005, p. 257) substantiate this:

We even find that John Keble, in a series of Latin lectures *On the Healing Power of Poetry*- published in 1844, [...] proposed a thoroughgoing proto-Freudian literary theory. "Poetry" Keble claimed, "is the indirect expression... of some overpowering emotion, or ruling taste, or feeling, the direct indulgence whereof is somehow repressed"; this repression is imposed by the author's sentiments [...] by the poet's ability to give "healing relief to secret mental emotion, yet without detriment to modest reserve" by a literary "art which under certain veils and disguises...reveals the fervent emotions of the mind"; and this disguised mode of self-expression serves as "a safety valve [...]"

Based on this quote, it is plain that Adichie is expressing in her narrative, what she might not have been able to declare openly and, psychoanalytically, it also translates her personal experiences through the female character Ifemelu as she is residing in the USA, hence a migrant.

The African migrants' anxiety metamorphoses in the context of the difficulties they face. Analyzing the character Ifemelu, the mood of hope and salvation that she has been nursing since the beginning, vanishes when she arrives in the USA. As a character prototype, her hope turns spontaneously into worry, which now and then develops into anxiety in a growing thoughtful atmosphere governed by the mood of pressure. To her astonishment, as she arrived in the USA, her aunt confirms the certitude of psychological harassment of immigrants. Ifemelu found it difficult to admit to the strangeness of Aunt Uju's new personality shaped by the USA conditions. The restlessness in her ways enlightens Ifemelu about the pressure and the stress. This is translated by the crazy behaviors of Aunt Uju as the narrator commented on Ifemelu's notice on her: "There was something different about her. Ifemelu had noticed right away at the airport, her roughly braided hair, her ears bereft of earrings, her quick casual hug, as if it had been weeks rather than years since they had last seen each other"

(C. N. Adichie, 2013, pp. 127-128). It is understandable that Aunty Uju is stressed.

Adichie, through by such various traits in the character Aunty Uju and her niece, shows the mental pressure on migrants. The pressure the environment is exerting on Aunty Uju makes her unconsciously behave crazily because she is in need and is trying to cope and merge with the US society in vain. A. Okafor (2010, p. 29) too points to the pressure when he elaborates on the predicaments of the Hampton family, including racial pressure: “His agony is heightened further by the awareness of the racial tension prevalent in the area [the USA].” This enlightens the pressure Blacks in particular and migrants in general face in the West as they are vomited. The behaviors of Aunty Uju, as is described in the above-mentioned quote, are symptomatic of someone under pressure ; this means that till she reached the USA, she is not settled yet, and nothing has changed or has been fulfilled. She can barely see her dreams being burnt up. So, the desire to achieve a new personality and come out of the pit of failure underlines the pressure she is loaded with, which turns her into an unsociable person. Moreover, she carelessly addresses Ifemelu when they reached home: “‘I’m supposed to be with my books now.’ Aunty Uju said, eyes focused on the board. ‘You know my exam is coming’ ” (C. N. Adichie, 2013, p. 128). Through these two female characters, the writer tries to present the causes of the failure of African migrants. Pressure as synonymous with confusion; nobody is likely to make his or her way through in such a circumstance. This is what Adichie is referring to by creating pressurized characters. The complaint of Aunty Uju confirms it: “‘I failed my last exam. I got the result just before you came. [...] I never failed an exam in my life. But they weren’t testing actual knowledge, they were testing our ability to answer tricky multiple-choice questions that have nothing to do with real medical knowledge’” (C. N. Adichie, 2013, p. 134).

The situation of pressure even turns the old acquaintances of the migrants into fugitive in Western worlds governed by individualism. Aunt Uju welcomed Ifemelu with the pressure to find a job and fend for herself. The necessity to find a job becomes pressure and stress when she heard Aunt Uju announce: “You can’t work with your student visa, and work-study is rubbish, it pays nothing, and you have to be able to cover your rent and the balance of your tuition. Me, you can see I am working three jobs and yet it’s not easy.” (C. N. Adichie, 2013, p. 131). It is in the same vein that P. Anawi (2007, p. 44) says that “[...] characters who suffer from psychological stress are usually people in need. [...]” and “The depiction shows that needs and psychological stress [or pressure] are correlated.” (P. Anawi, 2007, p. 44). This shows how the needs stress migrants in Western milieus, for without a job, the living condition of any human being is extraordinarily tough. And there is no promising hope for finding one as the society is hostile and repudiates migrants. The migrants, after several attempts, happen to grab an effort-wasting job, which pays less and the constant failure is nursing forcefully a budding anxiety that grows into pressure as the bills and other necessities follow one another.

The experience of pressure to get a job as is displayed by Adichie through Ifemelu and Obinze, provides the readers with palpable descriptions of pressure on the African migrants. Ifemelu, with her afresh situation of pressure and joblessness, is withered as the first job she has to do is the baby-sitting for Aunt Uju and using another person’s identity shadows her personality and blurs her hope. Meanwhile, Aunt Uju’s metamorphoses down on Ifemelu and fill her with fear. Right away, the failure of Aunt Uju in her exams heralds her hopeless search for a decent work and being a mother and student with no financial foundation amplifies her fear and turns her thoughtful. The personality of Aunt Uju is a monument of pressure for, she seems to have lost all the intimacy both she and Ifemelu used to share in

Nigeria. She turns singed and harsh even in her reproach. She spurts : ““this is America. It’s different”” (C. N. Adichie, 2013, p. 134). She becomes verbally aggressive and spurts dry responses to her niece as though she was the source of her misfortunes. This brief exchange and the act of rejection on the part of Aunt Uju towards Ifemelu, when she had the opportunity to use the *Social Security card*⁹ of Ngozi Okonkwo, a friend of Aunt Uju to work for survival, testify to Aunt Uju’s pressurized life: “How? I will use her name?” Ifemelu asked. “Of course you’ll use her name.” Aunt Uju said, eyebrows raised, as though she had barely stopped herself asking if Ifemelu was stupid. [...] She felt singed by Aunt Uju’s reproach.” (C. N. Adichie, 2013, p. 131)

There is evidence that the country applies pressure on the migrants. This transforms the migrants a great deal and affects them negatively. In such a harmful situation, the probability can be estimated at ninety percent of failure. Ifemelu, Obinze, and Dike are other examples of pressure and the coming quote illustrates how stressed Obinze is, since he is illegal: “He [Obinze] read American newspapers and magazines, but only skimmed the British newspapers, because there were more and more articles about immigration, and each one stoked new panic in his chest” (C. N. Adichie, 2013, p. 317)

Though Ifemelu made little progress in her studies, the problem of pressure remains unsolved. Her ambition to graduate and find a good job and start a new break remains stark. None of her ambitions is fulfilled during her experience in the USA. She did not complete her schooling. Therefore, she gets no graduate certificate which officially, is the first key to self-achievement as she informed the lecturer Boubacar: “[...] I don’t even have a graduate degree” (C. N. Adichie, 2013, p. 421). Ifemelu, due

⁹ A card granting immigrants access to jobs in the USA in Americanah, similar to Social Security number or green card in the US.

to constant pressure and instabilities, embraces the career of a blogger to the detriment of her graduation ; on the one hand : for her survival and on the other hand: for the bills and rent fees. So, many migrants just like Ifemelu and Obinze regress from positive to negative characters. Some migrants, in these critical jobless moments, turn to be bedbug or leeches from whom others- who give the impression to make it out- flee like run-aways. Bartholomew, the prospective husband of Aunty Uju, is one of these cases ; Ifemelu and her American boyfriends, and Obinze with his cousin Nicholas in England are also other cases in *Americanah*.

The entire life of Obinze in England is a bitter experience of pressure. Through this key character, Adichie tries to elaborate on the different degrees to which pressure can affect migrants, for instance: “[...] each time he saw a policeman, or anyone in a uniform, anyone with the faintest scent of authority, he would fight the urge to run.” (C. N. Adichie, 2013, p. 318). Through this quote, we can see how pressurized Obinze is. Whatever the situation, the migrants will never escape this traumatic feeling, whether legal immigrants like Aunty Uju and her son, Ifemelu as migrant-student or illegal immigrant like Obinze. Obinze’s endurance, to find a job and to become legal citizen, shows how he is laden with pressure. The English system daunts Obinze’s stay there. He only lives a fearsome life and turns out to be a job scavenger and felt compelled to cope with what scarcely comes his way at random: “[...] and so Obinze approached his first job with irony: he was indeed abroad cleaning toilets, wearing rubber gloves and carrying a pail, in an estate agent’s office on a second floor of a London building.” (C. N. Adichie, 2013, p. 293). Obinze was well prepared for the USA as he read a lot about America to refamiliarize with it, unfortunately, going to England was a serious disadvantage for him. He has now to assimilate a new environment that is unknown to him. These shocks and even the ill-treatments from his African and Nigerian friends apply pressure

on him. These facts make the life of Obinze restless and impatient as he faces the experience of *National Insurance*, (*NI*) number¹⁰. He was first helped by one of his friends, Iloba. Later on, the pressure of Obinze grew rapidly and instability settles within himself until one day he forgot the birthday anniversary of the false identity he bears:

[...] now they knew that he was one of the damned, working with a name that was not his. Where was Roy Snell? Had he gone to call the police? Was it the police that one called? [...]. He felt naked. He wanted to turn and run [...]. Then he sensed a movement behind him, quick and violent and too close, and before he could turn around, a paper hat had been pushed on to his head. It was Nigel, [...]. "Happy birthday, Vinny Boy!" they all said. Obinze froze, frightened [...]. Even he had not remembered to remember Vincent's date of birth (C. N. Adichie, 2013, p. 322).

He was using the *NI* of Vincent Obi with whom he had to share his salary. His trial not to satisfy Vincent costs him much as he reported Obinze as illegal in his job. Vincent's report on Obinze highlights Obinze's pressure and he became completely invisible.

The multidimensional representation of pressure, Adichie endows some of her characters with, is a great strategy to paint visible the negative effects of pressure on the black migrants in Western areas. The analysis of the characters fleshes out the type and the degree of pressure in particular circumstances.

As we scrutinize the grown-up characters, it is also important to ponder on the personality of Dike, the son of Auntie Uju. Adichie, by drawing attention to Dike, wants her readers to realize the effects of pressure on the psychology of children in the process of migration. Though a child, Dike was seriously traumatized by his immediate environment.

The process of migration is a movement that appears more harmful to African migrants. As a matter of fact, Adichie emphasizes this through

¹⁰ A system in England, (UK), similar to green card in the USA in *Americanah*.

the different characters she sets in motion for the portrayal of pressure in the life of the African migrants. They, in most of the situations, face the problem of pressure due to the displacement, the tough living conditions, and the instabilities, which always convert into complications as they are rejected at the arrival. The migrants do not gain any recognition from the host countries, their people, and the system. Worse, the heavy and unbearable atmosphere that it creates around them, increasingly raises the stress whereas the reverse process is alleviated for the expatriates. It is obvious that under pressure, no self-achievement is possible. And if the mind or the psychology of any individual in quest for freedom finds no peace, failure is the outcome of his or her initiatives. Definitely, pressure is one of the generators of the causes that lead African migrants to failure.

2. Racism: From Social Isolation to the Debasement of Migrants

Racism is one of the critical situations the emigrants face. For centuries, after slavery, racial segregation has not died down despite the propaganda at the international level and the majority in the Western environments finds it difficult to go color-blind. This is what is reflected in many of migration literatures by the Blacks and the black diaspora in relation to the complex of superiority of the Whites versus the one of inferiority of the emigrants. Scrutinizing the various causes of the African migrants' failure and predicaments, we could not minimize racism as it is a capital landmark which goes hand in hand with debasement. G. Lamming (1960, p. 31) highlights this: "[...] when I followed the line of my past I did not find myself in Europe but in Africa." This is a manifest example of Lamming's complaint about racial discrimination and its effects on the life of migrants.

When we scrutinize *Americanah* racial conflict is palpable among the characters, mainly between the natives and the migrants. These characters: Ifemelu, Obinze, Aunt Uju, and Dike have experienced this sad circumstance in one way or the other. The character Obinze in the mood of fear and instability was marginalized and debased by English natives in all aspects. While going through the traumatic experience of pressure, he was not welcomed by the system and its inhabitants. Adichie paints this character intentionally to fit this experience. Under racism, the system of England does not favor the integration of Obinze, who is a Nigerian as Adichie made him recall: “He thought about the famed repression of the English. His cousin’s wife, Ojiugo, had once said, ‘English people will live next to you for years but they will never greet you. It is as if they have buttoned themselves up’” (C. N. Adichie, 2013, p. 93). This passage is a mere testimony of the impossibility of Blacks’ integration into the British circle that Adichie manifests through her characters. The integration of Obinze should normally start with his accommodation and work. But one pertinent fact is that Obinze has to fight for survival, fend himself for house, and scavenge for job; he went through many jobs that only migrants could mercilessly grab as toilet cleaner, a sweeper or cleaner and kitchen delivers: “The next job was a temporary replacement with a company that delivered kitchens, week after week of sitting beside white drivers who called him ‘laborer’” (C. N. Adichie, 2013, p. 11). This passage shows that he was even denied a mere driving job. Though he assisted the driver, Obinze was neither called assistant nor apprentice. He was diminished and labelled “‘laborer’”. This attitude shows the racist demeanor of the Westerners that force the complex of inferiority into the migrants. The jobs the migrants are granted are the undesirable remnants which led Obinze to become a toilet cleaner. This is a clear means of debasement as expressed is the following quote:

And so, he was shocked, one evening, to walk into a stall and discover a mound of shit on the toilet lid, solid, tapering, centered as though it had been carefully arranged and the exact spot had been measured. It looked like a puppy curled on a mat. It was a performance. [...] There was, in this performance, something of an unbuttoning (C. N. Adichie, 2013, p. 293).

This act is a pure debasement of Blacks, especially Obinze. The author did this intentionally. Indeed, it was a performance, a devaluation because it was a black migrant holding the position of toilets cleaner; to white men, Blacks are not far from the faeces. But how can a normal person do this if not for the sake of provocation and aggression. So, on purpose, Adichie is drawing our attention to this form of violence towards black migrants. This story, of shit mound on the toilet lid, leads Obinze to lose his job: “He took off his gloves, placed them next to the mound of shit, and left the building” (C. N. Adichie, 2013, p. 293). This attitude casts Obinze away from the mass because he lost his job. It aggravates and jeopardizes his entire personality for, he has to scavenge for other odd jobs since he was difficultly coping with hardship and was nursing an ambition of relationship with the Ghanaian woman but to no avail: “She ignored his friendly gestures, saying only ‘Good evening’ as formally as she could [...]” (C. N. Adichie, 2013, p. 292). Associating Obinze, the Ghanaian woman, and the white woman as Adichie does confirm the planned isolation and debasement of Blacks because the white woman was attributed offices, not toilets to clean. In fact, denying Obinze and other migrants’ job opportunities and sociability in a total isolated environment is a strategy for white people to enforce the racial segregation. This spirit of division is one of the aspects Adichie is referring to because a single occasional meeting in a café plotted by the author between the Ghanaian and the white woman revealed by Obinze: “[...] once he saw them in the deserted café, drinking tea and talking in low tones. He stood watching them for a while, [...]” (C. N. Adichie, 2013, p. 292)- the meeting of the Ghanaian and the white woman- does not suffice to deny the debasement and the social isolation

since the marginalization surpasses the rare scattered meetings of black people with white people. This is what G. Lamming (1960, p. 33), is insinuating when he says: “[...] to be black (rich or poor) in an American context is to be a traditional target for specific punishments. Racism is not just an American Problem. It is an element of American culture.” The racial problems in the Western areas are problems of culture and education as we borrow this idea from G. Lamming (1960. p. 26): “It is akin to the nutritive function of milk which all sorts of men receive at birth.” Indeed, racism is similar to or is one of the foods taken by white people on a regular basis since birth.

The mood of worry, pressure, anxiety, and loneliness have been gnawing life out of Obinze, who is homesick as we can observe in the following passage: “Nigeria is seen as an antidote to the life [problems] in Britain that is mostly synonymous with loneliness, insignificance, and anonymity [...]” O. Sougou, (2010, p. 15). Adichie depicts Obinze in such a peculiar situation and highlights the effect of racism on African immigrants whether legal or illegal. London has constantly rejected the foreigners as it is the case of Obinze. Coping with racists complicates the life of Obinze. The feeling of loneliness smashes him every day because he has no friends to visit, no girlfriend and worst of all, he must live a fugitive life. The following passage well illustrates it: “The little boy had a delightful curious face. ‘Do you live in London?’ he asked Obinze. ‘Yes,’ Obinze said, but that yes did not tell his story, that he lived in London indeed but invisibly, his existence like an erased pencil sketch [...]” (C. N. Adichie, 2013, p. 18).

Obinze represents Africans in London where the system and the culture are segregationists and cast him aside. Through this, Adichie shows the impact of racism on Africans and how they endure it. Obinze then becomes thoughtful, longing for the love of Ifemelu and his mom. Nowhere in *Americanah* does any of the characters mention or talk of the kindness of

Westerners, especially their children. The white adults as well as their little children hate black people. One example can be referred when Ifemelu was holding the job of baby-sitting for Kimberly and Don. On hearing that her cousin Curt is dating Ifemelu, this is what the little girl, Morgan said: “‘Ifemelu is your girlfriend?’ Morgan asked. ‘Yes,’ Curt said. ‘That’s disgusting,’ Morgan said, looking genuinely disgusted. [...] Morgan turned and stalked off upstairs” (C. N. Adichie, 2013, p. 239). Although the family seems to be lovable to Ifemelu, the reaction of this little girl shapes out the persistence of hatred and racism towards black people. Meanwhile, Kelsey and others especially Laura are pinning Ifemelu with aggressive and racist questions about blacks and Nigeria in such a way that Ifemelu starts wondering about Laura’s interest:

She did not understand why Laura looked up so much information about Nigeria, asking her about 419 scams, telling her how much money Nigerians in America sent back home every year. It was an aggressive, unaffectionate interest; strange indeed, to pay so much attention to something you did not like (C. N. Adichie, 2013, pp. 200-201).

This quotation illustrates the implicit way Laura and others express racism because it is unfair, unaffectionate, and mocking. However, if there is a retort Laura and others (Americans) feel angry and expect an apology from the people they mock. This exposes racism and migrants’ debasement.

Based on Ifemelu’s experience, we discover how African migrants are considered there. The fact that Ifemelu is denied jobs in a mild way is racism. She passes through useless jobs with poor salary; jobs like babysitting, sweeping, etc. which only foreigners or poor people are allowed to pick: “It seemed too much work for too little gain, [...]” (C. N. Adichie, 2013, p. 201). All these treatments consist in debasing her. Instead of a room, why should Kimberly offer Ifemelu to live in the basement? A place without light and fresh airstream, which is always hot. Shortly, a place of all discomforts. If she does not compare Ifemelu to a rat, she will not dare

propose that place to her because it is an appropriate lodge for rats. She said: “A FEW MONTHS INTO her babysitting, Kimberly asked her, ‘Would you consider living in? The basement is really a one-bedroom apartment with a private entrance. It would be rent-free, of course’” (C. N. Adichie, 2013, p. 201).

Frequently, racism is revealed during moments when migrants want to hire an apartment or when they lodge with roommates. When they dial for the apartment, the owner appears favorable and assures them for the availability of the room because not knowing the skin color of the person on the other end of the line. But immediately, the owners change their mind and announce to the prospective black tenants that they are really sorry, that the room has just been taken because they notice the tenants are Blacks. And if there is any chance, it is only a pathogenic small, poor apartment they find. This passage proves as Ifemelu and Ginika went to visit one:

They looked at apartments together in West Philadelphia, Ifemelu surprised by the rotting cabinets in the kitchen, the mouse that dashed past an empty bedroom. “My hostel in Nsukka was dirty but there were no rats o.” “It’s a mouse,” Ginika said. Ifemelu was about to sign a lease—if saving money meant living with mice, then so be it— [...] (C. N. Adichie, 2013, p. 155).

This explains Ifemelu’s humiliation and frustration. Instead of a real apartment, she will get a studio apartment as the text reflects it: “Ifemelu was already looking for a studio apartment, eager to leave her roommates now that she could afford to, and she did not want to be further enmeshed in the lives of the Turners, [...]” (C. N. Adichie, 2013, p. 201). Her decision and eagerness to leave her roommates’ sanctions that there are many encounters and adversities that she could no longer endure, thus separation will be the best solution. Frequently, cooperation between Blacks and other races never works and only black people suffer it. Another typical example is that Ifemelu takes part in many parties and visits due to her dating American men. Parties that Ifemelu will never dare to partake alone as a

black African lady. She goes there because of her boyfriends and these parties have never been interesting to her as she is always segregated. And the worst is that they never include her in the discussions. They are always provocative and pretentious. Though a black American, racism led Shan, Blaine's sister to ignore Ifemelu when she and Blaine paid her a visit:

“Hey!” she said, and hugged Blaine. She did not look once at Ifemelu. [...]. The elevator's doors slid open and she led the way in, still talking to Blaine, who now seemed uncomfortable, as though he was waiting for a moment to make introductions, a moment that Shan was not willing to give. [...] The elevator stopped at her floor, and she turned to Ifemelu. “Oh, sorry, I'm so stressed,” she said (C. N. Adichie, 2013, pp. 392-393).

This attitude is also another way of expressing racial prejudice because one can sense a spirit of division or preference which is a grouping or class issue opposing Africans hated by Americans. Shortly, Shan categorically rejects Ifemelu because she is an African. These treatments reinforce her isolation, the migrants' isolation. These atmospheres led Ifemelu's studies to failure because of her being black that denied her access to the facilities, which is a form of racism. She only borrows books: “Her new class friend, Samantha, a thin woman who avoided the sun, often saying ‘I burn easily,’ would, from time to time, let her take a textbook home. ‘Keep it until tomorrow and make notes if you need to,’ she would say” (C. N. Adichie, 2013, p. 165).

What draws more attention to the effect of racism is social isolation. Like most migrants, Ifemelu, Obinze, Aunty Uju and Dike, and even Emenike, the Zed's friend undergo these shocking and choking effects of isolation. Ifemelu, when she has sex for money with the so-called tennis coach, longs for affinity, intimacy or someone with whom to share her story to relieve her grievance which is to no avail as Adichie made it seem: “She walked to the train, feeling heavy and slow, her mind choked with mud, and, seated by the window, she began to cry. She felt like a small ball, adrift and alone. The world was a big, big place and she was so tiny, so

insignificant, rattling around empty” (C. N. Adichie, 2013, p. 190). This quote deeply describes the feeling of an isolated and segregated person in a milieu whereby he or she is invisible for, racism also means making the segregated people invisible, weakened, insignificant, and empty with regard to the racists. In this situation, Ifemelu, under the yoke of isolation, has been debased since there are no helping forces coming from anywhere or anyone. She moaned tearfully: “‘won’t you ask me what I did, Auntie? Won’t you ask me what I did before the man paid me a hundred dollars?’ Ifemelu asked, a new anger sweeping over her, treading itself through her fingers so that they shook” (C. N. Adichie, 2013, p. 191).

This is the source of her great depression which she hardly acknowledges when Ginika makes the observation known to her: “I think you’re suffering from depression” (C. N. Adichie, 2013, p. 194). Ifemelu’s depression and trauma are the consequences of the racial isolation and humiliation she faces on the daily basis since she does not know what to do, she turns to the only family member that she has in the USA, Auntie Uju. In such circumstances, she even considers going back to Lagos because she is homesick: “She imagined packing her things, somehow buying a ticket, and going back to Lagos. She curled on her bed and cried, wishing she could reach into herself and yank out the memory of what had just happened” (C. N. Adichie, 2013, p. 190).

Emenike too expresses such a feeling of isolation when he and Obinze met in a café in London. He disclosed how he felt like going home: he said to his friend that he misses home (Nigeria) too much. Likewise, Ifemelu too has thought about Nigeria. This is a remarkable feeling in the life of all African migrants in Western countries. Based on psychoanalytical theory, it is easy to notice that Adichie is pointing at racism as a hindrance to black African migrants. Similarly, As an African woman, racism pushed Auntie Uju to accept the dating of Bartholomew, who Ifemelu considers as

not a match of Aunty Uju due to his ugliness. She felt useless and rejected in such a way that she was open to any man coming her way. Finally, Aunty Uju under racism has to give Bartholomew up as he hates Dike and accepts to date a Ghanaian widower doctor. “She had joined African Doctors for Africa, volunteering her time on two-week medical missions, and on her trip to Sudan, she met Kweku, a divorced Ghanaian doctor. ‘He treats me like a princess [...]’ ” (C. N. Adichie, 2013, p. 370).

A clear example is the case of Dike who misses his father and the black folks as he is daily discriminated against until taking a poison to commit suicide. As a proof, after a camping, he said to Ifemelu: “‘My group leader, Haley? She gave sunscreen to everyone but she wouldn’t give me any. She said I didn’t need it.’ [...] ‘She thought that because you’re dark you don’t need sunscreen. But you do. [...]’” (C. N. Adichie, 2013, p. 226). O. Sougou (2010, p. 17) highlights this persistence of racism in Western school environment: “It is at school that Chester is made aware of being different; [...]’. The narrative pursues the exposition of preconceived attitudes towards black children in the school’s giving him the part of the leader of the three kings in a Christmas nativity play”. In Nigeria, Dike declared that he had never seen so many black people: “‘Oh my God, Coz, I’ve never seen so many black people in the same place!’ he said” (C. N. Adichie, 2013, p. 518). This quote epitomizes how migrants face racism because in Nigeria, Dike displays his gaiety and cheerfulness. He, at least, once enjoyed the fraternity, conviviality and all whose lack turn him into alien in the USA. This exclamation-*Oh my God, Coz, I’ve never seen so many black people in the same place!* – from the preceding quote highlights the seriousness or the gravity of the impact of racism on Dike and other migrants. He had never believed that he is part of a larger race. Even other black children like him have suffered racism and shame in the USA. That is the reason why Dike has been capable of posting a picture Ifemelu had

taken of him and others to show his racist mates that he is not alone; that he has a family, folks who are ready to protect him: “On Facebook, he posted a picture Ifemelu had taken of him standing on the verandah with Ranyinudo’s cousins [...]” (C. N. Adichie, 2013, pp. 522-523).

Sougou (2010, p.17) also talks of children’s discrimination : “[...] he feels demonized when the headmaster calls him ‘little devil.’” In the light of psychoanalytical framework, this is how Adichie aims at showing racism that is through the humiliation of some of her characters, because the globalization of migration is biased since almost all black migrants in the Western settings have been trapped by the issue of racism.

The author consecrates some sections of the novel to show how sadistically white men brandish racism as a powerful weapon. The sections mostly at the end of some chapters are symbolic. Focusing on them makes the task easier to highlight tribalism under its different forms, either in terms of class, ideology, region or race. After analysis, in America, every color has a particular understanding of America and each race has a specific position in the classification of races. So, “Understanding America for the Non-American Black: American Tribalism” (Bold in the original, C. N. Adichie, 2013, p. 227), is the title of one of these sections devoted to racism. This section visibly shapes out racism:

In America, tribalism is alive and well. There are four kinds—class, ideology, region, and race. [...] The North and the South. The two sides fought a civil war and tough stains from that war remain. The North looks down on the South while the South resents the North. [...] and American Black is always on the bottom, [...] if you’re white, you’re all right; if you’re brown, stick around; if you’re black, get back!) [...] (C. N. Adichie, 2013, p. 227).

Through this we come to realize that even the migrants of other continents are considered superior to Africans. This means that not only white people segregate Blacks but, black Americans also segregate them.

To adequately highlight the effects of racism, Adichie creates two different settings opposing each other that is a traditional setting and a modern one. In other words, Africa and the Western areas. When one analyzes the progression of the characters in the process of migration, instead of growing to maintain a basic happiness, they develop into sorrowful, homesick, and invisible personalities. So, under the repressive power of racism, the characters regress in terms of self-fulfillment from positive to negative. The dichotomy between the two settings helps pinpoint these changes in the characters as far as racism is concerned.

These circumstances foresee the failure and the tough life of the migrants that will never be prosperous, mentally, physically, spiritually, and materially because negativity is hovering around them. This highlights how racism in all its aspects stands as an unavoidable origin of immigrants' failure.

From the different forms under which it appears, racism is an everlasting confrontation to migrants in the USA. Far from being solved compromises, the dreams of the migrants in various circumstances freeze. Racism drives migrants wild in a way that presents them like animals and turns them, most of the time, into fugitives, or *wanted people*. Shortly, they are unwanted people. The circumstances also favor the migrants' marginalization in every aspect of the American or English life. This is revealed through isolation or rejection based on jobs and apartments denial, forcing pressure and depression onto them. Consequently, migrants become homesick due to lack of conviviality, fraternity, and exchanges since everyone avoids his or her fellow as a problem under the individualism of the West. Therefore, in such a situation, no single individual could survive the blow of racism as societies are woven as cobwebs linking individuals to one another. Obviously, without the above-mentioned relationships, that is peace, exchange, harmony, and sociability, no emigrants could reach the

stage of self-fulfillment. That is why racism is considered as one of the capital landmark origins to the migrants' failure in Western countries.

3. Social and Economic Instability

The existence of any individual depends necessarily on their economic stability. Stability is related to the capacity of any individual to afford the daily self-sustaining means, which maintain them alive. The failure to personally afford these basic necessities, in our opinion, is the economic instability and the disconnection or lack of harmony between the migrants and the natives is referred to as social instability. That means, the emigrants in these cases could not meet their needs. They are therefore socially and economically unstable. This socio-economic instability is revealed in the existence of migrants, mostly black African ones, which results in our deeming it a flagrant cause of African immigrants' failure and predicaments.

In fact, social and economic instabilities are part of social disparities. This is the product of the unequal distributions of incomes that negatively affects the poor, the needy, particularly the immigrants. This issue has sparked a reaction on the part of A. Pewissi (2017, p. 17) who finds it imperative to look at it from the angle of distribution. To settle these discrepancies, he states: "It is on the principle of distributive justice whereby the sharing takes into account the needs of individual peoples and communities". Unfortunately, in the distributions Western societies do not include the African migrants who are the needy. So, economically and socially speaking, they are not stable.

When we consider our corpus, it becomes necessary to delineate the economic and social instabilities of African emigrants in the Western zones as opposed to the traditional African milieu. Every community, being aware of this as the ultimate right for all inhabitants, manages in one way or the

other, to ensure the stability and the development of its dwellers. This stability is what is translated into the different relationships that connect the citizens and the system or the society itself.

Meanwhile, in the USA and England, the process of immigrants' socialization was tough and not likely to succeed. First, the character Ifemelu is an epitome of social and economic instability. As a student, she cannot afford to meet her needs. This leads her class mate Samantha to say: "I know how tough things can be, that's why I dropped out of college years ago to work" (C. N. Adichie, 2013, p. 165). This shows that Ifemelu and some black migrants are the representatives of the poor class. She has no means to further her studies. As a poor person, she is down trodden by the lack of material wealth. This is clarified by L. Tyson (2006, p. 55) "Clearly, members of the underclass and the lower class are economically oppressed: they suffer the ills of economic privation, are hardest hit by economic recessions, and have limited means of improving their lot." The nostalgia she constantly has in the USA is a mere illustration. She recalls the conviviality she shared with her peers when she was a university student in Nigeria. She symbolizes social instability because Adichie paints her in a strong isolated setting made up of joblessness and extreme poverty under the pressure of her needy conditions to show the effects of social and economic instability on the migrants. In Nigeria, as compared to the U.S., Ifemelu has no friends, or peers, no family members in her proximity and the comfort she gains from her American friends is minimal because the whole society rejects her as well as the relatives of her friends. A concrete example is the gap that existed between her and her co-tenants as students:

"Your dog just ate my bacon," she told Elena, who was slicing a banana at the other end of the kitchen, the pieces falling into her cereal bowl. "You just hate my dog." "You should train him better. He shouldn't eat people's food from the kitchen table." "You better not kill my dog with voodoo." "What?" "Just kidding!" Elena said. Elena was smirking, her dog's tail wagging, and Ifemelu felt acid in

her veins; she moved towards Elena, hand raised and ready to explode on Elena's face, before she caught herself with a jolt, stopped and turned and went upstairs. She sat on her bed and hugged her knees to her chest, shaken by her own reaction, how quickly her fury had risen. Downstairs, Elena was screaming on the phone: "I swear to God, bitch just tried to hit me!" (C. N. Adichie, 2013, p. 187).

Based on the above quotation, the argument between Ifemelu and Elena, the attitude of hatred, discrimination, and classification are exposed. And according to the classification of races Adichie presents in the novel, Blacks are always at the bottom implying that they are almost animals and therefore deserve no exchange based on hatred. Ifemelu's co-tenants do not attribute any value to her. This sample from the corpus is evidence of white people's resistance and aggressiveness to socialization. That is, there is no harmony amongst the natives and the migrants or other races and Blacks. It constitutes the source of the social instability from which the economic instability branches off. Though Ifemelu and her co-tenants live under the same roof, sharing the same kitchen and living room, they shared neither communion nor intimacy. These facts sustain that the spirit of sociability developed in the Western countries is either absent or segregationist. Automatically the foregoing passage displays the tension and provocation that probably and almost lead to a fight as Ifemelu nearly slaps Elena. The sociability here does not include the migrants that is why their assimilation and insertion are made difficult. Blacks are the everlasting left-outs due to racism. In the psychoanalytical perspective, these instances are facts used by Adichie to identify migrants' social instability. The economic instability is also known as material violence and a condition of abject poverty to affect the migrants in Western metropolises. These conditions are used as weapons against the migrants. A. I. Kouroupara (2020, p. 52) substantiates this idea in his dissertation: "The conditions of abject poverty can affect individual as well as the community either in the rural or in the urban setting. When these conditions are used as weapons against a category of people [the migrants], they arouse violence." The economic hardship of

Ifemelu and Obinze in *Americanah* is a symbol laying out how the economic instability is a type of violence to Migrants.

The fact that Ifemelu almost slaps Elena is involuntary. She was affected by many facts and circumstances that model her character, counting from pressure, racism, failure, economic issues, and negative thoughts... etc. as the following passage reveals:

Ifemelu had wanted to slap her dissolute roommate not because a slobbering dog had eaten her bacon but because she was at war with the world, and woke up each day feeling bruised, imagining a horde of faceless people who were all against her. It terrified her, to be unable to visualize tomorrow. When her parents called and left a voice message, she saved it, unsure if that would be the last time she would hear their voices. To be here, living abroad, not knowing when she could go home again, was to watch love become anxiety. If she called her mother's friend Aunty Bunmi and the phone rang to the end, with no answer, she panicked, worried that perhaps her father had died and Aunty Bunmi did not know how to tell her (C. N. Adichie, 2013, pp. 187-188).

Another striking point is the economic instability Ifemelu went through as an emigrant. On the one hand, the failure to grab any job (C. N. Adichie, 2013, 178), fuels her economic instability. For, she could not afford her needs, even food that is why after Elena's dog has eaten her bacon, she felt a blow and wanted to beat her because the customs and tradition in the USA is individualism, not sharing with others, especially the poor and the needy and moreover, she is unemployed:

AND THEN Elena's dog ate her bacon. She had heated up a slice of bacon on a paper towel, put it on the table, and turned to open the fridge. The dog swallowed the bacon and the paper towel. She stared at the empty space where her bacon had been, and then she stared at the dog, its expression smug, and all the frustrations of her life boiled up in her head. A dog eating her bacon, a dog eating her bacon while she was jobless (C. N. Adichie, 2013, p. 87).

Even during her schooling in the USA, after her registration, she failed to meet her needs. The schooling amenities, she lacks them and was compelled to borrow books and other documents from her mate Samantha to read

because she always worries about money for substantial needs like money for her rent and communication fees as is clarified in this quote: “She woke up every day worrying about money. If she bought all the textbooks she needed, she would not have enough to pay her rent, and so she borrowed textbooks during class and made feverish notes which, reading them later, sometimes confused her” (C. N. Adichie, 2013, p. 165). Consequently, she finds herself dating Americans- Curt and Blaine- to make the ends meet and finally gives up her studies unwillingly for the profit of her blog that she will exercise until she returns to Nigeria. She stops her studies due to her economic instability. Also, her delay to pay the rent made her co-tenants grumble and complain that they were not her “fucking” parents (*Americanah*: 188). In addition, the seriousness of financial issues is confirmed by Obinze sending her some money from home, Nigeria :

Obinze offered to send her some money. His cousin had visited from London and given him some pounds. He would change it to dollars in Enugu. “How can you be sending me money from Nigeria ? It should be the other way around,” she said. But he sent it to her anyway, a little over a hundred dollars carefully sealed in a card (C. N. Adichie, 2013, pp. 178-179).

These factors emphasize social and economic instabilities, which Adichie intends to, by presenting Ifemelu in such a poor living condition. Most of the time, this is what migrants face. They are destabilized by the lack of these basics- social and economic stabilities- since the natives build up a barrier to the assimilation and acculturation processes.

Reflecting upon these different representations attributed to the migrants, reveals that they constantly face problems of instability in all fields as black people; problems which no doubt hinder their insertion into the American or western societies.

Conclusion

The concern of this study has been to show the psychological pressure and the socioeconomic instability of African migrants as means to disintegrate the migrants. Here, through the issues of migration, the aesthetics sources of African migrants' predicaments and failure in westernized cities have been exhibited. The implementation of Freud's psychoanalytic criticism sheds light on the psychological pressure and the socioeconomic instability as causes of migrants' failure and predicaments and means to disintegration through the racist attitudes of natives. The non-sociability and lack of interaction between natives and migrants are the foremost causes since the natives isolate themselves. The study has identified the lack of socialization in Western milieus, which is contrary to the warmly welcomes, humane treatments migrants should enjoy to boost their salvations, insertion, and self-fulfillments. The study has also proven that racism, social and economic instability has played a key role to maintain pressure on migrants. The analysis of the departure settings as opposed to the destination settings shows a lack of interactions and interrelation between the migrant-characters and the natives, and the implementation of psychoanalytic criticism, have made the disintegration visible by pointing out how the migrants have been pressurized psychologically by uneasiness and ill-treatments from the natives and the system of socio-economic instabilities portrayed through unemployment in Western areas as was depicted by the novelist. These aspects constitute the sources of African immigrants' disintegration as a result of predicaments and failure. Finally, it has proven that in such hostile circumstances and mood of fear mingled with pressure, nothing positive can occur to migrants. Therefore, selfless love, tolerance of natives and interactions with natives can favor the self-fulfillment of migrants in the host countries.

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