

Comparative Study of Selected Nigerian Writers in Diaspora

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TABLE OF CONTENT

ACKNOWLEDGEMENT	3
TABLE OF CONTENT	5
ABSTRACT	7
RÉSUMÉ	9
INTRODUCTION	11
Background to the Study	11
Selected Nigerian Diaspora writers for the research	14
Statement of the Problem	17
Objectives of the Study	18
Significance of the Study	18
Scope and Delimitation of Study	19
Methodology	20
Organization of Chapters	21
CHAPTER ONE	23
HISTORY AND EVOLUTION OF NIGERIAN LITERATURE	23
1.1 Defining the Literary Generation	23
1.2 History of Written Nigerian Literature-in-English	26
1.3 An Overview of Nigeria's Literary Space	29
1.4 First Nigerian Literary Generation	32
1.5 Second Nigerian Literary Generation	46
1.6 Third Nigerian Literary Generation	54
CHAPTER TWO	64
PUBLISHING AND NIGERIAN WRITERS MIGRATION TO GLOBAL NORTH	64
2.1 History of Publishing in Nigeria	64
2.2 Digital Book Publishing in Nigeria	67
2.3 Nigerian Writers Looking at the Global North	69
2.4 Publishing and the Experience Nigerian Writers in Diaspora	71
2.5 Migration and its Impact on Nigerian Literature by Nigerian Authors	74
TEXTUAL ANALYSIS OF MIGRATION AS PORTRAYED IN SELECTED NIGERIAN DIASPORA LITERATURE	79
2.6 Leaving Nigeria: Tales of Transmigration and Migration	80
2.7 Transmigration in Adichie's and Atta's Short Stories	82
2.8 Diasporans Returning to Nigeria: Teju Cole's Every Day is for the Thief and Sefi Atta's Everything Good Will Come	92
2.9 The Imaginary Lagos City in Chris Abani's GraceLand	94
CHAPTER THREE	99
DIGITAL HUMANITIES AND LITERARY SCHOLARSHIP IN NIGERIA	99

3. 1 The African Digital Humanities Convergence	104
3. 2 African Digital Humanities Projects	106
3. 3 Nigerian Digital Humanities Projects	106
CHAPTER FOUR	113
RESEARCH METHODS	113
4.1 Research Design	113
4.2 Population for the Study	113
4.3 Sample and Sampling Techniques	113
4.4 Procedure for Data Collection	114
4.5 Method of Data Analysis	114
4.6 Data Presentation	114
CHAPTER FIVE	115
FINDINGS AND THE DIGITAL CORPUS (Nig-EWriters)	115
5. 1 Selecting the Template on WordPress	115
5. 2 Customising The Homepage	116
5. 3 Creating the Website Banner	117
5. 4 About the Project Page	118
5. 5 The Writers Profile Page of the Website	119
5. 6 Data Visualisation Tools used for Creating the Writers Profile Pages	120
5. 7. 1 Visualising Writers Publishing Journey	121
5. 7. 2 Visualising Writers Awards and Prizes Won	122
5. 7. 3 Visualising of Translated Novels Written by Selected Nigerian Writers in diaspora	123
5. 8. 1 Textual analysis of migration as depicted in selected novels written by Nigerians in diaspora	124
5. 8. 2 Network Analysis of the Selected Writers	125
5. 8. 3 Comparative analysis of Awards and Publications	126
5. 8. 4 Comparative analysis of novels translated in various languages	127
CONCLUSION OF FINDINGS	128
5. 2. 1 Research Question One:	128
Why do Nigerian writers migrate and publish abroad?	128
5. 9. 2 Research Question Two:	129
Are there possible network analyses of the writers, and how migration is depicted in selected novels written by Nigerians in diaspora?	129
5. 9. 3 Research Question Three:	130
What are the timelines, awards, translations, and publishing of the selected diaspora authors? raised in this study	130
RECOMMENDATIONS	140
REFERENCES	142

ABSTRACT

This thesis provides insight into selected literature reviews of Nigerian diaspora writers in the diaspora and how their migration has influenced their literary writings and book publishing. It will also create a digital corpus called Nig-Writers, which will be a directory or database of selected Nigerian immigrant authors who have won international awards, and it will also identify the effect of these journeys as an author and their influence on the books published at the time.

A mixed research method was used for this investigation, as it is a combination of qualitative and quantitative methods. The population for the study comprised Nigerian writers in the diaspora.

A simple random sampling technique was used to select six (6) Nigerian writers, namely Chimamanda Ngozi Adichie, Sefi Atta, Ben Okri, Teju Cole, Helon Habila, and Chris Abani. These writers are in the diaspora, and their novels are published in English and widely read in Africa, Europe, and the United States. Data for this study was collected from reputable websites, like Amazon Books, Goodreads, and Wikipedia; official websites of the selected writers; selected book publishers' websites; EBSCOHost; and the Taylor & Francis online database.

A WordPress template built an interactive platform to present the data. For mapping, Flourish and KnightLab were used, while Voyant was used for the textual analysis on migration, and comparative analysis of the selected writers' publishing journeys and prizes won.

It was revealed that Nigerian writers migrated and published abroad due to education, seeking greater opportunities, economic instability, the need for exposure, and political-related issues in Nigeria during the military regime. The study also discovered that there is evidence of network analysis between the selected writers, as they all started their publishing careers in Nigerian before moving abroad; they were all born in Nigeria, except Teju Cole, who was born in the United States; their works are centered on immigration stories, gender, culture, history, and politics; they all draw inspiration from their experiences living and working in Nigeria; they have all received global awards and recognitions.

The study recommended various ways to promote Nigerian literature and DH in this field.

Keywords: Nigerian Writers, Diaspora, Nigerian Literature, Publishing, Comparative Analysis, and Digital Humanities.

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RÉSUMÉ

Cette thèse donne un aperçu de certaines revues de littérature sur les écrivains nigériens de la diaspora et sur la manière dont leur migration a influencé leurs écrits littéraires et l'édition de livres. Elle créera également un corpus numérique appelé Nig-Writers, qui sera un répertoire ou une base de données d'auteurs immigrés nigériens sélectionnés qui ont remporté des prix internationaux, et elle identifiera également l'effet de ces voyages en tant qu'auteur et leur influence sur les livres publiés à l'époque.

Une méthode de recherche mixte a été utilisée pour cette enquête, car il s'agit d'une combinaison de méthodes qualitatives et quantitatives. La population étudiée était composée d'écrivains nigériens de la diaspora.

Une technique d'échantillonnage aléatoire simple a été utilisée pour sélectionner six (6) écrivains nigériens, à savoir Chimamanda Ngozi Adichie, Sefi Atta, Ben Okri, Teju Cole, Helon Habila et Chris Abani. Ces écrivains font partie de la diaspora et leurs romans sont publiés en anglais et largement lus en Afrique, en Europe et aux États-Unis. Les données de cette étude ont été recueillies sur des sites web réputés, tels qu'Amazon Books, Goodreads et Wikipedia ; sur les sites web officiels des écrivains sélectionnés ; sur les sites web des éditeurs de livres sélectionnés ; sur EBSCOHost ; et sur la base de données en ligne de Taylor & Francis.

Un modèle WordPress a permis de créer une plateforme interactive pour présenter les données. Pour la cartographie, Flourish et KnightLab ont été utilisés, tandis que Voyant a été utilisé pour l'analyse textuelle de la migration et l'analyse comparative des parcours de publication des écrivains sélectionnés et des prix remportés.

L'étude a révélé que les écrivains nigériens ont émigré et publié à l'étranger pour des raisons d'éducation, de recherche de meilleures opportunités, d'instabilité économique, de besoin d'exposition et de problèmes politiques au Nigéria pendant le régime militaire. L'étude a également révélé qu'il existe des preuves d'analyse de réseau entre les écrivains sélectionnés, car ils ont tous commencé leur carrière d'éditeur au Nigeria avant de partir à l'étranger ; ils sont tous nés au Nigeria, à l'exception de Teju Cole, qui est né aux États-Unis ; leurs œuvres sont centrées sur les histoires d'immigration, le genre, la culture, l'histoire et la politique ; ils s'inspirent tous de leurs expériences de vie et de travail au Nigeria ; ils ont tous reçu des prix et des reconnaissances au niveau mondial.

L'étude recommande divers moyens de promouvoir la littérature nigérienne et la DH dans ce domaine.

Mots-clés: Écrivains nigériens, diaspora, littérature nigérienne, édition, analyse comparative et sciences humaines numériques.

Nombre de mots: 358

INTRODUCTION

Background to the Study

After achieving independence from Great Britain in 1960, Nigeria emerged as a continent-wide hub for literary talent. In honour of his plays, essays, and books, Wole Soyinka received the Nobel Prize in Literature. Achebe received praise for his essays *Things Fall Apart* (1958) and other analyses of the flaws in post-independence politics. While Nigeria serves as a source of inspiration, many of these young authors have since moved abroad or have turned to Western networks in order to make a living from their writing. They developed a reputation in Nigeria as a result of their international success, and now their writings can be published elsewhere (Eziaku, 2015).

Professor Okey Ndibe, a Nigerian author, claimed in an interview that the nation has produced a number of well-known authors who have won praise for their works on traditional and cultural heritage and values. The Sokoto Caliphate's first ruler Usman dan Fodio's daughter Nana Asma, Elechi Amadi, Ben Okri, Chinua Achebe, Buchi Emecheta, John P. Clark, and others are among these writers (Rebekah, 2021).

In more recent years, specifically the first two decades of the twenty-first century, Nigerian novelists produced an astounding amount of work. Many people have read Chimamanda Ngozi Adichie's books, and her novel *Americanah* (2013) has gained attention in Anglo-American literary circles. The early 2000s saw the publication of a number of outstanding novels by authors like Helon Habila (*Waiting for an Angel*, 2002; *Measuring Time*, 2007), Chris Abani (*Graceland*, 2004), Sefi Atta (*Everything Good Will Come*, 2005; *Swallow*, 2010), and Adichie (*Purple Hibiscus*, 2003; *Half of a Yellow Sun*,

2006), which helped lay the foundation for what can be considered a revival of Nigerian literature.

According to critics Pius Adesanmi and Chris Dunton, this generation of Nigerian novelists has achieved "near-instant canonization," and they have helped spark a "phenomenal revival of the Nigerian novel" alongside other writers from the country such as Ike Oguine, Chika Unigwe, Okey Ndibe, and Segun Afolabi (Adesanmi and Dunton, 2008, p. viii). For the purposes of this study, "Nigerian diaspora writers" refers to any Anglophone novelist who is or was a Nigerian emigrant, that is, any novelist who was born in Nigeria but has lived outside of it for an extended period of time. Novelists who were born and raised abroad by Nigerian parents but return to Nigeria frequently are also included.

In their literary works, diaspora writers such as Chimamanda Ngozi Adichie, Teju Cole, and Chris Abani offer new insights into the reality and myths of Nigeria and Africa, tackling complex issues of race and national identity. of these contemporary Nigerian fiction writers spend the majority of the year in Western nations, although they frequently visit their native country to conduct research and observation. According to industry analysts, because their publishers and the majority of their readers are also based in the West, prominent publishers have recently shown renewed interest in African writing. Meanwhile, domestic fiction publishing is struggling to gain traction (Ibukun, 2012).

According to Ayodeji (2016), this ideology has been referred to by a variety of names, including Nigerian exile literature, Nigerian migrant literature, and Nigerian Diaspora writing. Whatever label is used to describe it, it is clear that this literature is a

development of Nigerian literature; it is literature about the borderlands and "the outpost" of Nigeria's national border.

Digital Humanities (DH) has grown into an inventive discipline that employs cultural, social, economic, and technological constraints to bring systems and artefacts into the world. By analysing discussions about specific theoretical concepts in digital humanities, talking about digital tools, creating and analysing data for the humanities using digital tools, digital humanities methods and techniques, data visualisation methods in literary and linguistic writings, and computational stylistics in some aspects (Akande, 2022).

The authors and novels chosen for this study satisfy Griswold's very broad definition of the Nigerian novel, which is "fiction of sixty or more pages, intended for adults or near-adults, and written in English by someone born in or a permanent resident of Nigeria" (Griswold, 2006, p. 522). The important difference is that this study will focus on the writing of Nigerian emigrants, whereas my list of authors includes Nigerians born overseas. While Teju Cole and other Nigerian novelists will be examined for this study, Griswold's criteria "exclude offspring of Nigerians born and raised abroad" (Griswold, 2006, p. 525).

Even though they were not born in Nigeria, it is crucial for him. This study focuses on the fiction created by Nigerian writers in the diaspora because the majority of their widely read novels are published in Europe and the United States.

Selected Nigerian Diaspora writers for the research

The primary basis for choosing this Nigerian diaspora writer is Shercliff's (2015, December 9) findings from a poll performed in the UK among friends, colleagues, and acquaintances in the UK publishing sector, which asked:

"How many Nigerian authors can you name?" Most people recognised Chinua Achebe, Chimamanda Ngozi Adichie, Wole Soyinka, and Buchi Emecheta, but none mentioned Helon Habila, Chris Abani, Chinelo Okparanta, Chika Unigwe, Chris Abani, Chigozie Obioma, or Chibundu Onuzo, who were all born in Nigeria and now live abroad (Shercliff, 2015, December 9).

This is coming at a time when the most widely read Nigerian novelists writing in English are those such as Helon Habila and Teju Cole, who now reside in the West. Despite first being discovered and published by Nigerian publishing houses, they have received affirmation at home by being published in the United Kingdom, and the United States, as they are globally recognised in the literary sphere, and have received international awards. Hence, these writers and their works will be understudied in this research project.

Ben Okri, a Nigerian poet and novelist, was born on March 15, 1959, in Minna, a city in the country's Middle Belt. He moved to England in 1978 and has been writing since then. Okri is regarded as one of the most important African writers in the post-modern and post-colonial traditions and has been compared favourably to authors such as Salman Rushdie. With his work *The Famished Road* (1991), Okri won the Booker Prize in 1991. He was also won the Commonwealth Authors Prize in 1987.

Chris Abani is a Nigerian-American author born on December 27, 1966 in New York City. Abani is a Nigerian national. His mother was of English descent, and his father was of Igbo ancestry. He travelled to the UK in 1991 as a Board of Trustees Professor of

English at Northwestern University before returning to the US in 1999. His novel *GraceLand* (2004) received the Hemingway Foundation/PEN Award, the 2001 Prince Claus Awards, the Lannan Literary Fellowship, the California Book Award, the Hurston-Wright Legacy Award, and the PEN/Barbara Goldsmith Freedom to Write Award, among the many honours bestowed on Abani.

Teju Cole, born on June 27, 1975, is a Nigerian-American author, photographer, and art historian. His writing has "created a new path in African literature," according to reviewers. In 1992, he returned to the United States, where he was born. He presently resides in Cambridge, Massachusetts, where he is the Gore Vidal Professor of Creative Writing Practise at Harvard University. *Open City* (2011) was selected as one of Time magazine's "Best Books of the Year," and Christine Richter's German translation of Nilsson's *Open City* won the International Literature Award.

Helon Habila is a Nigerian poet and novelist born in the country's north in November 1967. His novels *Waiting for an Angel* (2002) and *Oil on Water* (2010) have received numerous honours, including the Caine Prize in 2001, the PEN/Open Book Award (2012), and the Commonwealth Writers Prize (2003; 2011). He worked as a lecturer and journalist in Nigeria before moving to England as a Chevening Scholar at the University of East Anglia in 2002. He is a creative writing faculty at George Mason University in Fairfax, Virginia.

Chimamanda Ngozi Adichie is a Nigerian novelist born on September 15, 1977. She has published novels, short stories, and nonfiction. In The Times Literary Supplement, she was described as "the most prominent" among a "procession of critically

acclaimed young Anglophone authors." Adichie, who immigrated to the United States from Nigeria at the age of 19, was named one of New African magazine's Top 100 Most Influential Africans in 2019. Adichie was also elected to the American Academy of Arts and Letters in March 2017, making her the second Nigerian after Prof. Wole Soyinka to acquire this honour. Her novels, including *Half of a Yellow Sun* (2006), *Purple Hibiscus* (2003), and *Americanah* (2013), have been nominated for and received numerous international honours.

Sefi Atta, a Nigerian-American novelist, short story writer, playwright, and screenwriter, was born in January 1964. She moved to the United Kingdom in the 1980s before relocating to the United States, where she began writing. Her plays have been translated into various languages, and theatre versions of her plays have been seen all over the world. Her novel, *Everything Good Will Come* (2005), won the 2009 Noma Award for African Publishing, as well as the 2006 Wole Soyinka Prize for African Literature, the 2004 BBC Awards, and the 2005 PEN International Awards. She is also a guest writer at the Ecole Normale Supérieure de Lyon in France.

This study will look at chosen literature evaluations of Nigerian diaspora writers and how their migration has influenced their literary writings and book publication.

Five (5) novels written by the selected writers will be textually analysed to investigate how migration have been depicted in their works, It will also build the Nig-Writers digital corpus, which will be a directory or database of selected Nigerian Emigrant authors who have received international honours, as well as determine the impact of these voyages as authors and their influence on the works produced at the time.

Statement of the Problem

"There is always a Nigerian among a hundred people," as the proverb goes. In 2021, Nigeria had a migration rate of -0.29 per 1,000 inhabitants (Sasu, 2023). Furthermore, in order to commemorate and praise the past, an increasing number of digital humanities projects have contributed to the presentation of knowledge in insightful and new ways.

Naijasyncor (A Corpus-based Macro-Syntactic Study of Naija, aka Nigerian Pidgin); **MAELD & ADELD** (location maps of genres of electronic literature in Nigeria); *LitTech-Lagos* (location maps of places depicted in Nigerian novels); **Nigeria Watch** (an online database and maps that monitor violence in Nigeria); and *New Maps of Old Lagos* (a cartographic georeferential study of Old Lagos).

These digital humanities projects have aided in the dissemination of information by employing intelligent and innovative approaches to digital literacy. There has, however, been no comparison study to visualise how migration has impacted the success of Nigerian writers in the diaspora, as the majority of them migrate positively to the global north to develop careers and some negatively due to political related issues. As a result, the purpose of this research is to construct a web-based digital corpus to visualise the success narrative of diaspora writers in terms of prizes won, publishing timelines, translated works in various worldwide languages, and how publishing in Nigeria influences their migration decisions.

Objectives of the Study

The main purpose of this study is to compare the works of the selected diaspora writers with the intention of creating a digital corpus that will provide visualised data that will provide answers to the following research questions: In this context, the objectives of this research will help provide answers to the following research questions:

- i. Why do Nigerian writers migrate and publish abroad?
- ii. Are there possible network analyses of the writers, and how migration is depicted in selected novels written by Nigerians in diaspora?
- iii. What are the publishing timelines, awards, translations, of the selected diaspora authors?

Significance of the Study

This research project and the digital corpus will benefit researchers in the field of Nigerian literature and arts, young authors, the Faculty of Arts, History, and Linguistics in Nigeria, researchers studying digital literacy, and other stakeholders interested in promoting digital humanities in Nigerian literature.

This study would highlight the fact that the issue of disillusionment and the green pasture façade underlying the mass migration of Nigerians to the West should be critically examined and studied because this issue has existed over time by utilising the works of the aforementioned authors (who are from the second and third generations of writers)

that best broaden the focus for understanding of Nigerian diasporic literature in terms of its multifaceted dimensions.

Furthermore, at the conclusion of this research, a digital repository on the success stories of diaspora writers in terms of prizes won, publishing timelines, and translated works in various international languages will be created. This corpus will be an excellent teaching tool for the newly introduced digital humanities course at the Faculty of Arts and Humanities for undergraduate and graduate students in Nigerian universities.

Finally, the study will propose critical solutions to publishing-related issues in Nigeria.

Scope and Delimitation of Study

The sole subjects of this study are the authors of modern literature from the Nigerian diaspora, Ben Okri, Chris Abani, Teju Cole, Helon Habila, Chimamanda Ngozi Adichie, and Sefi Atta. For the sake of this study, "Nigerian diaspora writers" refer to any Anglophone novelist who is or was a Nigerian immigrant; that is, any novelist born in Nigeria who has lived outside of it for an extended period of time. Novelists who were born and raised abroad by Nigerian parents but return to Nigeria frequently are also mentioned.

Methodology

A mixed research method was used for this investigation, as it is a combination of qualitative and quantitative methods. A qualitative research method was also used, as the term "qualitative research" refers to a wide range of approaches and methodologies for learning more about how individuals perceive, experience, interpret, and construct the social world.

According to Priest (2010) and Isong (2018), "qualitative methods are designed to explore and assess things that can't easily be summarised numerically" (2010, p. 6). Without the use of standardised measurements, qualitative research frequently relies on how we interpret what individuals do (which may require characterising their practises based on observation) or say (which may involve utilising open-ended questions).

Secondary sources include books, journals, articles, library materials, and online resources. Various free information technology-mediated digital humanities tools (WordPress, KnightLab, Flourish, and Google spreadsheets) will be used to create a web-based digital corpus that will visualise potential network analyses and similarities among the author's timelines, awards, translations, and publishing journeys.

Organization of Chapters

This study will have five chapters: introduction, which comprises background information, a statement of the research issue, goals and objectives, the significance of the study, scope and limitations, and methods; The first chapter examines the relevant literature on the history and evolution of Nigerian literature. The second chapter focuses on publishing and Nigerian authors looking west, and textual analysis how migration is portrayed in selected novels written by Nigerians in the diaspora. The third chapter provides an overview of Digital Humanities (DH) in Nigeria as well as some selected initiatives related to Nigerian literature. Chapter four clarifies the procedures used to conduct this research and my digital corpus. Chapter five will build on the outcomes of the visualised data from the digital corpus, discuss discoveries, review probable network analysis, and look into similarities among the timelines of the selected writers. Conclusively, recommends solutions to the identified problems relating to publishing and Nigerian writers looking west for better recognition and a better writing environment.

CHAPTER ONE

HISTORY AND EVOLUTION OF NIGERIAN LITERATURE

1.1 Defining the Literary Generation

The literary generation at the heart of this thesis is both a practical method of literary historicalization and a concept. Its origins are sociological, but it is now used in a variety of contexts and disciplines, including history and literature. However, the concept of a generation can be compared to a giant beanstalk that has grown into a formidable methodology in literary-historical discourses, but whose origin is above the clouds and not so comprehensible or overtly perceptible to the minds of many literary scholars. According to Stein (2013), it has been used as an axiom, a casual term of convenience in the discussion of national literatures, but its uncritical, heuristic usage is largely unchecked due to the concept's biologically related etymology and scientific lustre.

However, in the last ten years, efforts have been made to give the concept's usage a provenance that corresponds to its historical development. If there is one fact that scholars involved in these efforts strongly believe, it is Robert Wohl's statement that "historical generations are not born; they are made" (Marius, 2013). Marius Hentea investigated its origins and evolution in an attempt to provide a refreshing break from Henri Peyre's seminal but problematic recasting of several national literatures into self-constructed generations. He briefly discussed the role of post-Enlightenment scholars in shifting the term "generation" from a naturalistic to a sociological and philosophical context.

This would imply that literary generations are imagined synchronously based on historical events as they occur in time and space, but this is not the case. The theoretical foundation of the concept of generation can be found in the basic sociological practise of collective categorization based on age, genre, ethnicity, gender, and so on. Furthermore, prevalent discourses propagated by literary journalistic endeavours that are often insensitive to academic contemplations and are more inclined to consider the extent to which writers are influenced by or deviate from their antecedents, their commercial success, and the history of the reception of their works amongst readers and critics shape what constitutes a generation of writers.

Trevio (2018) identified seven criteria that must be met before a generation can be referred to as existing. To begin, members of the generation must be contemporaries, born around the same time; they must also have comparable educational backgrounds and institutional affinities. The third and fourth criteria require generation members to have reached artistic maturity around the same time and even to have published/debuted their greatest works around the same time. The fifth criterion is that members must be linked through shared personal contact enabled by their individual contributions to similar political movements in which they must have demonstrated strong leadership traits, while the sixth criterion is linguistic uniformity. The seventh criterion which I consider the most important is that the generation members are compelled to have emerged at the eve of a ‘generational event’ that binds them together and causes their works to be channeled to speaking to similar situations.

Bringing it home, the generational criteria emphasized by Adesanmi and Dunton (2005) also resonate with what the likes of Dimmick already pointed out. They define a

generation of writers as those who "either fall within a loosely defined age bracket or are published within a loosely defined timeframe." They also share "themes / tropes [that] are shaped by identifiable events or experiences," which is an important criterion. One crucial point raised by the duo is that generations can exist without bearing the banner of a specific cause or mission, but when generational members 'instrumentalise' their works for the purpose of advocating for sociopolitical movements or propelling activism in relation to certain collective causes, that generation becomes a school comparable to "Italian and Russian Futurism, French Surrealism, Latin American boom fiction, American Beat poetry." Postcolonial Nigerian literature exists within the context of this assertion. In this sense, Adesanmi and Dunton were able to contrast modern African literary generations (beginning in the twentieth century) with European and American literary movements/schools.

As Adesanmi and Dunton pointed out, "most literary traditions agree on temporal coevality and ideological/thematic coherence as two significant features in the constitution of a generation." However, although it is not explicitly stated, age markers are very important in the process of generational formation in Nigeria. Isidore Diala tried to justify it by saying, "age-grades are markers of history... they are also markers of historical milestones in oral cultures." [...] Even though Soyinka is still active in writing and producing literary works, his generation clearly differs from that of the group of writers born primarily after 1960 (Awuzie, 2018).

1. 2 History of Written Nigerian Literature-in-English

In this thesis, I intend to focus on written Nigerian literature in English. It represents the most recent strand of Nigerian literary history. Written Nigerian literature in English has only been around for a little more than a half-century; it began in the 1950s and is only a little over 52 years old, but it has been the most prominent form of literary practise in Nigeria during colonialism, post-independence, and post-coloniality. Indeed, the entire body of Nigerian literature has come to be defined by this young but continuing strand of literary explorations. Taye Awoyemi-Arayela defines Nigerian literature as "any Nigerian literary work of imagination written by Nigerians for Nigerians; it discusses Nigerian issues and shares Nigerian sensibilities, consciousness, world-view, and other aspects of the Nigerian cultural experience" (Awoyemi-Arayela, 2013).

The hybrid concoctions of colonialism, western education, Christianization, the civilising mission, and the successful establishment of English as the official language of instruction in Nigerian education, commerce, and day-to-day communication gave birth to written Nigerian literature in English. As an aside, the first writers of Nigerian literature in English have been identified as "Europeans and returnee slaves of Nigerian origin." One example is Olaudah Equiano, who published *The Interesting Narrative of the Life of Olaudah Equiano or Gustavus Vassa* in 1789 (Fesan, 2010).

This suggests a lot about the direction in which written Nigerian literature-in-English was headed upon its inception. But beyond the colonial literary indoctrination, written Nigerian literature was catalysed by the national consciousness to understand, express and project the burning desire to gain independence. Nationalists for

independence such as Obafemi Awolowo, Nnamdi Azikwe, Herbert Ogunde, Herbert Macaulay, and Dennis Osadebey used literature, particularly the dramatic genre, to amplify their already resounding cry for independence, and they encouraged others to do the same by welcoming literary contributions to newspapers and journals. This agitative clamour for enabling a deeply nationalised literary mission is said to have led to the local Onitsha market literature that was active after the end of WWII from 1945 to the 1950s (Awoyemi-Arayela, 2013).

When it became necessary to find a suitable method of historicising the fast-evolving developments of written Nigerian literature-in-English, 20th-century African literary scholars saw the generational paradigm as appropriate for the projection of how the country's national experiences have been presented in literary ways. Thus, the scholarly or secular structuring of specific literary outputs within the spatiotemporal provisions of the generational model is inextricably linked to the essence of Nigerian nationalism. Nigerian literary generational historical narratives appear to disseminate seemingly nationalised knowledge production about the country's shared beliefs, ideologies, and idiosyncrasies.

Furthermore, by tracing Nigerian literary history along the lines of the national-generational paradigm, specific historical landmarks and events in Nigeria are illuminated. So far, literary historiography has yielded three generations, with the first beginning in 1958, the second in the 1980s, and the third beginning in the 1990s. Nigerian literary works produced in the twenty-first century are currently classified as third generation.

For the time being, keep in mind that Nigerian writers have long been regarded as post-colonial "questioners and reformers" who criticise the "human condition attainable in the society it mirrors." However, there is a growing understanding of how contemporary literary works reflect individual idiolects and interests rather than collective political attitudes and actions. Some literary critics, such as Osa Osayimwense, who have observed this global shift in personhood, have categorised contemporary literary works in Nigeria as New Nigerian literature (Osa, 1986).

In terms of forms, although Ben Okri, a Nigerian writer of the second generation, did set the pace in the exploration of speculative fiction, contemporary Nigerian writers have appreciably delved into fantasy, science fiction, and magical realism in inventive ways, even writing defiant, genre-bending works that reject categorization due to exposure to a more diverse literary sphere that demand theorisation and in-depth study in literary-historical capacities.

This is not to say that 'old' Nigerian literature of the late twentieth century did not deal with issues of subliminal interactivity with a context greater than the national or postcolonial nature, but contemporary Nigerian literary production is thought to be experiencing a surge of genuine global orientation and integration into a universal storyboard flourishing with diversity in form and content in a way that necessitates historical coherence.

1.3 An Overview of Nigeria's Literary Space

It has been claimed far too often that written literature in Nigeria and Africa was launched by the kind-hearted pale-faced Oyinbos who took it upon themselves to introduce the indigenous to English, the language of civilisation that can not only be heard and spoken but also written and read. These British Oyinbos arrived in 'Nigeria' after other forerunners had come to test the waters, saw the abysmal non-literacy situation in almost all of the parts that later became Nigeria, shook their sage necks like skinned Agama lizards, and decided to build an empire of literacy, of English-ness, of civil, four-cornered formal, missionary educational centres they simply called schools.

They, the sage-necked, gran-like wisdomers, embroidered the paths to the schools with scented confectionaries that drew every Hansel, Gretel, and Man Friday, but fed them not with food, but with alphabets, numbers, and Christian doctrines (Akinpelu, 2021).

However, according to Finnegan (2012), the pre-colonial cultures that later became Nigeria had their own oral literature(s) prior to colonialism, Christianity, Islam, Arabic, or English. Poetry (panegyrics, religious, political lyrics, melodies, rhymes), prose narratives (folktales, legends, myths), proverbs, riddles, oratory, and elaborately produced dramas, rituals, and festivals were and still are part of these societies' orature. These oral literary practises, seen to be "as natural as speech precedes writing," are thought to be the genesis of Nigerian literature written in other indigenous languages or English.

It is not unusual to trace most societies' written literature back to their oral predecessors. However, in the case of Nigeria, several oral literary forms have nearly been eroded due to the volatility of transmission as well as the demonising, dismissive, and, at times, derogatory treatment they received at the hands of Christian missionaries, colonial administrators, scholars who thought them to be more useful for anthropological or ethnographic (comparative) research rather than artistic and creative endeavours that deserve appreciation (Akinepelu, 2021).

Thus, for subversive reasons, it has historically been vital to emphasise more than ever the oral root of any type of written Nigerian literature, as well as the reason for its disparaged status, which Rotimi Fasan excellently explains in these words:

“The relegation of oral Nigerian literature and the disruption of the smooth and natural transition from an oral to a literate culture was partly a consequence of the interruption occasioned by the advent of the Abrahamic religions and their introduction of Arabic and English into pre-colonial Nigerian societies. An additional factor was colonialism which provided political ballast to the assimilationistcum-hegemonic effort of foreign religionists, particularly Christian missionaries (Fasan, 2010)”.

While oral literature is the oldest strand of Nigerian literary history, literature written in indigenous languages is a derivation of the first and a forerunner of the third. Despite the fact that Nigeria has over 250 ethnic languages, only the three major indigenous languages have a recorded literary history. Like most experts have noted, most Nigerian languages (like in many other parts of the continent) can only be heard and spoken; just a few can be read and written. In essence, the most recognised languages with written literary cultures are Hausa, Igbo, and Yoruba, each of which has an etymological progression of what has come to comprise their scripts.

Surviving seventeenth-century Hausa literary poems, as well as the writings of later researchers in the nineteenth and early twentieth centuries, demonstrate that the language's written form is a hybrid of Ajami, Arabic, Boko, and Roman letters. Tafawa Balewa is one of the Hausas whose twentieth-century work Shehu Umar resonates with the most modern variant of Hausa vernacular; Pita Nwana's *Omenuka* is the first recognised novel written in Igbo.

However, prior to his novel, Christian missionaries had published Igbo non-literary works, with Reverend Samuel Ajayi Crowther becoming considered as a prominent pioneer in literatising the Igbo language. In the mid-1880s, he translated the English Bible into Yoruba and Igbo. On a more recent note, Tony Uchenna Ubesie has a lasting reputation as the most well-known novelist who writes in Igbo (Emenyonu, 2020).

According to Akinepelu (2021) and Barber (2014), the Yoruba language has a longer, denser literary history; although it has been scholarly asserted that it did not become a written language until 1842 with the advent of Christian mission projects, it has also been claimed that, like Hausa, the language was written in other scripts such as Ajami (adapted Arabic) and Roman before what is now known as Yoruba letters and writing came to be established. They also noted that, despite disagreements over the origins of Yoruba writings (literary or otherwise), literary academics consider Isaac B. Thomas's 1930 novel *Itan Emi Segilola Eleyinjuege, Elegberun oko Laiye* to be the first written Yoruba modern novel.

This work was followed by a slew of Yoruba-written literary explorations, the most well-known and widely read being Isola Akinwunmi's novels, as well as Daniel

Olorunfemi Fagunwa's *Ogboju Ode Ninu Igbo Irunmale* (1938), which was translated into English by Wole Soyinka in 1968 as *The Forest of a Thousand Daemons*.

1.4 First Nigerian Literary Generation

According to the research for this thesis, there is no single scholar who originated the first generation. Rather, the first generation's construction arose from communal scholarship. Aside from the fact that it is recognised as the Independence Generation, there is no agreement on what comprises the first generation. There are two ways that contemporary scholars have come to perceive the first generation.

According to Awuzie (2018) and Dunton (2020), some historians believe the Nigerian modern literary age began between the 1957-1970s, when Nigerian writers attempted to grapple with the colonial past and the postcolonial present in various ways. The tropes associated with this generation of writers include an avid romanticisation of the distant pre-colonial temporal haven of bliss, a rejection of the plethora of changes brought about by postcolonialism, and a call to nationalistic courage and the assertion of patriotic cultural rebirth through literary language. These first-generation writers are said to address a postcoloniality of "normativity and proleptic designation in which the writer or critic speaks to, for, or on behalf of the post-independence nation-state."

Scholars who see the first generation in this light frequently regard Chinua Achebe as the "father of African literature" who, through his *Things Fall Apart* (1958), is said to have birthed 'a counter- discursive dialogue with exemplars of the Western literary tradition and a number of ongoing intra-African authorial dialogues on themes including the effects of colonialism and patriarchy.

While the second way of understanding the first generation is similar to the first, it is more steeped in the understanding that the writers of this generation set out consciously to debunk and criticise the distorted travesties about Nigeria and Africa concocted by colonial administrators, travellers, ethnographers, anthropologists, and literary writers who churned out standoffish, misrepresentative English writings like *African Witch and Mister Johnson* by Joyce. Fasan (2010).

Akinpelu (2021) believes that, rather than concretely locating the beginning of the first generation in Achebe's sophisticated production and global appeal, scholars who support this perception also pay attention to preceding groundbreaking literary publications such as Amos Tutuola's *The Palmwine Drinkard* and other pre-independence texts written by Nigerians in English with the goal of advancing "cultural alterity, [foregrounding distinctions]

More than providing anticolonial, postcolonial, and decolonial counter-narratives to colonial writings' myths of primitivism, racial inferiority, and ahistoricity, the second school of thought presents the first generation as the West African equivalent of the Negritude, in which precolonial Nigeria with its once 'enviable' culture and traditions (and 'Africa') is romanticised, invoked in paradisiacal terms, re-enacted, and nostalgically mourned on the pages of books (Awuzie, 2018).

This attributed to the first generation takes into account the enormous effort made by writers not only to write works set in precolonial Nigeria, but also to translate oral literary works that have survived the tenacious project of erasure offset during the colonial period, as well as folkloric or mythic narrative poems and novels written in indigenous languages. Wole Soyinka's English translation of Daniel Orowole Olorunfemi Fagunwa's *gbój d nn Igbó Irnml* (Brave Hunter in the Forest of Demons), translated into English as *The Forest of a Thousand Demons - A Hunter's Saga*, is highly regarded in this context (Fagunwa, 2013).

Thus, from any perspective, the appropriated writing system by Nigerian anti-colonialists signified the beginning of the first generation. This appropriated use of the English language in advocacy writings has a past that revolves on the 'birth' of Nigeria and the literary clamouring for independence by nationalists. According to Akinpelu (2021), Britain had already established a presence in various West African nations by the late 18th century through slave trade and other large-scale trading activity. However, it was not until the mid-nineteenth century, when slavery was abolished, that the colonial zone that would eventually become Nigeria was formed.

Following the Scramble for Africa envisioned by the Berlin Conference of 1884 and the 1914 amalgamation of Northern and Southern Protectorates mandated by Governor Frederick Lugard, Nigeria was properly birthed following the annexation of Lagos in 1861 to the establishment of several protectorates, first controlled by the River Niger Company, then by the British Crown in 1900.

In the midst of all of this, Anthony Enahoro, a member of the Western House of Assembly, argued for self-government. This prompted various anti-colonial political and literary independence advocates, including Obafemi Awolowo, Nnamdi Azikwe, Chinua Achebe, and Wole Soyinka, to take action by creating political organisations or publishing polemical fictional and non-fictional literature.

Following 'decolonisation,' the purview of literary works expanded to a site of activism; it was perceived as a prospect through which dismembered and shredded national identities within the context of colonial processes could be reclaimed; and, for the most part, this is what happened: a determined reclamation of the right to self-construct an originary, aspirational nation-ness and national patriotism through creative endeavours.

Based on the context supplied by Akinpelu (2021), it is clear that the existence of the first generation is intrinsically linked to colonialism and colonial literature. The generation seemed to have actually emerged from the fine, polished sand and white granites of imperial Britain's literate empires of schools, churches, and workplaces. And this is not limited to Nigeria or even 'Africa'; South Asian countries must be grateful to the British for sowing the germ of written literature in English in their societies.

Indeed, Salman Rushdie, widely regarded as one of India's greatest literary minds, has stated that "the prose writing created by Indian writers working in English is proving to be a stronger and more important body of work than most of what has been produced in India's 18'recognised' languages... and this still burgeoning Indo-Anglian literature represents perhaps the most valuable contribution India has yet made to the world of books" (Amritjit Singh & Nalini Iyer, 2016).

Rushdie's viewpoint is merely one thread in a bigger tapestry of knowledge production and historical narratives that help to reify the ongoing endeavour of making former colonies secondary characters in their own, ostensibly regained (hi)stories.

In any case, it is now vital to recognise first generation writers and their recognised works. Adrian Alan Roscoe highlighted important writers now recognised as first generation-ers in a

thesis written in 1967, when the generational paradigm had not been adopted in the writing of Nigerian literary history; they include novelists Achebe and [Nkem] Nwankwo, dramatist Soyinka, and poets Segun, [Michael] Echeruo, Imoukhuede, [John] Pepper Clark, and [Christopher] Okigbo.

Chukwuemeka Ike is another well-known first-generation writer. Despite the fact that he published his first work, *Toads for Supper*, in 1965, his most famous works, *The Potter's Wheel and Expo '77*, which are utilised for pedagogical and instructional purposes, were released in 1973 and 1980, respectively, putting him in the second generation. Nnamdi Azikwe, Obi Wali, and Dennis Osadebe are also regarded members of this group, but their works are more political in nature. T.M Aluko, Cyprian Ekwensi, Achebe, Amos Tutuola, Wole Soyinka, Elechi Amadi, Flora Nwapa, and Mabel Segun, however, are renowned novelists connected with the first generation.

According to Roscoe (1965), the works of the latter two female figures have not received as much attention in the first generation history as the works of the other male figures. As can be seen, first-generation novelists are few and far between because they are largely trailblazers who paved the way for a slew of second-generation writers who surged into the literary landscape in their abundance. Achebe is the most iconic character of the first generation, with a literary corpus of more than 20 works, the most of which are novels, short stories, essays, and poetry collections. His paintings also exemplify the generation's narrative of cultural nationalism and decolonisation.

Thus, in the historiographical presentation of the first generation, his 1958 publication *Things Fall Apart* is awarded canonical universality. This has been debated, with many scholars believing that Amos Tutuola's *The Palm Wine Drinkard*, published in 1952, was the first Nigerian novel to capture the attention of readers in the domestic sphere and even in the Anglo-American area, despite its use of "young English."

Tutuola, according to Awoyemi-Arayela, is the 'Apostle' who had to suffer the brunt of his creative allegorical works being assessed by fastidious, sanctimonious western norms (what I dare say was merely the beginning of what has become a tradition).

Retracing our steps from this digression, it is worth noting that first-generation Nigerian written literature in English served as a rebuttal to the charge that colonies, particularly those in Africa, were incapable of engaging in creative, literary endeavours. They also served as a means of representing new postcolonial ideologies while undermining the crippling, unimpressive information base generated by colonial administrators about Africa's geographical, political, economic, and social nature.

The load of historical revisionism, however, redirected the postcolonial theatricalities and decolonial goals of first-generational literature. Thus, their works were filled with heritage preservationist ideas and the display of tribal idiosyncrasies such as rituals, rural settings, ancient traditions, and so on, which leaned towards ethnic and cultural revivalism rather than the national politikness promoted by postcolonialism. Take, for example, Chinua Achebe's *Things Fall Apart* (1958). The story of Okonkwo, an Igbo traditionalist, farmer, wrestler, and aspirational, thoroughly aspirational 'big man' of Umuofia, who amassed wealth in yams, wives, children, and prestige through his painstaking hardwork and sheer, muscular resilience is one that every literary scholar within the terrain of African literature is familiar with.

Many scholars have lauded Chebe not only for the complexity of the narrative, but also for the finesse with which it was written in Igbotic, proverbial English. Many have praised the story for matching a culturally excited account of a pre-colonial Igbo environment with the devastatingly Christianic, colonial landscape that sprang out of it following the advent of Christian missionaries such as the fictional Mr Brown and Reverend Smith.

Indeed, the tragi-comedy of Okonkwo's rise from grass to grace, as well as the story of his aggressive hubris that leads to his exile to Mbanta and ultimately leads to his suicide, are mostly told against the backdrop of the British evangelical and colonial invasion of the Igbo community. As a result, cultural revivalism and postcolonial activism coexist.

A closer examination reveals that the novel's contrastive symbols of the joyful, ritualistic 'yam', kolanut, shrines, 'Obi' (the hut of the male family head in an Igbo compound) and the missionaries' totems like Bibles, crosses, and Western education clash significantly. In fact, Okonkwo commits suicide due to his inability to reconcile the symbols of his cultural Igbo identity with the recently handed-down white man's totems. The 1890s incursion of colonialists into tribal, particularly cultured Igbo territory, is shown with two motifs: exile and ancestral anguish.

Following Okonkwo's seven-year exile, his power within the Umuofia community is drastically reduced, and it is during this time that his psychological self-worth and control over his children begin to deteriorate.

When he returns to Umuofia, he finds a society rapidly changing under the influence of white missionaries who unscrupulously demonise his land's culture and gods; the fact that his first son Nwoye readily embraces the gospel of the white people and participates in the transfer of political and judicial power from the elders to the police, administrators, and other colonial apparatuses weakens his resolve to survive. The loss of the Igbo's once-thriving cultural splendour is gruesomely mirrored in his suicidal death.

Thus, *Things Fall Apart* conveys the impression of a well-realized picture of a "shared common cultural project." This storied project's cultural depth has been claimed to provide cadence to the notion of cultural nationalism, which has more ethnic resonance than postcolonial aspiration can ever achieve.

Elechi Amadi (1966) is another cultural nationalist whose works have resurrected the heritage of Nigerian communities in a pure form that evokes both nostalgia and disquietude. I recall reading his 1966 novel *The Concubine* and experiencing a sickening sense of pride and fear at the traditionalistic cultural and religious milieu depicted in the narrative.

The Concubine, like Achebe's *Things Fall Apart*, was published as part of the Heinemann African Writers Series. The novel is a simple love story set in a non-colonized Igbo civilization where traditional gods decide men's fate, including their sexual relationships. Ihuoma, a respectable woman, loses her husband Emenike in a fistfight with Madume, with whom he was settling scores over a disputed farmland. Emenike's death was caused by supernatural forces, according to an omniscient point of view.

After learning that Emenike has died, Madume attempts to seize the graceful, attractive Ihuoma for himself as well as Emenike's belongings. However, a cobra blinds his eyes, and for the

embarrassment of losing his sight, he commits suicide. The people are perplexed by the deaths of two persons connected to Ihuoma within two years. No one can blame her for her 'virtuous' personality and flawless appearance. Despite her widowhood and three children from her marriage with Emenike, Ihuoma continues to charm the men of the hamlet, the most enamoured of whom is Ekwueme.

Since he was a bachelor, Ekwueme, a young, promising guy with a fiery mother Adaku, has been in love with Ihuoma. He had to marry Ahurole, to whom he had been promised. However, the marriage fails because Ekwueme cannot stand Ahurole's nagging and disgraceful attitude. Ekwueme's love for Ihuoma grows stronger as his marriage fails, and he makes an effort to marry her. He continues to work hard even when Anyika, the local dibia, reveals that Ihuoma is the concubine of a jealous sea-god who curses every man who covets her. The tale concludes with Ekwueme dying shortly after successfully wooing and marrying Ihuoma.

Given that *The Concubine* is situated in an Igbo community that has yet to be overrun by Western presence, literary critics are perplexed by its purpose and thematic issues. The novel's visual features beatify its traditional setting, but it paints a gloomy vision of the Igbo gods and deities, making them appear unabashedly harsh to their human guardians. The same may be said for Achebe's *Things Fall Apart*, which depicts multiple situations in which the gods of the country force their devotees to perform unseemly things. The god's encouragement of Ikemufuna's murder by his guardian, Okonkwo, who sincerely loved and cherished him like a son, is the most unsettling.

The depiction of vilifying cultural aspects such as the ones mentioned above is common in first-generation works, and it creates a contradictory positionality when the first-generation attribute of postcolonial activism is highlighted. Flora Nwapa's *Efuru* (1966) follows the same

thread. It relates the narrative of Efuru, a beautiful and rich woman who unexpectedly marries her first husband Adizua, only to have him mistreat her and her daughter after a few years. Flora Nwapa (1966), her daughter, dies, and she returns to her father's house for a while. Efuru eventually marries the educated Gilbert, who loves her but begins to mistreat her as a result of her inability to bear him a child. Later, it is stated that Uhamiri, the lake goddess who freely distributes wealth and beauty but does not give offspring, has selected *Efuru* to be one of her devotees.

This explains her inability to conceive and, as a result, have a successful marriage despite her good money. *Efuru* is a remarkable case study for culturally conscious African feminism because of her representation of a disenfranchised girl finding her distinct, autonomous identity in a patriarchal culture. This, however, comes at the price of traditional religious beliefs and customs. *Efuru* was also released as the 26th novel in the Heinemann African Writers Series in 1966.

Efuru by Flora Nwapa follows the same thread. It relates the narrative of Efuru, a beautiful and rich woman who marries her first husband Adizua against her will, only to have him mistreat her and her daughter after a few years. Flora Nwapa's daughter dies in 1966, and she returns to her father's house for a period. Efuru eventually marries the educated Gilbert, who loves her but begins to mistreat her once she is unable to bear him a child. Later, it is believed that Uhamiri, the lake goddess who freely grants wealth and beauty but not children, has selected Efuru to be one of her devotees.

T.M Aluko and Cyprian Ekwensi, authors of *People of the City* and *One Man One Wife*, respectively, are cultural nationalists whose works focus on narrativizing important aspects of Nigeria's pre-colonial and colonised cultures and emphasising the western influence on these cultures. Wole Soyinka should not be included in this list of first-generation writers because the majority of his writings written during this generation were dramas that were transformed into plays. During this first generation, he only published one novel, *The Interpreters* (1964). His other, more acclaimed novel, *The Season of Anomy*, was released in 1972, a time period strongly linked with the second generation. However, Wole Soyinka has always been regarded as a well-rounded major character in the first generation, and his exclusion from this generation will be regarded as an academic anomaly.

According to Raji (2005), the University of Ibadan, founded in 1948, has been acknowledged as the parent factory of literary beginnings, particularly the first generation. It was once thought to be the epicentre of elite literary culture for Nigerian and African writers and artists. Roscoe underlined how important the University of Ibadan was as a place of genesis and ascent for first generation members who have now grown into formidable powers.

Authors such as Achebe, Soyinka, and Nkem Nwankwo were all students at the University of Ibadan. As students, they were involved in political and literary movements, and they travelled across departments in their quest to establish themselves as literary and political voices of the period. "The spurt of literary activity that has marked the past decade [the 1960s] can be traced almost entirely to the University of Ibadan and a group, or dedicated scholars attached to it," Roscoe stated emphatically.

At the time, the university's Department of English was brimming with creative energy, attracting literary scholars of international renown. O.R Dathorne, a West Indian critic and novelist, was a notable Head of Department at one point (Raji, 2005).

The department's students and faculty members organised, edited, and published periodicals that were well-known outside of the school's walls. The highlighted agenda was promoted by Black Orphaeus, a Nigeria-based literary journal founded in 1957 by 'Chief' Hoist Ulrich Beier, a German expatriate who became assimilated into Nigerian art and living within the literary institutional landmark of the University of Ibadan. The Horn, in addition to Black Orphaeus, was a popular journal. In addition, Ulli Beier's Mbari Writers and Artists Club has come to be seen as one of the key strands of activity that assisted the creative development of the 1960s literary generation (Akinpelu, 2021).

Away from this, Akinpelu identified the lively core writing culture at the African-oriented University of Ibadan as the distinguishing difference that created a schism between Nigeria's first literary generation and the Negritude movement. According to him, the majority of Negritudists studied and spent the majority of their lives in Paris, the United States, or other foreign locales. As a result, they actively imagined Africa from that great distance beyond. Because they studied and developed their creative careers inside the confines of coloniality, their perception of Africa was limited, leading to a romantic, renaissant picture of Motherland.

Citing Soyinka, who studied in Leeds for a short time but spent the majority of his youth in Nigeria, and Pepper Clark, who went away to Princeton only for a year, as well as Achebe, whose venture into Britain was rather brief compared to most Negritudists, Roscoe stated unequivocally that despite their academic roving channelled towards better understanding and

repurposing the English language, "they were not cut off from the source of their ex If they had received their education elsewhere, the tone and speed of Nigerian literature would be very different... from the wild outcry of Negritude and the panting rhythms of South Africa.

According to the preceding paragraph, the Negritude had a massive impact on the development of the first generation of written Nigerian literature in English. As Roscoe pointed out, there is a renown for Achebe's literary prowess throughout Africa, and his works have been actively compared to literary productions of the Negritude movement, which began much earlier.

While educated Nigerians only found a place in English literature on the eve of independence, Africans in former French colonies had already immersed themselves in a vehement, assertive proclamation of their abhorrence for European ways of life and the deliberate, systematic effort to assimilate entire communities and make French black people out of Africans. Leopold Sedar Senghor of Senegal, Aime Cesaire of Martinique, David Diop, Birago Diop, and others wrote poems explicitly criticising France's attempt to culturally and intellectually dominate its colonial subjects, trapping them in the deception of acceptance and reception when, in fact, they were only tolerated due to their assimilated identities.

This gave birth to the Negritude movement, in which Africa was romanticised and presented in a precolonial, primaeval, and unsophisticated light. As a result of the consensual and communal agitation to sever ties with colonial oppressors, many creatives, activists, and politicians began to work as a collective to propagate manifestos that drove home the point of the need for African countries' independence during the later period of colonial domination.

As a result, the first generation of Nigerian writers can be readily confused with Negritudists in Francophone African countries or even other British colonies at the time. They are also all considered to be members of the first postcolonial literary school. Agostinho Neto, Ousmane Soce, Efua Sutherland, Cheikh Hamidou Kane, Peter Abrahams, Alex La Guma, Eskia Mphahlele, Sembene Ousmane, Ngugi wa Thiong'o, Mongo Beti, and Ferdinand Oyono are also first generation African writers (Dunton, 2008). Interestingly, some of what is now considered first-generation writing in Nigeria arose as a result of Nigerian writers' opposition to Negritude writers' idealised, scenic portrayal of Africa.

According to Akinpelu (2021), despite the fact that British and French colonies existed side by side and were faced with similar political and ideological problems, they developed different reactionary agenda and literary attitudes. Commenting on how these differences account for large changes in literary developments, Roscoe stated that we are sometimes too quick to attribute an author's greatness to the era in which he lived and too hesitant to credit the influence of people and places.

1.5 Second Nigerian Literary Generation

Nigeria's independence in 1960 did not provide relief to literary writers because the newly independent state was still riddled with colonial legacies and incompetence that reared their ugly heads in numerous military and civilian regimes. In essence, the prevalent discursive attention given to national concerns by second-generationers stems primarily from the political disillusionment of writers who were emotionally dealt a heavy blow following the collapse of incumbent governments after 1960, the corruption that engulfed public administration, the seemingly never-ending military coups, the devastatingly demoralising Nigeria-Biafra War of 1967-1970, and other notable civil wars in neighbouring countries.

Unlike first-generation writers who were constantly trying to explain and justify the existence and essence of Nigeria and Africa to willfully ignorant Europeans and Americans, second-generation writers were forced to confront and represent painstakingly the stark, visceral political and socioeconomic, war-torn realities that erupted in the aftermath of independence and resurgence of nationhood in several African countries such as Nigeria.

Thus, the second generation represents the postcolonial drive of Nigerian literary generational history. Although first generation writers demonstrated a postcolonial literary consciousness in their works, it was second generation writers that developed a more powerful wave of patriotic action inside the emerging literary space of postcoloniality. Second-generation writers' writings also paved the way for a new understanding of postcolonialism in Nigeria. Early postcolonialism promoted convergences across African countries based on pan-racial solidarity rather than national identities.

However, in the second generation, literary expressions took on a new tenor of 'decentering,' such that writers began to project a sense of disillusionment about the possibility of obtaining sustained freedom from Western domination, political corruption, and oppressive national governments in their works. Furthermore, the second generation, which has historically been defined as the early 1970s to the early 1990s, criticised once-dominant discussions about romanticised pre-colonial traditions and cultures, colonial legacies, independence creeds, and decolonial envisionings embodied in the early writings of first-generation writers.

These rhetorics were quickly replaced by an upsurge of political realist genre and war fiction, which satirised and lamented Nigeria's successive military dictatorships, gross incompetence of leaders, and the cumulative event of the Nigerian Civil War, which ravaged the new independent nation-state under General Yakubu Gowon's military regime. The civil war spawned the nationalist fantasy of carving out an Igbo-dominated Republic of Biafra from Nigeria, as well as the crushing realisation of Nigeria's artificial nationalism.

On the literary end, more poetic and dramatic works were published in reaction to the historical event of the war but there were also timely novels that addressed issues revolving around the Civil War and the dissatisfying state of a post-independent Nigeria. Akinpelu (2021) and Nesbitt-Ahmed (2012) compiled nearly all of the popular writers and literary works associated with the second generation, and the list's comprehensiveness justifies its inclusion in this thesis:

Second-generation **plays** include **Wale Ogunyemi's** *The Divorce* (1975), **Kole Omotoso's** *The Curse* (1976), **Femi Osofisan's** *The Chattering and the Song* (1977), and **Bode Sowande's** *A Sanctus for Women* (1979), **Tunde Fatunde's** *No More Oil Boom* (1985) and *Oga Na Thief Man* (1986), **Olu Obafemi's** *Night of the Mystical Beast* (1986);

Second-generation **poetry collections** include **Tanure Ojaide's** *Children of Iroko* (1973) and *Labyrinths of the Delta* (1986), **Odia Ofeimun's** *The Poet Lied* (1980), **Niyi Osundare's** *Songs of the Marketplace* (1983) and *Moonson* (1988), **Femi Fatoba's** *Petals of Thoughts* (1984), **Funso Aiyejina's** *A Letter to Linda* (1988);

Second generation **novels** include **Isidore Okpewho's** *The Victims* (1970) and *Last Duty* (1976), **Eddie Iroh's** *48 Guns for the General* (1977), *Toads of War* (1979), *The Siren in the Night* (1982), **Kole Omotoso's** *The Combat* (1972) and *Just Before Dawn* (1988), **Labo Yari's** *Climate of Corruption* (1978), **Festus Iyayi's** *Violence* (1979), **Chris Abani's** *Masters of the Board* (1985), **Ken Saro-Wiwa's** *Sozaboy* (1986), **Abubakar Gimba's** *Innocent Victims* (1988).

A few points to consider. First and foremost, the phenomenal Ben Okri is not included in this list due to his ambiguous generational placement. He had already made a significant impact as a novelist and poet with his first novel *Flowers and Shadows* (1980) and his 1987 short story *Incidents at the Shrine*, which won the Commonwealth Writers Prize (Africa Region). However, because his Booker Prize-winning novel *The Famished Road* was published in 1991 and he has remained relevant since then, even publishing a new novel, *The Freedom Artist*, in 2019, he can be considered a third generation-er.

Furthermore, unlike the first generation, more women writers emerged in this generation and, most of them were novelists who also dwelt on the travails and triumphs of post-1960 Nigeria. The most popular female novelists were **Buchi Emecheta** who, during the period of the second generation, wrote *Second-Class Citizen* (1974), *The Bride Price* (1976), and *The Slave Girl* (1977) and **Zaynab Alkali** who wrote *The Stillborn* (1984) and *The Virtuous Woman* (1985). Non-novelists like the playwright Osonye Tess Onwueme with her *Trial of the Beautiful Ones*

(1985) and the poet Omolara Ogundipe-Leslie's *Sew the Old Days* (1985) are also well acclaimed members of the second generation.

It has to be mentioned that several writers associated with the first and third generation writers also wrote a lot about the civil war. The earliest civil-war inspired literary work is the popular poetic sequence *Labyrinths: Path of Thunder* written by first-generation poet Christopher Okigbo between 1965-1967 before his death during the civil war. First generation novelists who later published books based on the war include Elechi Amadi - *Sunset in Biafra* (1973), Chukwuemeka Ike - *Sunset at Dawn* (1976), and Flora Nwapa - *Never Again* (1976). Later third generation civil war rhetoric are Achebe's controversial monograph *There was a Country* published in 2012, Chimamanda Adichie's *Half of a Yellow Sun* published in 2006 and Adimora Akachi Ezeigbo's recent novel *Roses and Bullets* (2019).

The attention paid to the civil war by writers of all three generations has heightened the war's significance in unsettling ways and given rise to several complications, particularly in light of the war's traumatic experiences and the difficulty in framing it historically. "At the level of general theoretical poetics, we are confronted with the problem of trying to "explain" a high point in a society's literature against the background of a traumatic experience in that society's life," writes Chidi Amuta (Adesanmi & Dunton, 2008).

Apart from civil-war narratives, another unusual genre that characterised second generation writings was petro-magical realism and Niger-Delta related narratives, for which Tanure Ojaide and Ken Saro Wiwa were notable.

Third generation writers such as Helon Habila later produced petro-realist works such as *Oil on Water*, but it was during the second generation that these distinct genres gained traction.

Furthermore, most second-generation writings employed the literary technique of *Roman à Clef*, weaving real-life experiences into stories in order to satirise societal evils.

In terms of publishing, Heinemann African Writers Series is also responsible for the publication of a few second-generation novels. For one thing, the series included Iroh's first three books. In contrast, the Pacesetter series is a distinct publishing collection associated with the second generation. The series, which began in 1977, was edited by Agbo Areo, the author who pitched the idea to his Macmillian bosses and went on to launch the series with his book titled *Director!* On the platform of this series, approximately 130 African novels were published, and some of the writers whose books were included in the series went on to become internationally acclaimed.

Buchi Emecheta's novel *Naira Power* was featured in the series; Helen Obviagele wrote *Ebvu My Love, Forever Yours, and Fresh Start for the series*; and Chuma Nwokolo, whose first two novels, *The Extortionist* (1983) and *Dangerous Inheritance* (1988), were published in the Pacesetter but who is now considered a third generation-er due to his subsequent novels.

Pacesetter's target audience was young adults and teenagers, so the novels were frequently short, fluffy, mundane, easy to digest, romantically inclined, and they resonated with the sociopolitical experiences of an average Nigerian living in and seeking love or adventure in a disillusioned, dystopian Nigeria. The series thus introduced a less heavy handed, less politicised strain of postcolonial narrativization. Describing the impact of the second generational Pacesetter series in the Nigerian literary scene, a netizen named Obiamakaazie said:

Traditional publishers' African literature is rife with conflict, misery, rape, illiteracy, political corruption, and all manner of heinousness. They keep spreading the idea that Africa is mediocre. I was up in a Nigeria that values family, love, education, and routine. Pacesetters worked because it depicted the average African experience in a literary universe where being African meant something different" Mo (2018).

This demonstrates Pacesetter's popularity among Nigerians. Because of the predominance of young adult fiction published in Macmillian's Pacesetter series and by other publishing houses, most second-generational books were taught in literary classes and assigned as examination materials to secondary school students.

Without a Silver Spoon, Iroh's most recent novel, was extremely popular in late-twentieth- and early-twentieth-century literary curriculum; yet, despite being a member of the second generation, this book was released in 1993. Following the degradation of the Nigerian economy, the Pacesetter series came to an end in 1984. This period, interestingly, coincides with what many literary scholars perceive to be the end of the second generation (Ajelurou, 2017).

Before concluding this part, it is crucial to note the significance of the University of Nsukka (UNN) in the development and recognition of most second- and early third-generation writers. Indeed, for all three generations, UNN was a significant landmark site that contributed to the collective movement of ideas, theories, discourses, and expressed artistic aspirations. Maik Nwosu created a timeline of how literary greats used the chances afforded by UNN's Department of English to develop their literary careers. He stated, in his own words:

“The Department of English at the university was [a] major literary nursery.... The department was designed to provide for sub-disciplinary emphasis or specialisation in one of four areas: language, literature, drama, or oral literature. The department's slogan, "to refine the sensibilities of man," echoed the university's and spoke of a basic preoccupation with literary creativity dating back to Aristotle (Nwosu, 2005)”.

Recognising the significance of Nsukka as a shared institutional space for Nigerian generation-ers, Nwosu spoke extensively about the location of the main university campus in Nsukka (now in Imo state). He weighed in on Nsukka's topographical resemblance to nearly full-fledged anthills; it is from this symbolic topography of Nsukka that he derived the name 'Children of the Anthill,' a name that is proudly bestowed on the literary generations of the 1960s and 1970s (Akinpelu, 2021).

Beyond the resurgence of creativity supported by the enlivening of academic activities by lecturers, literary goons, bookworms, and obsessive artistic trainees at the University of Ibadan, there were extra-curricular, creative organisations inside the Faculty of Arts. Members of these organisations published journals, hosted spoken poetry events, invited literati to speak to students, and charged the Arts theatre with full-fledged dramatic experiences (most prestigious Nigerian colleges have fully working theatre houses where live productions are staged). Anthill was one of these extra-curricular organisations; the arts collective founded by Gbubemi Amas and Chinenye Mba-Uzoukwu featured a specially built shrine-like structure within which live musical performances, poems were read, and plays were performed.

According to Nwosu, the Anthill's dynamic atmosphere, combined with its indigenously made architecture, drew a population of established creatives like moths to flame. First-generation and already successful second-generation writers frequented the Anthill, and the Anthill Annual

developed from their active efforts (Nwosu, 2005).

On a critical point, it is obvious from Nwosu's work that there are still other authorial names that existed between the 1960s and 1990s but are not represented in the popular canonical view of what constituted the first and second literary generations. Isidore Diala commented on this, using the case study of Esiaba Irobi, a poet and dramatist, to illustrate how some writers, despite their immense literary activity, are excluded from the generational structure.

One major reason for this, according to Diala, is the encroaching, hegemonic role of internationalist publishing houses, journalistic reports, and award projects in neo-colonising the matter of literary canonisation and historicisation in Nigeria and other former colonies. He stated that:

It is the cultural component of the fierce context for economic and ideological dominance, all the more powerful and insidious for its ability to conceal its political implication. By putting itself in a unique position to promote and reward its favoured concept of African artistic brilliance through publication, distribution, and the awarding of renowned prizes, the West exerts powers with far-reaching effects (Diala, 2014).

The West's grip on the system of literary canonisation, recognition, and commodification in Nigeria grew stronger over time, to the point where, even after the 1978 Nigerian Enterprises Promotion Decree NEPD (2021), Nigerian publishers and writers had to rely heavily on Western literary systems to tell and sell their narratives both locally and internationally. The western domination of Nigeria's literary scape has remained to this day, and without a doubt, the literary generational system that pliantly bends to canonisation processes has become an instrument through which the westernisation of Nigerian literature has continued. This position becomes clearer in the following section, which contains descriptive information regarding the third generation.

1.6 Third Nigerian Literary Generation

Academic research into what is now known as third-generation Nigerian literature began with the late Pius Adesanmi and Chris Dunton (2008), two veteran literary scholars.

- into "emerging writers who had developed a creative identity distinct from that of second-generation writers." In 1998, these literary scholars, along with South African literary historian Stephen Grey, noticed an unnoticed thread of literary development in Nigeria and began to engage in scholarly discussions that led them to believe that third-generation Nigerian literature had arrived and was here to stay. Pius Adesanmi and Chris Dunton (2008) wrote in their official historiographic institutionalisation of the third generation:

Pius Adesanmi was then on a lecture tour of South Africa, introducing audiences to third generation Nigerian writing but unable to avail them of sustained scholarly references as necessary... We decided that the time had come to launch a project that

would herald the arrival of new writing into the arena of African critical discourse...

Pius Adesanmi published a broad assessment of the possible imbrications of new writing within the language question in African literature, while Dunton co-wrote a survey of Adewale- Gabriel's poetry and short stories.

However, when they became aware of the existence of an emerging third generation, these scholars were more concerned with poetic explorations that differed markedly from the heavily postcolonial works of second-generation poets.

Furthermore, according to Akinpelu (2021), the early third generation, which was dominated by poets, struggled with publishing. Their perseverance in producing vibrant poetic works despite the frustration of not being able to find publishing outlets led literary scholars to label the poetry produced during this decade as "new Nigerian poetry." The concept of the third generation sprang from this terminological coinage. Poetry was legitimised as an authentic mode of literary expression by literary bodies such as the Association of Nigerian Authors (ANA), and poetry prizes were popularised, highlighting the focus on poetry at the start of third generational literary historiography.

Aside from that, it was difficult to overlook poets' pivotal role in guiding the literary ship away from the second generation and towards the third. The fact that the artistic pages of newspapers such as the Vanguard, Post Express Literary Supplement, and others at the time mostly accommodated poetic verses or poetry reviews was a catalyst in ensuring the noticeable attitudinal literary changes that later came to be known as the third generation. Adesanmi and Dunton (2008) refer to this as the influence of intra-generational literary journalism. Regardless, a 1988 anthology titled *Voices from the Fringe*, edited by Harry Garuba, was the first language acknowledgement of emerging third generational poetry works.

However, the production of prose works increased significantly in 2001. As a result, prose became identified with the third generation rather than poetry. As a result, the third generation can be separated into two parts. The initial phase was largely focused on documenting the concentrated outputs of third-generation poets. These writers include "Afam Akeh, Amatoritsero Ede, Nike Adesuyi, Kemi Atanda Ilori, Chiedu Ezeanah, Remi Raji, Kunle George, Onookome Okome, Sanya Osha, Nduka Otiono, and Sola Olorunyomi."

The second phase, the ongoing prosaic phase, represents a substantial, though not full, scholarly shift towards historically documenting and criticising literary works published in the late 1990s and early 2000s. At this juncture, the third generation was renamed New Nigerian Writing, as evidenced by the 2005 release of essays and reviews in a volume of the same name.

Regarding authorship, Biyi Bandele is regarded as the progenitor of the novelistic age of the third generation. In the early 1990s, he went to England and released three novels, including *The Sympathetic Undertaker and Other Dreams*, *The Man Who Came in from the Back of Beyond*, and *The Street*. The global canon system scholars gave to the third generation began to develop around this time. In reality, most third-generation writers, like Biyi Bandele, have diasporic and internationalist publication histories that continue to acquire new shapes and forms distinct from the first two generations.

The fact that various international publishing houses began to publish novels written by Nigerians, and that these writers began to become citizens of other countries, had a significant part in highlighting the move to novelistic investigations within the third generation. However, the spatial ambiguity that has resulted has hindered the process of historicizing the third generation.

As a result, unlike the previous two generations, it is even more difficult to recall the names of third-generation descendants. Another reason for this is that the third generation is still a work in

progress, with fresh literary innovations and writers from the twenty-first century constantly being added to the overflowing stockpile of third-generation historiography. In any event, it would be vital to highlight the names of some of these third-generation writers, as well as the subject concerns of their works.

To begin, a few of the 3rd Generation-ers who first gained recognition through local Nigerian publishing platforms before receiving internationalist attention include Chika Unigwe, who debuted with a collection of poems *Teardrops* (Richardson Publishers, Enugu, 1993) but is now an international English-Dutch novelist, Adimora Akachi Ezeigbo, who first authored *The Last of the Strong Ones* (Vista Books, 1996), Maik Nwosu.

Then there's Akin Adesoka, whose debut novel *Roots in the Sky* (Festac Books, 2004) has established itself as a prominent example of indigenous postcolonial writing. Jude Dibia, author of the popular *Walking with Shadows* (BlackSands Books, 2005), Emmanuel Iduma, who debuted with *Farad* (Parresia Publishers, 2012), Abubakar Adam Ibrahim, known for *Season of Crimson Blossoms* (Parresia Publishers, 2015), Eghosa Imasuen, known for his second novel *Fine Boys* (Kachifo Limited/Farafina, 2016), Toni Kan, author of *Nights*

This collated list is already positioned to provide an impression of the national publishing houses that have supported the literary careers of many third generation writers. Cassava Republic, Farafina Books, and Parresia Publishers are among those that are still in existence and have even become international forces to be reckoned with. However, online literary platforms and e-magazines have been acknowledged as legitimate means of publishing in the Nigerian literary landscape since 2010. OkadaBooks.com, Sentinel Nigeria, Saraba Magazine, and NaijaStories are a few examples (Sule, 2019).

Although there are other Nigerian third-generation writers whose careers began in the local literary scene, it is necessary to focus on writers who published and continue to publish their works on international platforms, who have transnational histories of migration, or who have multiple citizenships that allow them to claim different shades of identities that reflect in their works. Among the notable writers in the first two categories (those involved with international publishing and transnational histories of migration) are:

Helon Habila who wrote *Waiting for an Angel* (2004), *Measuring Time: A Novel* (2007), *Oil on Water* (2010) etc; Chimamanda Adichie whose novelistic oeuvre comprise *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006), *The Thing Around Your Neck* (2009), *Americanah* (2013), *Notes on Grief* (2021); Segun Afolabi who travelled across continents during his childhood, an experience that influenced his first novel *Goodbye Lucille* (2007); Ayòbámi Adébáyò, whose debut novel *Stay With Me* (2017) published by CanonGate has left a huge imprint in the circle of Nigerian international literature.

However, based on my research, which is consistent with the findings of Akinpelu (2021), it is obvious that a higher percentage of third-generation writers, particularly in the twenty-first century, have dual/multiple citizenships or national affinities. Due to varied degrees of heritage

familiarity, some opt to identify by their non-singular national identities, while others prefer to be known to simply as Nigerian.

In any case, the list of 3rd- Gen Nigerian writers with double or multiple nationalities seem endless but a few of them are mentioned here alongside their nationalities and the titles of their debut novels (not short stories or novellas): Karen King-Aribisala (Guyanese-Nigerian, *Kicking Tongues*, 1998); Unoma Azuah (Nigerian, American, *Sky High Flames*, 2005); Sefi Atta (American-Nigerian, *Everything Good will Come*, 2005); Nnedi Okorafor (Naijamerican, *Zahrah the Windseeker*, 2005); Uzodinma Iweala (Nigerian-American, *Beasts of No Nation*, 2005); Helen Oyeyemi (British, Nigerian, *The Icarus Girl*, 2005); Teju Cole (Nigerian-American, *Every Day is for the Thief*, 2007); Sarah Ladipo Manyika (British-Nigerian, *In Dependence*, 2008); Yewande Omotoso (Barbadian, Nigerian, South-African, *Bom Boy*, 2011); Adrian Igonibo Barrett (Nigerian, Jamaican, *Blackass*, 2015); Tochi Onyebuchi (American, Nigerian, *Beasts Made of Night*, 2017); Tomi Adeyemi (American- Nigerian, *Children of Blood and Bone*, 2018); Akwaeke Emezi (identifies as Igbo-Tamil, *Freshwater*, 2018); Tade Thompson (identifies as British-born Yoruba, *The Wormwood Trilogy*, 2018-2019); Bolu Babalola (British-Nigerian, *Love in Colour*, 2020) etc.

Many third-generation writers, like them, see themselves as hybrid creators with a legitimate stake in more than one national entity. Their novels reflect their laborious efforts to manage the vast geographical scales that have come to define their identities and personhood.

Readers are drawn to their experiences of migration, childhood memories, adultish nostalgia, belonging, self-fashioning based on shifting bodies over time and space, and finding home, acceptance, and a community in places other than their birthplace or permanent abode.

Indeed, the movement of Nigerians across and through migration corridors is resulting in continually reconfigured hybridities that go beyond mere diasporan streaks to imbued identities and embedded home-ness in western terrains. As a result, in recent literary endeavours, localised narratives from 'homelands' such as Nigeria have been presented as the 'new global'.

For example, in Adeyemi's previously stated magical realist novel, Nigeria is reconfigured as Orisha, a locally Yoruba nation where magic exists, goddesses are real, snow falls, and children become top-tier Avengers, which has come across as truly global to many. On the one hand, it has appealed to African Americans and African migrants in Western countries who believe it answers Black Lives Matter concerns. On the other hand, creating very relevant themes and a fanciful, familiar 'Harry Potter' archetype out of West African folklore elicits a general sense of excitement. This is what is meant by "global trends," and it complicates the current globalising tendencies of modern postcolonial writings.

The reconfiguration of spatial belongings seeps into the fabric of literary formations to such an extent that Nigerian writers who are considered synecdochic representations of the country on the international stage are half of some other nationalities, have a little bit of indecipherable, ancestral rootedness in a past they don't identify with, are deemed to have idiosyncratic, eccentric identities but are considered to be global citizens. Within the context of this complex composition that comprises the majority of Nigerian writers, one is forced to confront questions about what Nigerian literature truly is and whether it has, through the use of a novel trope, joined the ranks of literary oeuvre offsetting never-before-asked global conversations.

These questions, combined with the rapid incorporation of award-winning Nigerian writers into the global literary canon, make it more important than ever to reconcile artistic variability with unchanging historical research and forge a contemporaneous literary history that echoes the globalising trajectories currently underway in the postcolonial literary space.

The role of Nigerian writers' physical and literary mobilities in the literary constructions of nation-ness and nationhood has been debated since 2005, and it was heightened later with Rebecca Walkowitz's use of the term 'transnational book' to describe the "borderless, global, textual topography that invites... questions bordering on the relationship between the text and the nation-space, or the dynamics of nation and narration, as it has been so famously phrasing" (Adesanmi & Dunton, 2008; Akinpelu, 2021).

However, early third-generation novelists (those born in the 1990s) tackled subjects that differed from those addressed by contemporary internationalist writers. To begin, early third-generation novelists followed the trend of producing politically charged novels with postcolonial undertones. They, like the second generation, pondered Nigeria's political order's democratic instabilities, poverty and grassroots hardship, events surrounding the Nigerian Civil War, war crimes, and other cases of insurgencies/inter-conflicts in and with neighbouring West African countries. It might almost appear (emphasis on nearly) that the first novelistic phase of the third generation was simply a continuation of the second generation. However, third generation-ers were deemed to be different because of how they narrated these political events from individualist perspectives.

The literary method of Bildungsroman was particularly popular among these early third-generation readers. They told stories about child soldiers seeking redemption after being used as weapons of war in violent political situations, adolescents navigating political, educational, or familial issues, and 'strong' female protagonists caught up in the throes of gender discriminations. Adichie's *Half of a Yellow Sun* (2006), and Iweala's *Beasts of No Nation* (2005) are two noteworthy examples of this. The emphasis on the intimate, sometimes painful perspectives of child or adolescent characters complicated the storylines of many novels and drew attention from academics. According to one of these scholars, the prominence of child characters is related to these third-generation writers' identities as "children of the postcolony" who want to employ the kid figure as "acts of resistance capable of unmasking the sociocultural strictures of the postcolonial space."

Another key literary feature of later 3rd-Gen writings is the emphasis on urbanised settings rather than rural landscapes, as well as the deliberate use of city life as a motif for thematic development. However, it is paradoxical that the 'city-ness' generally addressed by writers is dispersed across different geographical terrains and dystopically juxtaposed with streets in European cities, the United States, particularly New York, and prominent African cities such as Lagos, Entebbe, Kampala, and Accra. Aside from the subjects, one noteworthy feature of the third generation's latter novelistic phase is the increasing presence of female writers and their key roles in integrating feminist-oriented idiolects in wider literary discourses. This was correctly recognised by Adesanmi and Dunton, who stated that "despite a masculine dominance of the novelistic space" in the first and second generations, this altered "with the third generation."

However, the 'city-ness' commonly addressed by writers is dispersed across different geographical terrains and dystopically juxtaposed with streets in European cities, the United States, particularly New York, and prominent African cities such as Lagos, Entebbe, Kampala, and Accra. Aside from the subjects, one notable element of the third generation's latter novelistic phase is the growing presence of female writers and their critical roles in integrating feminist-oriented idiolects into larger literary debates. Adesanmi and Dunton correctly identified this, stating that "despite a masculine dominance of the novelistic space" in the first and second generations, this changed "with the third generation."

As posited by Dalley, in Akinpelu (2021), critics are baffled by "the politics of affiliation implicit in the third generation's narratives, asking whether these writers are committed to an ethics of (Nigerian) territorial belonging or whether they instead manifest an emergent cosmopolitan awareness predicated on transnational sympathies and global flows" This leads to the next chapter, in which publishing and Nigerian writers looking west are discussed, with a few references made to some of the texts already highlighted in this descriptive section.

CHAPTER TWO

PUBLISHING AND NIGERIAN WRITERS MIGRATION TO GLOBAL NORTH

2.1 History of Publishing in Nigeria

This research chapter explores the state of fiction publishing and bookselling in Nigeria, as well as the history of fiction publishing in Nigeria. This is necessary in order to gain a better understanding of the current situation of the Nigerian publishing business. In doing so, a thorough examination of issues impacting the publishing sector, bookselling, and, in particular, the attitude towards fiction will be conducted.

According to (Graham-Douglas, 2006), she stated that the book was introduced into Nigeria by missionaries from the Church Missionary Society (CMS) and the Roman Catholic Mission (RCM). From as early as 1892 in eastern Nigeria, and even earlier in western Nigeria, these missionaries established mission schools where students were taught to read and write in English. These books used in Nigerian education at the time were typically imported from the United Kingdom, and this import activity culminated in the establishment of the CSS Bookshop in 1869, whose primary goal was to source and secure appropriate reading and leisure material for the use of colonial elites and their Nigerian counterparts.

The union of the northern and southern regions that resulted in the formation of the country known as Nigeria in 1914 saw the adoption of English as the official language for governance, education, business, and politics. The British educational system was established in colonised Nigeria, providing chances for British educational publishers to open offices in the region. Longman, Macmillan, Oxford University Press, and Heinemann all established themselves

as major players in the country's publishing and book trade, with Oxford University Press being recognised as the country's first commercial publisher in 1949.

She also noted that, around the time Heinemann arrived in Nigeria in 1959, these huge British publishers saw West Africa as a region where books were sold rather than written, because these books were mostly school literature.

With the release of *Things Fall Apart* (1958), written by Chinua Achebe, Heinemann's Africa Writers series (AWS) broke the educational book tradition. Nationalist and regional leaders were eager to ensure that education was accessible and affordable to a broad range of individuals. This increased demand for instructional publications, causing the country's publishing and book trade industries to boom. The British publishers who were already in business went beyond the import and sale of books and began to engage in genuine publishing activities.

The mobility of men and machines also provided work for several early graduates of the University of Ife, today known as Obafemi Awolowo University, Ife. The Nigerian Publishers Association (NPA) was founded in 1965 with the goal of serving as a publisher's umbrella organisation as well as a support institution. The formation of this group aided in encouraging Nigerian citizens who have worked in the sector to create independent indigenous publishing houses. Litramed Publications Limited and Onibonoje Publishers were two such publishers that emerged at the time, and both are still in existence today.

According to Graham-Douglas (2006), the early postcolonial period of 1961-1970 was both the best and worst for Nigeria and its writers. It was the greatest of times since important improvements in the publishing sector occurred throughout this decade. It was the worst of times since it followed a decade of political upheaval and instability caused by a military coup and the Biafran civil war. As a result, the industry can flourish and thrive amid an unpredictable economy

and society. After 1970, Macmillan's Pacesetter series and the beginning of the Ife International Book Fair established a Nigerian book fair tradition.

The Enterprises and Promotion Decree was enacted by the then-military administration in 1972. The purpose of this decree was to give Nigerian nationals at least 60% equity involvement in firms. This included book publishing, and as a result, foreign participation in Nigeria's then-dominant British multinational publishing industry was drastically decreased. Some publishers' names were changed as a result of the change in ownership structure of the publishing houses. This edict is credited with establishing indigenous publishing in Nigeria.

The country experienced an unparalleled book famine in the 1980s. This was due, in large part, to the industry's functioning in hostile political and economic situations. A scarcity of paper, a reduction in government education spending, and a significant decline in citizens' purchasing power as a result of the implementation of the Structural Adjustment Programme (SAP) are just a few of the factors that hampered industry growth and curtailed book trade activities (Graham-Douglas, 2006).

When this investigation was completed in September 2023, Nigeria had the following leading book publishers fully operational: Cassava Republic Press, Evans Brothers (Nigeria Publishers) Limited, Kachifo Limited, Masobe Books, Narrative Landscape Press, Northern Nigerian Publishing Company Limited, Parrésia Publishers, and University Press plc are some of the publishers.

2. 2 Digital Book Publishing in Nigeria

The print industry in Nigeria was digitalized during the 1970s and 1990s as a result of the arrival of computers with high-tech printing equipment and software such as desktop publishing tools, which aided graphic design and text output. The Iggesund Holmen Group defined digital printing as "any of a number of technical solutions used to replace the traditional pre-press stage in which physical image carriers such as cylinders or plates are created for multiple prints" (Ubogu, 2018).

For more than four decades, electronic publication has grown alongside technical advancement. Databases originally appeared online in the late 1960s, and Dialogue was the first commercial online service in 1972 (Lancaster, 1995). The creation and remote accessibility of online bibliographic databases is seen as a watershed moment in electronic publishing. The scope of publication has grown from traditional to electronic publishing with the introduction of digital information systems and the internet. Because the digital revolution has had an impact on the entire world, African countries have embraced this wave of technical development and transformation in order to avoid falling behind. Nigeria, Africa's colossus, became entangled in this web of technological growth.

A wide range of books are published in Nigeria, including trade books, professional books, instructional books, reference books, religious books, and mass market paperbacks, to name a few. To meet market demands, as well as to remain relevant and in tune with international standards and trends in the global publishing industry, Nigerian publishers have had to keep abreast of current trends in the industry through the acquisition and use of current technology and skills, and then deploy them to meet international standards.

Direct Image (DI) is now one of the fastest growing technologies in Nigeria's printing and publishing business. It entails the use of "print engines" that operate directly with "a re-imageable master" from data files. Planet Press Lagos introduced this technique to Nigeria in 2001.

According to Eddy-Ugorji (2020), the digital press is more cost effective for short-run printing because it requires less setup than traditional printing methods. The development of audio books and e-books is another part of publishing in Nigeria where technology has transformed the dynamics (Ubogu, 2018).

Furthermore, Ubogu (2018) found that audio books are available in Nigeria and are popular among the visually impaired, drivers, and individuals who exercise. The creation of audio books is a significant advancement in the publishing industry, involving the merging of sound recording into publication. It is also known as books on tape, talking books, or talking books with the voices of famous people, or a computerised voice that delivers an abridged version of popular novels that readers listen to like radio. Although audio books are available in Nigeria, the expense of manufacturing prevents them from being a part of the Nigeria publishing business.

Furthermore, Ubogu (2018) reported that audio books are available in Nigeria and popular among the visually impaired, drivers, and individuals who exercise. The manufacturing of audio books is a significant breakthrough in the publishing industry, involving the merging of sound recording into publication. It is also known as books on tape or talking books, and it features the voices of famous people or a digital voice that reads an abridged version of popular novels that users listen to like radio. Although audio books are available in Nigeria, they are not a feature of the Nigeria publishing business due to manufacturing costs.

Eddy-Ugorji (2020) examined current changes in Nigeria's publishing sector and discovered that the use of computers for pre-press activities is simply a step towards a digital future. In the author's words, "computers have revolutionised pre-press in the areas of word processing, layout and integration of images and text, colour separation and halftone photograph, page assembly, plate making, and imposition."

Ubogu (2018) went on to say that digital printing has "dispensed with several intermediate film-handling stages in... printing... [and] it has become easier to meet the quality requirements of print jobs" because most publishers now use the computer-to-plate (CTP) method during printing, which has revolutionised the industry, resulting in high-speed and quality publishing.

Today, computer technology is the foundation of the publishing industry, making printing and publishing quicker, faster, more dependable, accurate, and of high quality. Furthermore, publishing and printing may now be done at a lower cost and with faster delivery. Most newspaper companies have embraced the digital era and, in addition, have widened their scope by publishing books. As publishers use new technology to increase demand, production, and quality standards, the publishing industry has become more vibrant, competitive, efficient, and lucrative.

2. 3 Nigerian Writers Looking at the Global North

These vivid descriptions come from Nigeria's new generation of authors, whose novels and short stories are gaining international acclaim previously reserved for postcolonial literary heavyweights such as Wole Soyinka and Chinua Achebe, who established Nigeria as a centre of classic African writing. While Nigeria acts as a muse, many of these young authors must reside

overseas or rely on Western networks to make a career. The worldwide attention helps them establish a name in Nigeria and permits their works to be published internationally.

"Unfortunately, regardless of how well the book is written, writers who come to prominence do so because they are recognised by the West," explains Nigerian author Adaobi Tricia Nwaubani.

Nigeria became one of the continent's leading providers of literary talent after gaining independence from Britain in 1960. Soyinka received the Nobel Prize in Literature in recognition of his plays, essays, and books. Achebe's work *"Things Fall Apart"* and other writings on the shortcomings of post-independence politics earned him renown.

Chimamanda Ngozi Adichie, whose book *"Half of a Yellow Sun"* centred on the breakaway Republic of Biafra and the nation's 1960s civil war that killed 1 million people, is one of the new voices. Another book, *"The Thing Around Your Neck,"* is a compilation of short stories about Nigerian characters living at home and abroad.

Most of these Nigerian fiction writers, like Adichie, live in Western nations for the majority of the year, coming to Nigeria regularly to research and observe. Their publishers and the majority of their readers are also in the West, where industry analysts believe African writing has acquired new interest from major publishers in the recent decade. Meanwhile, domestic fiction publication is still finding its feet (Ibukun, 2012, January 26).

It is nothing new for Nigerian authors to leave the country to live, work, or study abroad. Many notable novelists have lived and published outside of Africa, including Chinua Achebe, Wole Soyinka, Buchi Emecheta, Ben Okri, and Biyi Bandele. Some of them have also included the theme of leaving the country into their art. Many individuals are worried about the current

wave of Nigerian immigration to other parts of the world, such as Europe, the United States, and South Africa. Some migrants and people with firsthand knowledge of migrant experiences have recently written about their lives in a range of literary genres (Ajima, 2015).

2. 4 Publishing and the Experience Nigerian Writers in Diaspora

For many years, self-publishing was Nigerian writers' only hope of realising their dreams in a country where a protracted military rule had enforced a publishing pause. Only a few local publishers will endure the challenging atmosphere to support fiction writing more than a decade after Nigeria reverted to civilian control.

Poor distribution networks, as well as exorbitant printing and shipping expenses, are among the setbacks plaguing the local publishing business, leading most book enthusiasts to seek for novels in the poorly stocked second-hand bookstands on the outskirts of major marketplaces. When bookstores do sell new books, they favour religious, educational, and self-help books to slow-selling fiction titles.

According to writer Nwaubani, even writers living in Nigeria want the Western seal of approval to sell well.

Before she could publish "*I Do Not Come to You By Chance* (2009)" a satirical novel about Nigerian e-mail scammers, the Nigeria-based author needed to find a foreign literary agent. She stated that her novel received the most attention after it was reviewed by the Washington Post and later won the Commonwealth Prize in London. The book has also been translated, and she claims that it sells more in German, a language she does not speak, than it does in English in Nigeria.

"My book is only available in five Nigerian cities and only a handful of bookshops in those cities," Nwaubani stated. "In Umuahia, the town where I come from and where my book is set, there isn't any place where my book is sold."

However, some critics have questioned the reliance on Western recognition and audiences, as well as the indirect influence it may have on Nigerian literature, claiming that authors are frequently altered to fit Western preferences.

"There is nothing wrong with having a publisher that's not here (Nigeria)... because we are aware of the fact that there are limitations to what's happening in Nigeria," Teju Cole, a Nigerian-American writer, said. "But then what's incumbent on us is to try to support the work that's happening here."

Cole just visited Lagos to conduct research for a new book about the African megacity. His first book was published in Nigeria, and his second, set in New York, was named one of The New York Times' 100 most significant books of 2011.

In a country with over 150 languages spoken, Western publishing also ignores a massive body of non-English writing. Self-published Hausa literature, for example, has thrived in Nigeria's north but is unknown to non-Hausa speakers, according to historian Carmen McCain, who teaches at Bayero University in Kano.

However, the shortcomings of Western publishing may provide a window of opportunity for local publishers.

Chinelo Onwualu, the editor of Cassava Republic, a small Abuja-based fiction publishing business, is optimistic about Nigeria's publishing future.

"It's really tough publishing in Nigeria right now, but once somebody discovers that golden formula to make it work in our environment, some very exciting things are going to take place," she stated.

In the book and education sectors, there is little interest in what is occurring in Nigeria. The majority of books we use in Nigeria today, whether published by Nigerian companies or not, are printed outside of Nigeria, according to Ezema (2010), who claims that at least 75% of books published by Nigerian companies are printed abroad.

Some of the questions that have arisen as a result of this gap include: Do the printing companies in Nigeria have access to electricity? If they are always reliant on generators, the cost of production will rise. Second, Nigerian printing companies use imported papers, printing plates, and films, all of which are subject to duty.

When we add the cost of printing to the cost of not having energy, the cost of manufacturing a certain book is twice the cost of having the book printed for you abroad. When you publish it outside of Nigeria, you are importing duty-free books into the country per UNESCO protocol. Most Nigerian publishers print their books in India, Malaysia, and China, which reduces employment in the printing business, reduces profit in the companies, and reduces tax revenue to the government. Because the turnover for printing businesses is decreasing, writers will be unable to earn their allegiance for book publishing.

These challenges have resulted in Nigerians leaving the country to continue writing in the West, where they may have an advantage in terms of access to resources, agents, and publishers. Rapheal (2020), a scholar and writer, claims in an interview with Dr. Allwell Uwazuruike that the continent may have missed out on some talents simply because they did not have access to the appropriate resources and no one noticed them. You will observe that many of the "big" and

growing African writers either write from overseas or have some type of foreign connection or contact.

Atogun (Taduno's Song), whose book was shortlisted for the 2017 Bailey's Prize for Literature, saw the need for Nigerian publishers to change the narrative and provide the first platform that would launch the country's writers to the international publishing stage, rather than the other way around. He compared the situation to that of 1991 Booker Prize winner Ben Okri, whose prize-winning novel, *The Famished Road*, was rejected by local publishers.

He moved to London right away, found a publisher, and went on to win the renowned prize. Atogun chastised Nigerian publishers for not being bold enough, preferring to publish ready-made writers and works from overseas, calling this a failure of duty and a disservice to native writers. He was concerned that many books and writers might be lost as a result (Ajeluorou, 2017, June 10).

2. 5 Migration and its Impact on Nigerian Literature by Nigerian Authors

It is nothing new for Nigerian authors to leave the country to live, work, or study abroad. Many notable novelists have lived and published outside of Africa, including Chinua Achebe, Wole Soyinka, Buchi Emecheta, Ben Okri, and Biyi Bandele. Some of them have also included the theme of leaving the country in their art. Some twentieth-century Nigerian novels, such as Buchi Emecheta's *Second-Class Citizen* (1974) and Simi Bedford's *Yoruba Girl Dancing* (1991), deal extensively with the experience of migration, while Achebe's *No Longer at Ease* (1960), Wole Soyinka's *The Interpreters* (1964), and Cyprian Ekwensi's *Jagua Nana* (1961) feature characters who return to Nigeria after obtaining an academic degree abroad.

These novels represent the practise of sending young Nigerians to other nations for education in the early years after independence, in an attempt to advance the new nation.

The been-to played an important role in early African urban literary texts as a key character in the push towards self-governance and the administration of the new nation. The been-to was frequently portrayed as a young male rural-urban migrant who travels to the West to better his education before returning to his nation to join the burgeoning middle class. p. 218 (Egbunike, 2014).

Because the emphasis of these works is less on the experience of migration and more on what occurs after the characters return - tales of years spent abroad often take up very little space - they have been dubbed 'been-to' narratives (Egbunike, 2014). With a few exceptions, such as Emecheta and Bedford, migration thus plays a minor role in twentieth-century Nigerian fiction. Migration portrayals are usually of minor thematic value, serving only to set the stage for the actual narratives occurring in Nigeria.

In contrast, migration has become a key issue in contemporary Nigerian literature. This is the result of growing Nigerian emigration in recent decades; Nigerians have left the country in bigger numbers and for longer than in previous years. Because many writers are members of the new African emigrant, their literature released in the twenty-first century reflects a more cosmopolitan outlook and global orientation, as well as an emphasis on migration and emigrant themes. These authors are mobile, having moved over the world, and their "thematic concerns reflect these mobilities" (Thomas, 2009, p. 230).

Because of the emphasis on emigrant experience and the fact that the majority of the novelists are diasporic, it appears fitting to refer to this generation as the Nigerian emigrant.

Some of the first Nigerian emigrants, such as Habila, Abani, Adichie, and Atta, represent a transitional phase between the third and diasporic generations, as their debut novels, released between 2000 and 2004, fit into both. Their novels are set in Nigeria, deal with the political environment there in the 1980s and 1990s, and are narratively and textually quite complicated. At the same time, they demonstrate diasporic consciousness by addressing migratory issues. At the same time, they demonstrate diasporic consciousness by addressing migration issues.

The protagonist of Atta's *Everything Good Will Come* (2005) returns to Nigeria from her studies in England, characters in Adichie's *Purple Hibiscus* (2003) and Abani's *GraceLand* (2004) leave Nigeria, and the possibility of leaving the country is seriously considered in Habila's *Waiting for an Angel* (2002), even if the characters' attempts at emigration are thwarted. The international view and scope of these novelists becomes more prominent in their later works, particularly Adichie's *Americanah* (2013) and Atta's *A Bit of Difference* (2013), which deal with their characters' life overseas. Later diasporic generation novelists, like as Helen Oyeyemi, Taiye Selasi, and Teju Cole, have virtually little in common with third generation novels.

As Chinua Achebe demonstrates, emigrant novelists are heavily inspired by their predecessors. It is not an exaggeration to say that he is the single most important character in Nigerian literature. For better or worse, his works, particularly the breakthrough *Things Fall Apart* (1958), influenced how English-language fiction from Nigeria - and Africa - was seen. "Achebe offered a way of writing Africa that would prove influential, not to say path-breaking, a paradigm shift, for African literature subsequently" (Boehmer, 2009, pp. 141-142), so that "reading African

writing after Achebe, [or] to conceive of African writing without him" (Boehmer, 2009, p. 143) remains difficult even today (see also Newell, 2006, p. 97).

Things Fall Apart, according to Griswold, is "by far the best-known, most widely read, and most frequently cited Nigerian novel" (Griswold, 2000, p. 130), despite the fact that it is "not at all typical" of Nigerian fiction, which is set in cities rather than villages (Griswold, 2000, p. 142). His significance stems from his innovative approach to the novel form, which employs vernacular and idiomatic language entrenched in Nigerian mythology and oral literary traditions.

"to explore in the once-colonial language of English the subtle, often fatal seductions of the colonial project; and to assert a specifically African voice and historical presence" (Boehmer, 2009, p. 142) was one of his key interests.

Achebe successfully opposed European depictions of African cultures by providing an inside insight on precolonial Igbo life without overly idealising it. He famously contended that life in pre-colonial Africa was not a long night of barbarism from which Africans needed to be saved by colonising missionaries, and that "African peoples did not hear of culture for the first time from Europeans" (Achebe 1964, p. 157). scholarly "intervention in the already existing colonial and Pan-African libraries transformed the idea of Africa and [...] his project has indeed valorized the idea of culture in the thinking of African worlds" (Gikandi, 2001, page 7).

His impact is still noticeable, as Achebe "has become a dominant point of origin, a hyper-precursor one might say, in whose aftermath virtually every African author self-consciously writes" (Boehmer, 2009, p. 142).

As a result, he has had a significant influence on Nigerian emigrant novelists. This impact is visible in a variety of ways, including literary style, thematic issues, and the types of stories

conveyed, as well as direct intertextual connections to his work (see Boehmer, 2009; Highfield, 2013, Hewett, 2005, Tunca, 2012, Doherty, 2014; Vanzanten, 2015). Adichie's short tale "*The Headstrong Historian*" (2010), for example, is a rewrite of *Things Fall Apart*, while the first sentence of her debut novel, *Purple Hibiscus* - "Things started to fall apart when [...]" (Adichie, 2003, p. 3) - is an obvious allusion to the title of that novel.

The phrase appears in Abani's *GraceLand* (2004), where the protagonist learns that "Everything for us fell apart when your mother died" (Abani, 2004, p. 131), as well as in Habila's *Waiting for an Angel*, where "Things started falling apart [...]" (Habila, 2004, p. 150).

Their relationship is not solely one of admiration: Achebe's work also acts as a springboard for criticism and an expansion of what Nigerian writing may entail, mean, and stand for. Critics have noted, for example, that "Adichie's rewriting pays homage to one of the forefathers of Nigerian literature (indeed, of anglophone African literature) while it also challenges him" (Hewett, 2005, p. 79), and that she "deepens and extends Achebe's legacy and, in doing so, complicates his account of African identity and history" (Vanzanten, 2015, p. 85). The incorporation of female viewpoints is one example of this challenge to Achebe's perspective and broadening of the scope of Nigerian writing.

To summarise, twenty-first-century emigrant novelists inscribe themselves into Nigerian fiction writing traditions by picking up and repeating subject themes created by the first generation. Okuyade has also summarised some of these concerns, including "the depravity of Africa's emerging leaders, military interventions and coups d'état, civil strife and war, the gross violation of human rights in virtually every African country, displacement, transnationalism, globalisation, and the unbridgeable gap between the privileged few and the masses, and the plight and condition of the African woman" (Okuyade, 2014, p. xviii).

TEXTUAL ANALYSIS OF MIGRATION AS PORTRAYED IN SELECTED NIGERIAN DIASPORA LITERATURE

An alternative selection frame for this study, "Nigerian diaspora literature," concentrates on a text's thematic preoccupation with the diaspora, which would produce a very similar subset of novelists. However, the boundaries of what precisely qualifies as Nigerian diaspora literature are inevitably hazy because attempts to lump different novelists together are almost always more or less defined by arbitrariness. The benefit, in my opinion, of concentrating on Nigerian novelists with diasporic origins is that it blends the rather simple national framework—that is, Nigerian novelists—with a transnational viewpoint—the diaspora. This is still manageable as a literary corpus for study, but it escapes the narrowness and parochialism frequently associated with the idea of national literature.

A further rationale for the texts chosen for this discussion is plain pragmatism. Because these novels are easily accessible and have been published in both Europe and the United States, the focus of this study is Nigerian diaspora fiction (Akinpelu, 2021).

The early 2000s saw a resurgence of the Nigerian novel, which had supposedly been in decline for most of the 1990s. This coincided with the emergence of a new generation of Nigerian writers (see Nnolim, 2006, p. 8). This study will examine the novelists who contributed to the resurgence of Nigerian literature, with a particular emphasis on Chris Abani, Teju Cole, Helon Habila, Chimamanda Ngozi Adichie, and Sefi Atta.

2. 6 Leaving Nigeria: Tales of Transmigration and Migration

A significant theme in Nigerian diaspora literature is migration, which has been a distinguishing characteristic of several Nigerian works since the 1970s. For instance, the story of a young Nigerian woman attempting to escape her violent husband and make her way in London is told in Buchi Emecheta's 1974 novel *Second-Class Citizen*. In her 1991 novel *Yoruba Girl Dancing*, Simi Bedford tells the story of a Nigerian girl sent to study in England, where she attempts to fit in and is constantly referred to as a "*Yoruba girl*." *A Squatter's Tale* (2000) by Ike Oguine, which centres on the protagonist's first year in America, serves as a third illustration.

The protagonists of these books, who travel between various societies, cultures, and languages, demonstrate their transcultural identities. They depict the present of the migratory experience, which is connected to the past through the memories of the migrant's country of origin and to the future through the hopes for a better life in the new country. They make reference to the feelings of alienation and loss or fragmentation of identity that accompany and are often associated with moving, namely the feelings of dislocation, uprooting, and unwelcomeness. Thus, migration stories can provide a new perspective on identity as flexible and positive. They permit an interpretation of identity that is varied and always forming rather than one that is fixed and uniform. According to Chambers (1994), p. 82, they thus portray "the making of identities in movement." Furthermore, migration stories can paint vivid portraits of the people who migrate, showing them as fully realised human beings with all of their challenges, issues, and anxieties. Because "the human factor in migration expresses itself in the form of cultural practises such as

literature," literature can therefore concretize and exemplify migration (Löschnigg and Löschnigg, 2009, p. 9). Literature helps us understand the phenomenon of migration better because it is typically portrayed in the media in two ways: either as sombre and abstract data or as something that is overly simplified and ignores all of the subtleties and complexities involved.

A typical description of the plot of a novel about migration is as follows: "An immigrant protagonist [sic.], representing an ethnic world view, comes to America with great expectations and is led to reconsider them in terms of his final status through a series of trials" (Boelhower, 1981, p. 5). Moreover, the literature on migration is organised around the Old and New World poles, which function as "locations and as sets of mental categories." According to Boelhower (1981), the three main moments in the literature are "resolution (assimilation, hyphenation, alienation), contact (experience, trials, contrasts), and expectation (project, dream, possible world)" (p. 5). Though it is a little out of date and primarily focused on the United States, William Boelhower's description serves as a helpful foundation for analysing Nigerian literature from the 21st century because it shows how migration fiction is typically organised.

Chimamanda Ngozi Adichie and Sefi Atta's short stories follow the pattern Boelhower outlines. I will show that the novel by Adichie and Atta falls into a transitional space between the Nigerian literary works of the third generation and the diaspora generation of the twenty-first century. It has to do with moving from Nigeria to a new nation, accepting the cultural differences that arise, and reassessing one's expectations. However, since it does not indicate the possibility of a return to

Nigeria, it does not transcend this pattern. By contrast, Adichie's and Atta's stories involve, or at least allow for, the option of a return.

Their stories foreshadow a characteristic common to migration literature from the Nigerian diaspora: this return is not always the result of alienation or a failure to assimilate. Transmigration can be used to describe the characters' back-and-forth travels, which are a reflection of the Nigerian diaspora's broader migration patterns.

2. 7 Transmigration in Adichie's and Atta's Short Stories

The Thing Around Your Neck (2009) by Chimamanda Ngozi Adichie and *News from Home* (2010) by Sefi Atta, two of the most well-known novelists of the Nigerian diaspora, are two collections of short stories that highlight this bifocal structure even more. About half of the stories in both collections are about people from the diaspora, and the other half show various events and problems that are happening in Nigeria, such as ethnic conflicts, familial relationships, and university strikes. This also holds true for collections of short stories written by other Nigerian diaspora writers, like *Voice of America* (2010) by O.C. Osundu and *Love Is Power, Or Something Like That* (2013) by A. Igoni Barrett.

But because the lines separating Nigerian and diasporic content are rarely very clear, it is frequently neither desirable nor feasible to categorise a story as only falling into one of the two groups. For instance, Adichie's "*The American Embassy*" tells the tale of a woman who, as a result

of General Abacha's harsh rule, recently lost her son and is now attempting to seek asylum at the American Embassy in Nigeria.

It is a snapshot of a specific period in Nigerian history and also deals with diaspora-related issues. Similar to this, Atta's tale "*Madness in the Family*" alternates between Nigeria and England while the characters converse with one another while living on separate continents. Many of Adichie's and Atta's short stories are situated in a field of tension whose outermost poles are nationalism and transcultural/transnational hybridity, respectively, much like the majority of Nigerian diaspora literature. As demonstrated by Adichie's and Atta's recent novels, *Americanah* (2013) and *A Bit of Difference* (2013), diasporicity is one of their main concerns. Therefore, according to Tunca (2010) on page 294 of her fiction, "the word diasporic finds thematic reality in parts of her fiction; it is not intended as a fashionable tag designed to loosely describe the narratives written by Adichie [and Atta] after her move to the United States."

The short stories by Adichie and Atta about migration cover similar territory as Oguine's novel, although they do so in less detail because of the short story's generic qualities. The stories in Adichie's collection *The Thing Around Your Neck*, which partially follows Boelhower's pattern of migration literature, centre on young women who relocate from Nigeria to the United States, frequently with the assistance of their husbands or other male family members. They discover themselves in relationships where they are dissatisfied or disappointed. As a result, they make an effort to start over in the new nation and either work to strengthen their relationship or end it.

The stories deal with visas and work permits, compare American and Nigerian cultures extensively, and feature protagonists who take on jobs for which they are overqualified because they are unable to find better ones. For instance, Kamara, the main character of "degree, that she had recently arrived On Monday of Last Week," states that "she had a master's in America to join her husband, and that she wanted to earn a little money babysitting while waiting for her green card application to be processed so that she could a proper work permit, according to Adichie (2009), p. 76." Furthermore, the characters encounter racism and sexism while they struggle with the adaptation process. Their experiences, according to Ryan (2014), "show that these transnational spaces present their own gendered hierarchies and their own threats to women" (p. 1230).

Atta's short stories demonstrate a wider range of migratory experiences than Adichie's, even though some of them—most notably "*News from Home*," which I will address in more detail below—share all of these concerns. A few of her Nigerian characters, like the first-person narrator of "A Temporary Position," are based in England. She resides in London with other Nigerians who also manage to get past the limitations imposed by their student visas: "I was a part of a group – a huge community, really – of Nigerian graduates living in London.

A portion of us were receiving financial assistance from our parents, while others were somehow receiving dole checks, some of us were working illegally, including me. Fraudulent national insurance numbers were used. There were no arrests made "(Atta, 2010a, p. 99). In a different story, "Last Trip," the focus is shifted from the experiences of a relatively privileged and wealthy immigrant to that of a Nigerian woman who must smuggle heroin into London while

travelling with her disabled son. Incorporating the need for some women to smuggle drugs into her fiction, Atta revisits a scene from her 2010 novel *Swallow* and emphasises the disparities in class in Nigeria. Another tale, "*Twilight Trek*," describes an attempt to cross the Mediterranean and the Sahara in order to enter Europe without a visa. The fact that these tales—particularly the last two—break from the conventional narrative of migration in Nigerian diaspora literature points to the literature's relative homogeneity and narrow scope of potential migration experiences.

"*The Thing Around Your Neck*" and "*News from Home*" are two examples of Nigerian diaspora literature that primarily depicts the experiences of migration. In the first, narrated in first person, the reader is introduced to Akunna, a young Nigerian woman who immigrates to the US after winning a visa lottery. She resides with a family friend that she refers to as her uncle. "He registered you in a community college and demonstrated to you how to apply for a job as a cashier at the Main Street gas station" (Adichie, 2009, p. 116). However, she leaves when he begins to harass her sexually and works as a waitress in a small Connecticut town.

Eve, the first-person narrator of Atta's "*News from Home*", is a young Nigerian woman who works as a nanny for a Nigerian-American family, the Daregos. She lives there illegally but is looking for a job and a sponsor for a visa. She came to the United States because even though she graduated from nursing school she was unable to obtain a proper job in Nigeria. The job situation is described as being so desperate that even if working as a prostitute it is better to have an education. "Prostitutes with college educations had better chances of finding expatriate customers who would keep them" (Atta, 2010a, p. 184). It would be prudent for her to accept the job offer when it comes

to childcare in New Jersey: "Dr. Darego offered me ten times the salary I would earn working as a nurse" (Atta, 2010a, 188). In addition, she is happy to take the opportunity to leave Nigeria, because she has just found out that her boyfriend is expecting a child with another woman.

The comparison of Nigeria and the US is a recurring theme in both stories, which are about the perceptions of America held by young Nigerian women. "There was a time I thought that going to America was as fantastic as going to Heaven," says Eve, expressing her high expectations for the country (Atta, 2010a, p. 187). "Out there, under the black-blue New Jersey sky, I thought that living in America was exactly what it was like to live in a mortuary," she says, describing her first impression of the place, which is chilly and depressing (Atta, 2010a, p. 173). The flowers, for example, "are pale compared to hibiscus and bougainvillea, muted like the rest of the house" (Atta, 2010a, p. 170).

About the colours in her hometown, the narrator adds a bit of bitter irony, stating that "we had rainbow-coloured water." The water "tasted of the oil that leaked into our well," indicating that the colour is not natural but the consequence of environmental pollution (Atta, 2010a, p. 175). In contrast to her native country, America is a safer and more stable. She remarks on Independence Day that it "is difficult to imagine America as a former colony of Great Britain." That is, a nation such as mine demolished and perpetually recuperating from military takeovers "(Atta, 2010a, p. 186).

The stories' Nigerian protagonists perceive America as an absurdly abundant place with "shops for thirty different types of breakfast cereal, shops for pets, and shops for underwear." Pancakes with blueberries, raisins, honey, nuts, chocolate chips. Disinfectants and air fresheners for every germ and odor. Scented toilet paper!" (Atta, 2010a, p. 173).

Adichie's Akunna was informed prior to her arrival in the US that she would soon own a large car and a home, but these expectations naturally do not come true. She quickly picks up on the fact that wealthier Americans were thinner than poorer Americans and that many lacked a large home and a car. She also learns that there were "rich people who wore shabby clothes and tattered sneakers, who looked like the night watchmen in front of the large compounds in Lagos" (Adichie, 2009, pp. 118–119). She is thus met with the meaningless assurances of the American Dream, which holds that anyone can succeed in the country provided they put in enough effort. The "trick was to understand America, to know that America was give-and-take," she finds out from her "uncle." You gained a great deal while also giving up a great deal "(Adichie, 2009, p. 116). According to Adichie (2009) on page 84, the protagonist of another story discovers that "America was about hard work [...] and one would make it if one was prepared to work hard."

As Eve in Atta's story lives with a family who has realised their version of the Dream by owning a large house and car, she begins to wonder if the promises of the American Dream are really that desirable. Mr. Darego "loves his dream home in America, but America the place is nothing more than a giant mall and workplace to him" (Atta, 2010a, p. 182) because he works nonstop, which makes her wonder if all the effort is worth it. "Perhaps this is why houses like theirs in America

are called 'dream homes,'" she muses as she hears the Daregos fighting through the walls, offering her own interpretation of what a "dream home" might be. They are not built with unhappy couples in mind; their walls are too thin" (Atta, 2010a, p. 169).

Akunna, on the other hand, is amazed at the opportunities life presents to Americans, like the chance to travel and pursue personal growth. When her boyfriend tells her about his trips she asks "where he ended up finding himself and he laughed." She does not find her question funny, as her own life has been more restricted and she is used to having fewer options available: "You did not know that people could simply choose not to go to school, that people could dictate to life. You were used to accepting what life gave, writing down what life dictated" (Adichie, 2009, p. 121). There are other things that she finds odd in America, for example, when she wonders about "the surprising openness of people in America, how eagerly they told you [...] the kinds of things that one should hide or should reveal only to the family members who wished them well", and that "people left so much food on their plates and crumpled a few dollar bills down, as though it was an offering, expiation for the wasted food" (Adichie, 2009, p. 118).

Both tales demonstrate how poorly Nigeria and Africa are viewed in America, where the main characters' native country is typically unknown. According to Adichie (2009), p. 116, Akunna is frequently questioned about her English language skills, her real estate in Africa, and her experience driving before arriving in the United States. The main characters of the stories likewise believe that the media portrays Nigeria incorrectly. Eve objects to the New York Times article about the anti-oil demonstrations in her hometown because it claims that the women participating

in the demonstration intend to strip off as "a shaming gesture, according to local custom." Eve asserts, "I was unaware of any such tradition in my hometown. I believed the newspaper article to be a fabrication meant to denigrate African Americans and minimise our demonstration (Atta, 2010a, p. 170). "As Africans, we only get attention when we need help, when we have no hope, and oh yes, most especially when we are naked," a fellow Nigerian tells her (Atta, 2010a, p. 197). Thus, the stories both highlight and critique how frequently Africa is portrayed as being in the past and experiencing constant disaster.

Like Obi, Eve and Akunna maintain their connections to Nigeria. Although Eve lives in the United States, she feels in touch with her family and friends at home. The story skilfully interweaves her experiences abroad and the political situation at home, as she follows the protests in her hometown against a big oil company that makes life there impossible. Akunna finds it more difficult to communicate. Though she can not bring herself to write them, she wants to write letters home. Even so, she still thinks about her friends and family: "There were times when you thought about home while sitting on the lumpy twin bed mattress" (Adichie, 2009, p. 117). The narrative concludes with her returning to Nigeria after finding out about her father's passing. The ambiguity in the story's last lines, when she tells her American boyfriend that she must travel alone, leaves open whether this is merely a temporary visit home or a permanent return.

He asked if you would come back and you reminded him that you had a green card and you would lose it if you did not come back in one year. He said you knew what he meant, would you come back, come back? You turned away and said nothing, and You hugged him tightly for a very long time before letting go when he drove you to the airport. (Adichie, 2009, p. 127)

Crucially, she does not leave because she does not like her life in America. She has a job and a green card, and she is currently settling in. Her American boyfriend even seems to have helped her feel less lonely. Despite their differences, she feels safe and secure in his presence. "At night, something would wrap itself around your neck, something that very nearly choked you before you fell asleep" (Adichie, 2009, p. 119) is how she expresses her intense loneliness before she meets him. "The thing that wrapped itself around your neck, that nearly choked you before you fell asleep, started to loosen, to let go," she realises because of him (Adichie, 2009, p. 125). Still, she makes the decision to return to Nigeria. As a result, Akunna's story serves as an excellent example of the return migration, a theme that frequently appears in Nigerian diaspora literature. As will be demonstrated by a brief analysis of two sample stories, the moment of return is also significant in other migration-themed stories found in Adichie's and Atta's short story collections.

As the wife of a wealthy Nigerian businessman, Nkem, the main character of Adichie's "Imitation," lives in the United States with her kids while her husband works primarily in Nigeria, seeing his family only a few months a year: "He lived in Nigeria and America; they had two homes" (Adichie, 2009, p. 24, original emphasis). By the time the story ends, she has informed him—in a way that precludes any objections—that she and he are returning to Nigeria: "We are returning at the end of the school year. We are returning to our home in Lagos. Let us take a step back. She speaks slowly in an effort to persuade him and herself at the same time (Adichie, 2009, p. 41).

The narrative explains how she came to this conclusion. The result is not predetermined from the start. According to Adichie (2009), on page 37, she has thought about "moving back home, but never seriously, never concretely." She does not detest America, that is not why she decides to go back to Nigeria. Rather, as Adichie (2009) puts it, "it has grown on her, snaked its roots under her skin."

"This country of curiosities and crudities, this country where you could drive at night and not fear armed robbers, where restaurants serve one person enough for three," is how she describes the safety and comfort she enjoys in the United States (Adichie, 2009, p. 37). However, she also misses her native country, which she continues to call home: "She misses her friends, her home, and the rhythm of Igbo, Yoruba, and pidgin English that people speak around her." She also misses the bright Lagos sun, which shines through even in the rain (Adichie, 2009, p. 37). Her decision is ultimately influenced by the fact that her husband moved his girlfriend into their Nigerian home, and her return is an attempt to take back control of her family. Given that she and her spouse both hold green cards, her decision to return to Nigeria does not rule out the possibility of visiting the US again; in fact, she recommends that they spend their holidays here.

Even though she has more restricted resources, the protagonist and first-person narrator of Atta's "A Temporary Position" is similarly shaped by her freedom to travel between nations. She resides in London and works as a temporary receptionist there. She is well-educated but is not allowed to work without a permit, so she cannot find a job in accounting as planned. Travelling back and forth between Nigeria and England is nothing new to her. She was born and raised in Nigeria, attended

the London School of Economics, and then completed a year of national service back home. She finally finds herself back in England because there are only three options left for her in Nigeria due to her low income and lacklustre job prospects: "live with my parents, live in a hovel, or find a sugar daddy." Naturally, I decided to go back to London. I did, of course" (Atta, 2010a, p. 108). But things are not perfect either in England, where Thatcher "had bugged up the economy before she resigned." I was once again considering going back to Nigeria because "I would probably be laid off as soon as I qualified" for an accountant (Atta, 2010a, p. 107). Her father calls her "shallow" and berates her for moving so quickly. Everything has to be fast, fast, easy, easy.

When I arrived in London, there was no question about staying or leaving" (Atta, 2010a, p. 107). He ignores the fact that things have changed: in the 1960s, after earning a law degree and returning to Nigeria, "the Ministry of Justice offered him a job that came with housing, servants' quarters, and a car because the colonialists were leaving the civil service" (Atta, 2010a, p. 107). The disparities between his and his daughter's generations are evident in his comment regarding his daughter's "coming and going," which truly refers to her "entire generation of Nigerians" (Atta, 2010a, p. 107). Although the former was content to return to Nigeria after receiving his education overseas, modern Nigerians who are diasporic travel and live in multiple nations.

2. 8 Diasporans Returning to Nigeria: Teju Cole's *Every Day is for the Thief* and Sefi Atta's *Everything Good Will Come*

The literature of the Nigerian diaspora generally portrays migration experiences as multidirectional movements that oscillate between various places, rather than as linear and one-directional movements. The novels *Americanah* (2013) by Chimamanda Ngozi Adichie and *A Bit of Difference* (2013) by Sefi Atta are two examples of this transmigration in its most iconic forms. These books are different from other migration stories because they show a character's successful journey, one in which they establish a new life while keeping open the option of going back to their home country.

Transmigration occupies a complex and possibly contradictory position between these poles, drawing from both, without explicitly articulating the negative feeling of not belonging nor constituting a celebratory account of accomplished and unbound cosmopolitanism. Several other novels about the Nigerian diaspora, such as Teju Cole's *Every Day is for the Thief* (2007) and Okey Ndibe's *Foreign Gods, Inc.* (2014), depict a scaled-down version of transmigration in that they tell the stories of the diasporic characters' return to Nigeria. Furthermore, a number of novels—such as Helen Oyeyemi's *Icarus Girl* (2005), Diana Evans's *26a* (2006), Irenosen Okojie's *Butterfly Fish* (2015), and Taiye Selasi's *Ghana Must Go* (2013)—showcase Africans who were born outside of Nigeria.

The experience of returning home to Nigeria, a prominent theme in the literature of the Nigerian diaspora, is what unites all these novels. The two novels, *Every Day is for the Thief* (2007) by Teju Cole and *Everything Good Will Come* (2005) by Sefi Atta, will be discussed along with the differing perspectives of their protagonists regarding their return. As the somewhat distant

protagonist of *Every Day is for the Thief* strolls through Lagos, he observes and muses over some of the issues that beset Nigeria. The literature of the Nigerian diaspora generally portrays Nigeria as an incomplete and fragile nation state due to issues like internet fraud, irregular electricity supply, and corruption. Even though Cole's book reinforces the darker elements of the Nigerian imagination, *Everything Good Will Come* can be considered a work of literary nationalism. It narrates the tale of a Nigerian woman who decides to make her home country her permanent return, where she starts to focus her efforts on bettering Nigeria and goes through a feminism-infused political formation process.

2. 9 The Imaginary Lagos City in Chris Abani's *GraceLand*

The young lead Elvis witnesses an incident on a Lagos street near the end of Chris Abani's *GraceLand* (2004) that is described in graphic detail over multiple pages: a man who is suspected of stealing is being pursued and cornered by a small He begs and pleads his innocence more and more, but they beat and tie him up and throw stones at him. and tie him up. Then they put a tire around his neck, douse him with petrol, set him on fire and watch him burn to death. Elvis nearly sees a similar burning death in a previous scene, but the victim barely escapes the crowd. In *GraceLand's* Lagos, "vigilante justice was common, and the popular mode of execution was the necklace of fire – a tyre around the neck doused with petrol and set on fire" (Abani, 2004, p. 30), these scenes serve as an example of the casual violence that permeates the city.

It is a city characterized by the absence of a strong state and justice system, where a man can be set alight by a mob merely upon the suspicion of being a thief. At the same time, it shows a society whose people are so frustrated and angry that they do not stop to investigate whether the suspect is truly guilty but use the opportunity to vent their anger.

One recurring theme in novels about Lagos is the burning of a thief. In Sefi Atta's *Swallow* (2010), Tolani, the first-person narrator, describes how she "saw a crowd catch a thief and beat him to death, throw a tyre over a pickpocket and set him on fire" (Atta, 2010b, p. 20). Adaobi Tricia Nwaubani, in *I Do Not Come to You by Chance* (2009), also details the fate of thieves in Lagos.

People in the streets would follow, overtake, arrest, strip a thief naked, secure him in an upright position, put an old tyre around his neck, saturate his body with fuel, and light a match when he was caught red-handed, whether for picking a pocket or napping a child. The tyre would make sure the fire burned until the felon was reduced to charcoal (Nwaubani, 2014, p. 106).

The description here uses almost identical words and images to those in Abani's and Atta's novels, which suggests that the scene Elvis witnesses is actually a common practice in the streets of Lagos. At least it is such a prevalent motif in Lagos literature that it has become a striking and constitutive element of the Lagos imaginary as presented in these and other novels. The title of Teju Cole's *Every Day Is for the Thief* (2007) alludes to the practice as well, as "Every day for de thief" is the exclamation when the supposed thief is lit up in *GraceLand* (Abani, 2004, p. 228). Helon Habila's

Waiting for an Angel (2002, p. 48), Chika Unigwe's *Night Dancer* (2012, p. 248), Chigozie Obioma's *The Fishermen* (2015, p. 28), and Chibundu Onuzo's *Welcome to Lagos* (2017, p. 71) all mention or narrate incidences of this violent and gruesome practice, often in order to illustrate the state of the justice system under Nigeria's military dictatorship.

The regular inclusion and popularity of the trope can be explained by the fact that it serves as a ready metaphor of what life is like in the global city of Lagos. According to Chris Dunton (Dunton, 2008, pp. 72–73), two instances of "illustrative incidents that – in the context of the Lagos narrative – take on a paradigmatic dimension" are the lynching of a suspected thief and the corpse left in the street to rot. It is shorthand for Lagos, where the people are the judge, jury, and executioner and everything is governed by the law of the street. Justice was served immediately on a Lagos street, to quote Atta's *Everything Good Will Come*. You were beaten up for knocking someone's car.

Everyone would gather outside to observe. If you were to knock someone down, the person you knocked would beat you up. The people could beat you until they killed you if you stole anything (Atta, 2008, p. 148). Even though these events are vivid, it would be overly simplistic and biased to limit the literary portrayal of Lagos to them. The diaspora of Nigerian writers presents a more nuanced picture of Lagos in their novels. While some portray Lagos as a city that "astounds the senses, a vibrant city of many cultures and languages," others concentrate on the slums, the stench, and the hopelessness (Nnodim, 2008, p. 321).

The relationships between the characters and the city are typically unclear, and it is described in detail and with many facets. Elvis, for instance, asks himself, "How could a place be so ugly and violent yet beautiful at the same time?" and describes the city as "half slum, half paradise" (Abani, 2004, p. 7).

The story of Elvis, a 16-year-old Nigerian who must deal with life in the ghetto and attempts to make a living as an Elvis Presley impersonator, is told in *GraceLand* (2004), which Dunton (2008) describes as capturing "the rhythms, strategies and constraints of life in slum rows [...] with absolute authenticity."

CHAPTER THREE

DIGITAL HUMANITIES AND LITERARY SCHOLARSHIP IN NIGERIA

The advent of born-digital literature has resulted in the use of digitally mediated tools to investigate well-known literary texts to make it simple to access hidden information in the book, influencing every aspect of culture and society and acting as a crucial digital platform for the preservation of cultural heritage (Ope-Davies, 2022).

Books of literature have a variety of spatial effects; they serve as a historical record for citation, giving readers access to history in the present. Second, they serve as prophetic documents, foreseeing the future and reconstructing the city through surreal and fantasy interpretations. Third, they bridge the gap for non-residents of the city; those who have never visited can imagine and reconstruct images of the city through literary and visual descriptions of a city and its elements (Malone, 2018).

Similarly, Reuschel and Hurni (2011) assert that fictional worlds are made up of three main components: protagonists, actions, and the space (s) in which the plot takes place. The spatial dimension is essential to fiction because it is impossible to tell a story without one or more settings. Aside from the sometimes entirely fictitious settings common in genres such as Science Fiction and Fantasy, writers frequently connect their stories to existing, recognisable locations. '[A] very large part of our writing is a story of its roots in a place: a landscape, region, village, city, nation, or continent,' write Reuschel and Hurni (2011).

In support of this claim, Moncla, Gaio, Joliveau, and Le Lay (2017) state that having tools for interrogation, visualisation, and spatial analysis appears to be beneficial in developing hypotheses and synthesising results related to novel spatialization.

Since Schnapps' (2013) description of DH sheds some light on the theoretical ideas that underpin most works in this context, the use of Digital Humanities technologies is required to produce a visual representation of these locations and locations described in the literature. He contends that;

The phrase "digital humanities" refers to new scholarly practises and institutional structures in the context of collaborative, transdisciplinary, computationally involved research, teaching, and publication. The field of digital humanities is more of a collection of convergent practises that study a world in which print is no longer the primary medium for knowledge creation and distribution. Traditional notions of knowledge in the arts, humanities, and social sciences have been expanded by digital tools, techniques, and media, but Digital Humanities is more than merely "about" the digital (in the sense of restricting its scope to the study of digital culture). Furthermore, Digital Humanities pushes for a remapping of traditional behaviours; it is not simply "about" the humanities as they have been traditionally understood.

Instead, the word "Digital Humanities" alludes to the opportunities and challenges that arise from combining the terms "digital" and "humanities" to form a new collective singular. Some of the possibilities include redefining the boundaries between the humanities, social sciences, arts, and natural sciences. Others include broadening the audience for humanities research and boosting its social impact. Learning future generations of humanists through practical, project-based learning in addition to classroom-based learning; developing procedures to broaden the scope, improve the quality, and raise the profile of humanistic research; developing new forms of inquiry and knowledge production and revitalising those that have fallen out of favour (Schnapp, 2013: SG2).

Given the context of this study and other preliminary findings, I suggest that digital methodologies now provide more capability and space for increasing the impact of humanities research on developing African cultures. And this is fitting given that the millennium also saw a revolution in digital and cyber technologies, giving rise to a slew of new technologies that have had a substantial impact on research endeavours and academic fields. Over the last two decades, there has been an unprecedented transformation in the social, private, and public spheres as a result of the advent of digital and mobile technology.

New technologies also bring new ways for researching the humanities, ushering in a new era for humanistic studies as well as society as a whole. The mechanics of our daily lives, both inside and outside of our private domains, are now primarily controlled and influenced by these new mobile and digital technologies within interactional and communicative modalities.

Deborah Tannen and Anna Marie Trester (2013:ix) explain the digital experience in contemporary societies as follows:

We now live with and through digital media in ways we are only now beginning to comprehend: we use the internet to read books, connect with friends on Facebook, and find new partners. On LinkedIn, we build professional networks, and on Instagram, we edit, publish, and share photographs. We also "tweet," "friend," "follow," "post," and, on rare occasions, "#fail."

As a result, as we seek to understand these unique applications of language in our lives, we uncover new linguistic domains that provide new views on who we are and how language links us (Tannen & Trester, *op cit.*). Without a doubt, new media technologies have had an impact on nearly every aspect of our relationships and social interactions, transforming our private,

social, and academic activities. It has considerably improved knowledge creation and distribution over the last few decades.

Numerous research (Alex, Grover, Tobin, & Oberlander, (2019); Reuschel & Hurni (2011); Moncla, Gaio, Joliveau, & Le Lay, (2017); Ope-Davies, (2022) have attempted to investigate Literature, Technology, and Society by developing a digital corpus depicting the mapping of locales as described in novels. This is supported by Fotopoulou and Thornham's (2020) claim that;

Technology and the Internet have had a significant impact on how society as a whole interacts, conducts, thinks, and communicates. It is the product of pervasive technology and unlimited access to knowledge; it is a technological disruption in our society (Fotopoulou & Thornham, 2020).

Burr (2016) situates this new discipline within a larger DH multidisciplinary framework by analysing it as a synthesis of methodologies and topics from the Arts and the computing and engineering sciences: Because they are concerned with the study and preservation of languages, cultures, and cultural memory, as well as cross-cultural communication (ICTs), the arts represent the biggest challenge to information and communication technology.

After all, the data that the arts commonly employ are significantly more diverse and sophisticated than the data that the scientists, which are frequently referenced when discussing ICTs, handle. As of now, the humanities and arts in general have the potential - Even though the computer and engineering sciences could undoubtedly benefit from interaction with it, they pay little attention, if not dismiss, the digitalization, description, and analysis of humanities content and artefacts, in particular, for the advancement of information and communication technologies.

In reality, computational approaches, software, and hardware have several applications in the arts (Burr, 2016: Concept Note on the 7th European University in Digital Humanities).

Thus, Burr's brilliant discovery emphasises the importance of technology in the humanities. It has been suggested that investments in big data collection and analysis for the purpose of addressing social problems, education, cultural and archival items, and humanities studies may all benefit from the digital revolution.

Discussing digital tools, creating and analysing data for the humanities using digital tools, digital humanities methods and techniques, data visualisation methods in literary and linguistic writings, and computational stylistics in some aspects. Literary analysis using computer methods. Natural language processing issues. Geographic information systems (GIS) are used to visualise narratives.

Topic modelling, quantitative analysis, and social network analysis are examples of humanities digitization and digitalization approaches to data mining and text analysis. Digital narrative theory and storytelling, investigating DH project examples, techniques, and methodologies in the digital humanities across disciplines, a description of the R environment, and basic humanities programming, such as Python or simple computing, for creating a digital humanities project (Blanke, 2014).

comprehending the identicalness or sameness of binary code, digital file formats, the movement of analogue materials, and the character of born-digital materials is critical to comprehending digital environments because all digitization operations are remediation processes. Other roles are played by networked exchange conditions in the growth and enhancement of digital humanities and other digital undertakings. Communities' standards and

practises are an important aspect of the technical infrastructure since they represent cultural value (Houndmills, 2014).

According to Daniel (2014), the new and shifting manifestations of online cultural output have created numerous obstacles to the preservation of digital heritage. Researchers today perceive a multifaceted depiction of culture due to the rapid development in the amount of digital culture available via social media, blog posts, websites, and so on. Furthermore, in order to chronicle and glorify the past, an increasing number of Digital Humanities projects have contributed to the presentation of knowledge in insightful and novel ways. As a result, the use of Digital Humanities in cultural resource protection, administration, and accessibility, spanning from curating online collections to data mining enormous cultural data sets, cannot be overlooked.

3. 1 The African Digital Humanities Convergence

Technology has been transforming and revolutionizing institutional, communicative, and social practices during the past twenty-five years, including cultural, academic, and research endeavors across all disciplines. While other industries have fully embraced new technologies to revolutionize their operations and have an impact on society, research communities in Africa have not yet tapped into all of their enormous potentials. In the global south, notably in Africa, humanities and liberal science disciplines have been particularly hesitant to adopt the enormous advantages of digital technologies.

However, over the past ten years, technology-driven advancements in African academics have emerged. Scholars and researchers are embracing new theories, techniques, and tools that are improving research, making research outcomes more accessible globally, and re-engineering scholarship in the arts and liberal studies as digitization projects move forward in Nigeria, South Africa, Kenya, and Egypt.

Digital Humanities have gained a lot of attention lately in developed countries with remarkable projects in United States of America, Canada, Germany, France, Netherlands, Belgium, Spain, Switzerland, United Kingdom, Italy, China, Japan, and Australia. The convergence and creation of DH associations like; European Association for Digital Humanities (EADH, founded in 1973 as the Association for Literary and Linguistic Computing), the Canadian Society for Digital (CSDH, founded in 1986 as the Consortium for Computers in the Humanities) centerNet, the Australasian Association for Digital Humanities (AADH), the Japanese Association for Digital Humanities (JADH), among others. Have paved way for the vast spread of DH across the world.

Africans have not been left out in this development as the Network for Digital Humanities in Africa was born out of the workshop Digital Humanities in the Universiteit Utrecht, Utrecht, Netherlands. The event aimed at the articulation of developments in the field of digital humanities (DH) in Africa. After the workshop, participants and facilitators went to host a special booth on Digital Humanities in Africa. Since then, the Network has been growing.

Aiyegbusi (2018), in his book chapter titled *Decolonizing Digital Humanities: Africa in Perspective*, gave accolades to some early DH researchers from Africa like Justus Roux (South Africa), James Yeku (Nigeria), Babatunde Opeibi (Nigeria), Laila Shereen Sakr (Egypt), and Omolara Owoeye (Nigeria) as their contributions reveal the extent to which regional idiosyncrasies impact the spread of DH in Africa, and the importance of approaching global representation bearing these particular traits in mind.

3. 2 African Digital Humanities Projects

It should be noted, however, that prior to the establishment of the Network for Digital Humanities in Africa (NDHA) in 2019, North-West University in South Africa had established two Digital Humanities Centres: The Centre for Text Technology (CTexT) and The South African Centre for Digital Language Resources (SADiLaR) with the assistance of The Department of Science and Innovation (DSI).

In addition, the Meraka Institutes in Pretoria, South Africa, established the CSIR, which has developed a number of DH projects, one of which is the Text and Audio Synchronisation for Accessible Digital Reading and Learning, which provides answers to learners with reading issues.

In 2007, the Centre for Text Technology (CTexT) created the [Autshumato](#) translate Project, which is an open-source translation technology that provide off-line word translation services in all 11 of the official South African languages.

The app also utilizes previously developed data to The software is available from Google Play Store. Also, two proof reading tools embedded in the Microsoft® Office 365; *Afrikaanse SkryfGoed 6* and the [Spelling Checkers for South African Languages](#).

3. 3 Nigerian Digital Humanities Projects

Although the field of digital humanities has given rise to lively debates and productive research activities in Europe, the Americas, and Asia for the last two decades, digital humanities in sub-Saharan Africa began to emerge only in the last few years. The initiatives at the University of Lagos Centre for Digital Humanities (CDH) are among the very first efforts to formally institutionalize digital humanities programs in this subregion. In Nigeria, digital humanities is

beginning to redefine humanistic scholarship and reengineer traditional approaches, theories, and models in the humanities.

Nigeria is made up of many different societies, each with its own history and culture. Many of these cultures are rapidly vanishing as a result of inadequate recordkeeping and modernity, leaving a gap that must be addressed. Furthermore, Nigeria has a strong digital culture, which facilitates the smooth involvement of digital humanities and its products. It is also worth noting that Nigerian researchers have been making significant contributions and broadening the breadth of the discourse in the field of digital humanities in Africa.

Professor Tunde Ope-Davies launched the DH in Nigeria after returning from a research training programme sponsored by the Alexander von Humboldt Foundation in Germany in 2015. This marked the commencement of the University's Centre for Digital Humanities, University of Lagos (CEDHUL).

The DH Lab was inaugurated by Mr. Ingo Herbert, Consul-General of the German Embassy in Lagos, Professor Ope-Davies, Professor Jide Alo, Deputy Vice-Chancellor (Academics and Research), and Professor Austin Nwagbara, English Department.

The centre is housed at the Faculty of Arts at the University of Lagos in Lagos, Nigeria, which was founded in 1962 and has around 55,000 students. The University of Lagos provided matching money in the form of physical space and other infrastructure, while the Foundation sponsored the purchase of fundamental research and training equipment for the centre. CEDHUL began planning workshops and seminars to enhance awareness of this brand-new area of humanities research in order to further some of its primary goals. The potential that new DH tools provide researchers and scholars in terms of the ability to redefine and re-configure traditional approaches piqued the interest of a few younger and more established DH scholars.

According to Ope-Davies (2019a, April 1), the Lagos Summer School in Digital Humanities (LSSDH) was created in 2017 as an annual multidisciplinary research and capacity-building institute in Nigeria and Sub-Saharan Africa on the principles and practise of digital humanities. Its main objective is "to raise, develop, and equip a new generation of scholars and researchers in the humanities and social sciences that will drive innovative digital scholarship, national development."

The second summer school was held in 2018, with a focus on the application of computer-aided methods and digital tools in the humanities, cultural studies, and social sciences, as well as how these techniques and methodologies are assisting in the development of new insights and approaches to humanistic research and studies. Participants included Nigeria, Cameroon, Ghana, and Togo. Participants were introduced to fundamental concepts in digital humanities, programming, and text encoding by facilitators from Europe and North America. To date, CEDHUL has provided technological training, mentorship, and assistance to participants in order for them to enhance and conceptualise individual and collaborative digital humanities projects. Collaboration and networking opportunities have emerged and thrived, assisting in the extension and expansion of digital humanities knowledge and practise across the sub-region.

Providing opportunities for training and capacity building in this new sector has emerged as a critical mechanism for developing the field as a whole, and, in particular, a group of scholars and researchers capable of pushing the boundaries of knowledge and creativity beyond academia's laboratories and classrooms. These training platforms provide a variety of benefits, including bringing theory and practise, making, and thinking together; encouraging creativity, play, and problem-solving initiatives; encouraging participation, collaboration, and public engagement; and increasing critical understanding of the digital environment and how digital technologies are becoming increasingly central in the humanities and allied disciplines.

As a training and mentoring platform for doctoral students, young scholars, and early/mid-career academics in Nigeria and sub-Saharan Africa, the LSSDH provides the intellectual infrastructure and international resources to explore tools, techniques, and theory offered by digital humanities. Scaling up research activities in this new field holds a lot of promise for the benefits of the larger society. We anticipate that the LSSDH will be held annually and will continue to offer training, sharing of expertise, mentoring, and the time and space to foster the development of project ideas.

However, the University of Lagos' Centre for the Digital Humanities (CEDHUL) remains Africa's first fully independent research and academic infrastructure for the field of digital humanities, working with international partners such as English and Digital Linguistics, Chemnitz University of Technology, Germany, Prof Dan O'Donnell, University of Leithbridge, Canada, and the Department of Modern Languages and Digital Humanities, University of Verona, Italy, as w

The CEDHUL is currently developing the Institute of Digital Humanities at Anchor University Lagos, which was just opened during the Sensitization Workshop on Digital Humanities on Thursday, April 20, 2023. Where I had the honour of being a part of history by presenting a paper titled Digital Humanities and Geospatial Exploration: Tools and Techniques for Culture Digitalization in Nigeria.

Professor Tunde Ope-Davies, chair of the Digital Humanities Research Group, received the TETFUND-NRF Grant 2019. The first tranche of the grant was given in August 2020, allowing the centre to begin work on the project titled Technology, Politics, and Society: A Big Data Approach to the Study of New Media Usage in Nigeria Democracy.

The University of Lagos Centre for Digital Humanities has been awarded a 5-year grant in collaboration with the University of Verona in Italy. The Italian Ministry of Research awarded the

grant for a project titled "Inclusive Humanities, Development Perspectives in Research and Teaching." The "Project of Excellence 2023-2027" project is worth roughly 6.5 million Euros and will run from 2023 to 2027.

A Memorandum of Understanding (MOU) exists between the centre and the University of Cologne in Germany. This was made possible by a grant from the Volkswagen Foundation's Scheme "Knowledge for Tomorrow - Cooperative Research Projects in Sub-Saharan Africa." The grant is worth more than €45,000.

Other things being equal, the Centre for Digital Humanities will begin a Master's Degree Programme in Digital and Public Humanities in the coming academic year. In addition, a Bachelor's programme in Digital Humanities will be launched in the next years.

Within the Sub-Saharan Region of Nigeria, the University of Lagos established the Centre for Digital Humanities, University of Lagos (CEDHUL), Africa's first full-fledged, stand-alone Digital Humanities Centre. International partners include the University of Cologne Institute for Digital Humanities Centre, the University of Edinburgh Digital Scholarship, the Michigan State University Centre for Digital Humanities and Social Sciences (MATRIX), Lethbridge University, Canada, and experts from the University of Lagos Department of Computer Science.

In Nigeria, financed DH Digital Corpus projects are being developed at DH centres throughout the country. For example, Covenant University cooperated with Professor Ulrike Gut of the University of Muenster in Germany to build the ICE Nigeria of Nigerian English. ICE Nigeria is a corpus of one million words that reflects spoken and written Nigerian English around the turn of the century. The corpus includes the ICE project's text categories and annotations, as well as a variety of extra linguistic annotations such as part-of-speech and phonetic transcriptions. The corpus is available in XML format.

The LitTech-Lagos 1:0 Project is a digital corpus project from the University of Lagos Centre for Digital Humanities that aims to develop and project a worldwide perspective of Lagos as found in literary works, as well as to investigate the relationship between literature, discourse, and technology. The project delivers digital interactive information (map) on the portrayal of Lagos City in literary literature from the colonial period to the twenty-first century, using KnightLab DH tools.

Another DH initiative that evolved at the virtual ELO2020 Conference, organised by the University of Central Florida (USA), is the African Electronic Literature Alliance and African Diasporic Electronic Literature (AELA & ADELI). Yohanna Joseph Waliya (University of Calabar, Calabar, Nigeria) developed this database in 2020 to bring together African electronic literary creators, readers, and researchers. The database now contains over 300 items with works by over 100 artists from 32 African countries (and beyond) and in dozens of languages. Waliya decided to expand the project in 2021 to include a board of directors comprised of professionals in the fields of digital humanities and electronic literature from around the world in order to make the database freely accessible for researchers all over the world.

Several projects on DH have been carried out at the Institute of African Studies (IFRA) at the University of Ibadan in Nigeria: Nigeria Watch is an online database that has been tracking violence in Nigeria since 2006 in order to give statistics, assess patterns, and make maps. NaijaSynCor is a groundbreaking Franco-Nigerian corpus-based macro-syntactic study of Naija (Nigerian Pidgin); Naija Archives is a project aimed at facilitating the preservation and accessibility of Nigerian historical heritage by making a wealth of public and private documents available to the public.

Dr. Adelusi-Adeluyi, a historian at the University of California, Riverside, completed a project in 2015 called Cartographic database: "New Maps of Old Lagos" that focused on analysing and georeferencing the maps of old Lagos by exploring the city's coastlines and using spatial analysis as a framework to narrate the historical events that connect the city's new look to the landscape that lies beneath it. This map database provides visual interpretations of historical vignettes that overlap. The maps shed new light on the morphology of African towns and depict the influence of civil wars, colonialism, slavery, emancipation, and religion on Lagos.

According to Akinde (2022), Dr. Adelusi-Adeluyi incorporated these maps into her studies to generate new perspectives on West African history. Despite the previous efforts of DH researchers, Akinde believes that there is no doubt that the development of DH in Nigeria is being hampered by a variety of causes, which Aiyegbusi (2018) categorises as internal and external. She defines internal factors as processes inside the digital sector that alienate researchers from non-Western countries, such as challenges with definition, inclusion, and regional educational structure and ideology differences.

As previously stated, DH is an emerging area that is still expanding as interests in ways to promote digital literacy, culture, reading, visualise and analyse texts of literary works through the interconnectedness of literature, discourse, and technology grow. As a result, the purpose of this research is to construct a web-based digital corpus to visualise the success narrative of diaspora writers in terms of prizes won, publishing timelines, translated works in various worldwide languages, and how publishing in Nigeria influences their migration decisions.

CHAPTER FOUR

RESEARCH METHODS

This chapter discusses the research design, study variables, study population, sample and sample technique, instrumentation, instrument validity and reliability, data collection method, and data analysis.

4.1 Research Design

A mixed research method was used in this study in order to answer the research question.

Mixed methods research is the combination and integration of qualitative and quantitative methods in the same study. Hence, allowing investigation from both the inductive and deductive perspectives of the selected writers understudied

4.2 Population for the Study

The authors and novels chosen for this study are Nigerian writers in the diaspora who meet Griswold's fairly broad criteria of being born in or a permanent resident of Nigeria and having written in English "fiction of sixty or more pages, meant for adults or near-adults." Griswold (2006, p522). These represented the study's sampled population.

4.3 Sample and Sampling Techniques

Six (6) Nigerian writers in the diaspora were chosen using a simple random sampling technique. The study focuses on the writing of Nigerian emigrants whose novels have been published in English and are widely read in Africa, Europe, and the United States.

Five (5) novels written by Nigerian writers in diaporal was used to for the textual analysis to determine how migration is depicted in the selected novels

4.4 Procedure for Data Collection

Data for this study were gathered from reputable websites such as Amazon Books, Goodreads, and Wikipedia, as well as the official websites of the selected writers, the websites of selected book publishers, EBSCOHost, and the Taylor & Francis online database. This data was populated on an Google Excel sheet provided by the DH platforms.

4.5 Method of Data Analysis

A mixed research method (qualitative data analysis techniques and quantitative data analysis techniques) was used to analyse the data received to provide answers to the research questions generated for the study. Data generated were analysed using KnightLab and Voyant, and the results were presented using an interactive website designed by the researcher.

4.6 Data Presentation

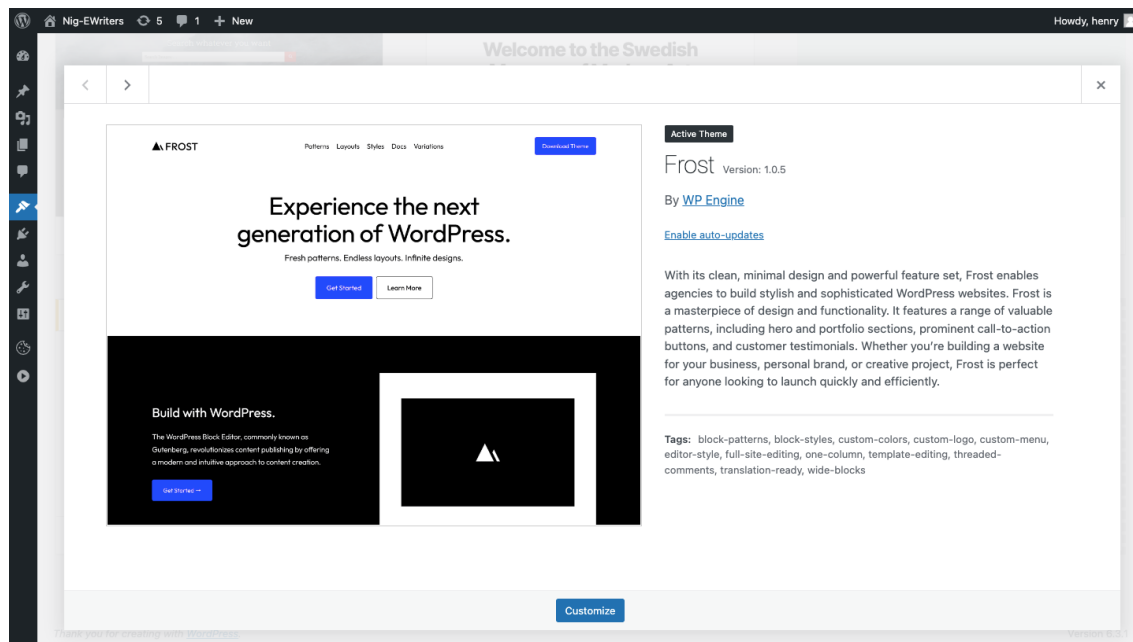
After analysing the data, the results were presented in a visualised digital corpus format called Nig-EWriters, and an interactive platform was built using a WordPress framework. Flourish and KnightLab were utilised for mapping, while Voyant was employed for a comparative analysis of the selected writers' publishing careers and prizes obtained, and to show how migration was depicted in selected novels written by Nigerians in diaspora?

CHAPTER FIVE

FINDINGS AND THE DIGITAL CORPUS (Nig-EWriters)

This chapter provides the study's findings in a digital corpus called Nig-EWriters. A structured and ordered collection of texts or literary works that have been digitised and preserved electronically for research and analysis is referred to as a digital corpus. Digital corpora were used in this study because they have become significant instruments in the fields of DH, literary studies, and research, providing various benefits for data visualisation and digitalization. Finally, the paper includes a significant summary and recommendations for further research.

5.1 Selecting the Template on WordPress



© 2023 FrostVersion: 1.0.5 By WP Engine

This template was selected because it enables the researcher to build stylish interactive webpages of the selected writers. *Frost* is a masterpiece of design and functionality. It features a range of valuable patterns, including hero and portfolio sections and prominent call-to-action buttons.

5.2 Customising The Homepage

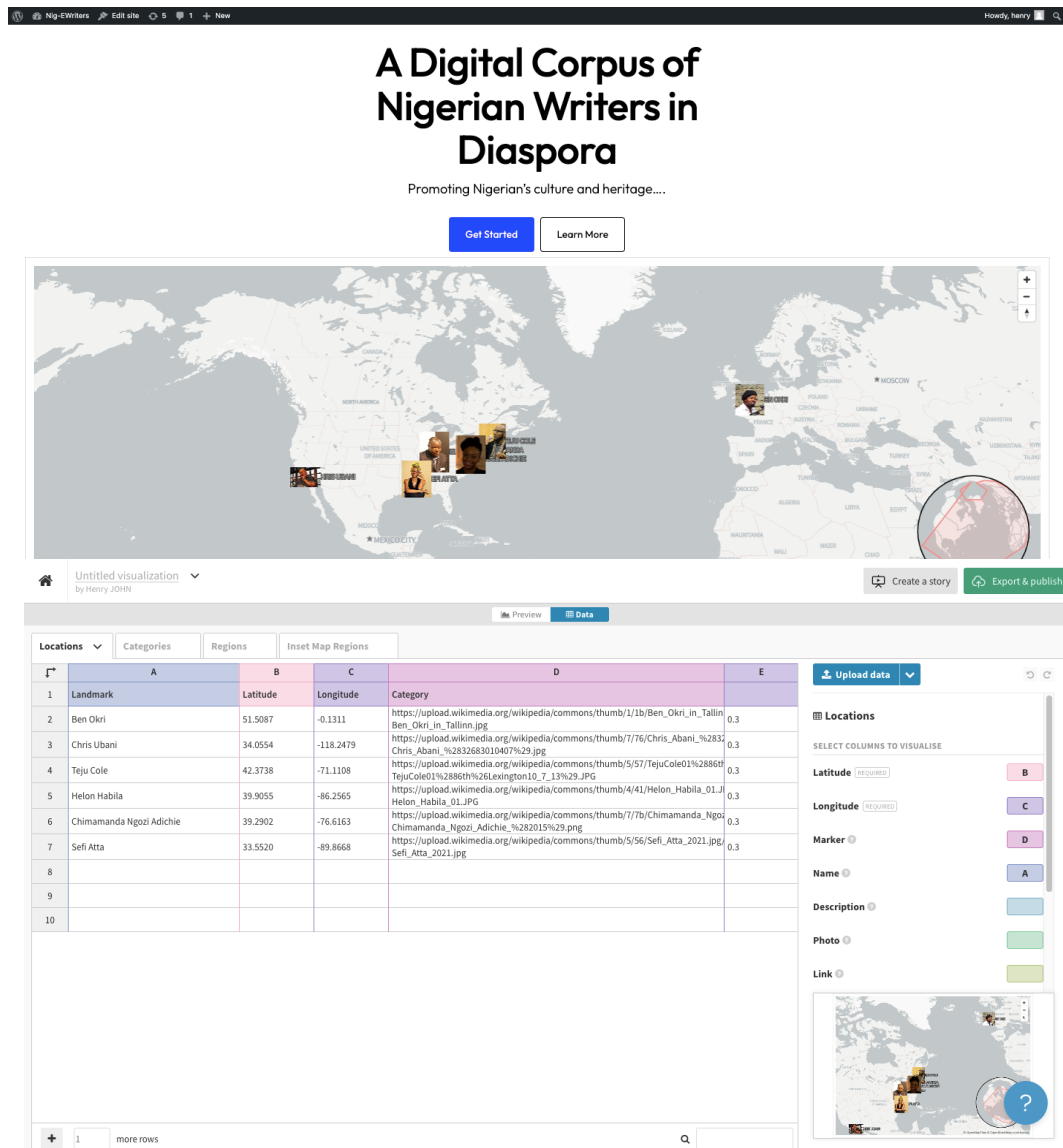


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Following the template selection for this project, a site goals review was conducted to investigate the objective in conjunction with the research questions of determining whether there are possible network analyses and similarities among the selected diaspora writers by exploring their timelines, awards, translations, and publication journeys.

The website's homepage was divided into three sections: the About the Project page, the writer profiles (timelines, prizes, translations, and publication routes), and the network analysis, which displayed a comparative analysis of similarities among the selected Nigerian writers in the diaspora.

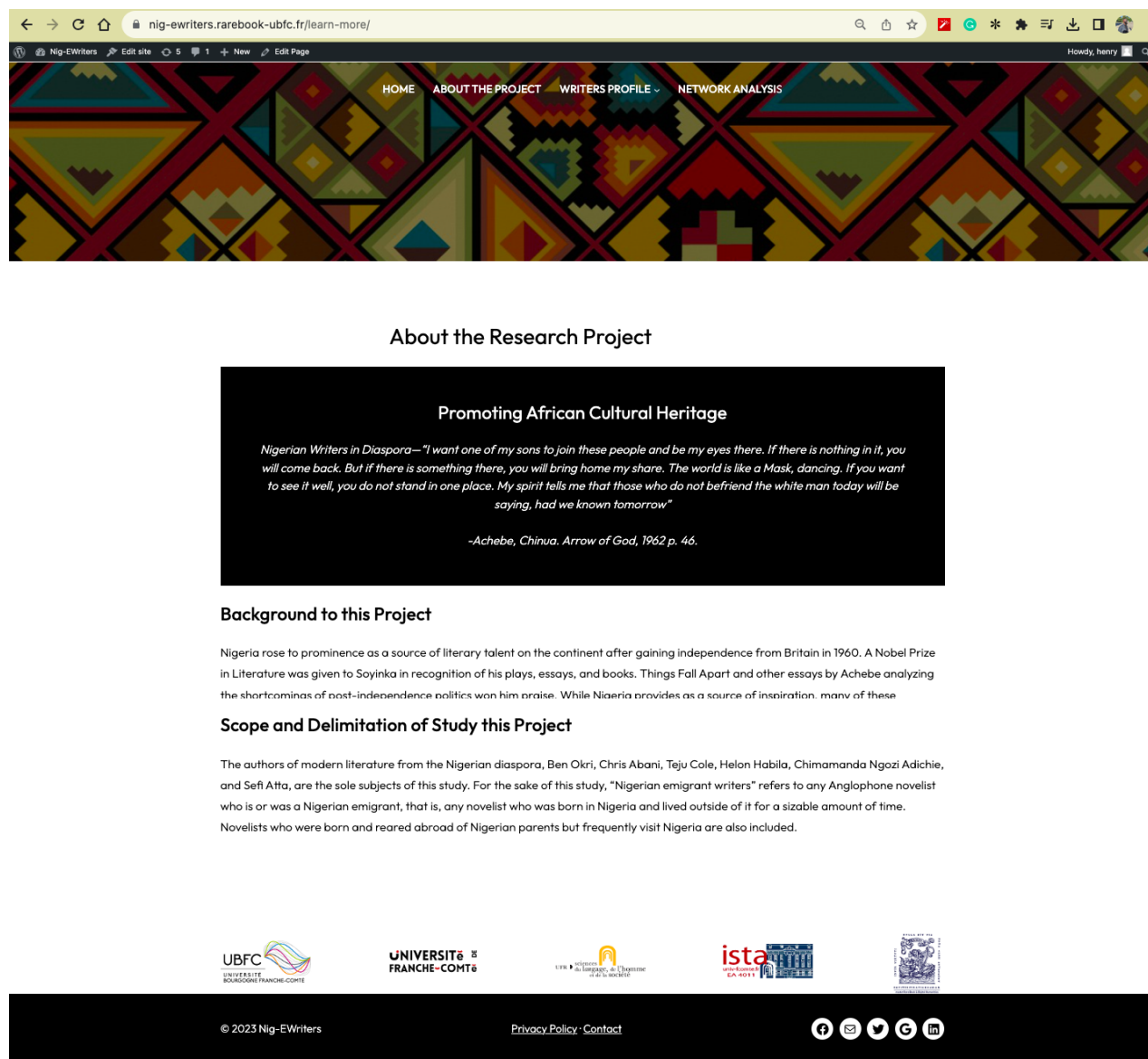
5.3 Creating the Website Banner



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To show the migration of these writers, the banner for this website was produced using the Flourish data visualisation tool and embedded on the website using HTML Iframe elements. One of the primary functions of this banner is that it is one of the first things that visitors view when they arrive at a website, and it is frequently shown at the top of the page.

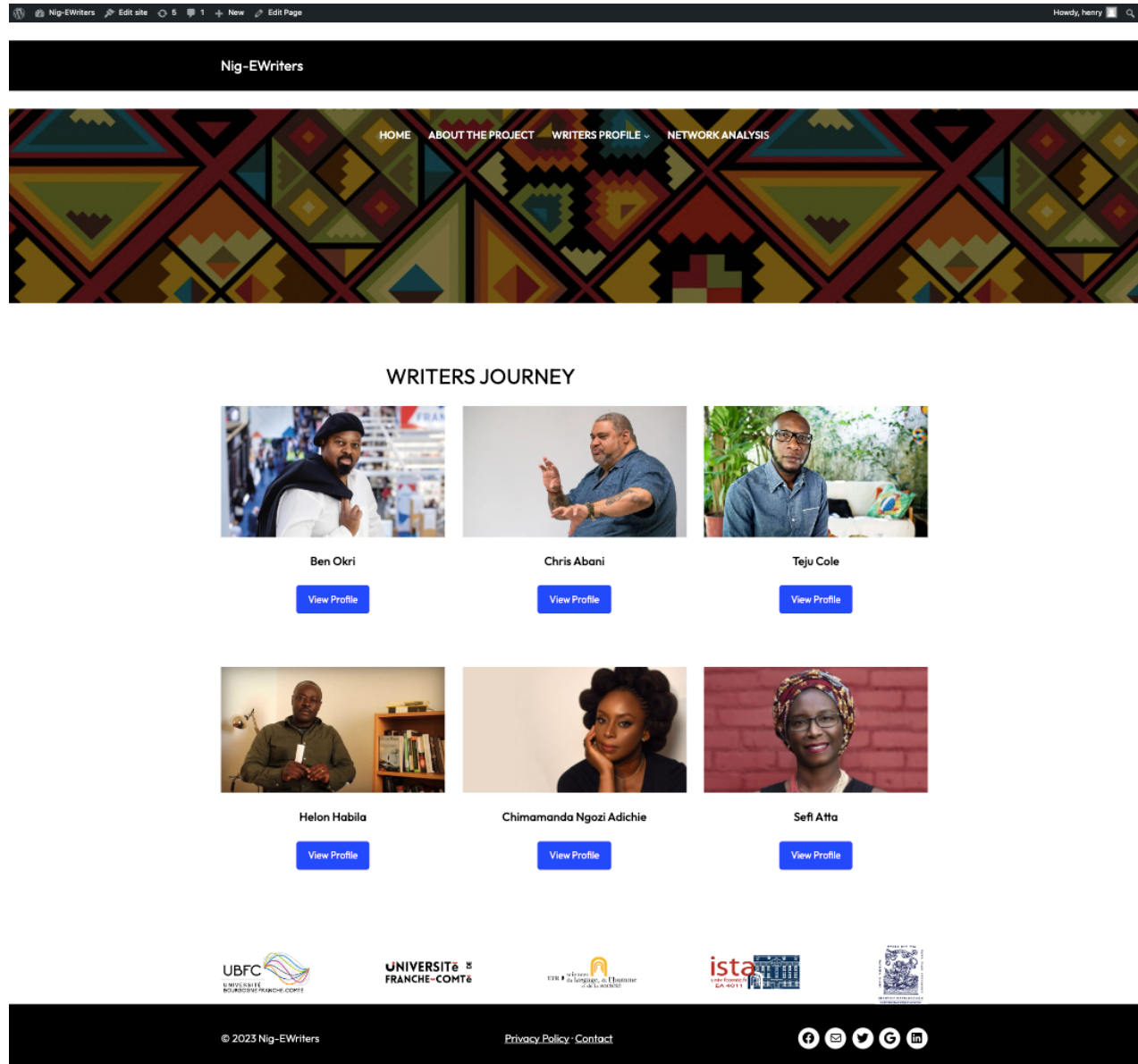
5.4 About the Project Page



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This page includes a concise explanation of the project's objectives, research background, profiles of the chosen writers, significance of this research, and study limitations. The idea is to offer readers with a comprehensive view of the project, hence, a link to download the entire thesis was included for easy access via Google Drive cloud hosting.

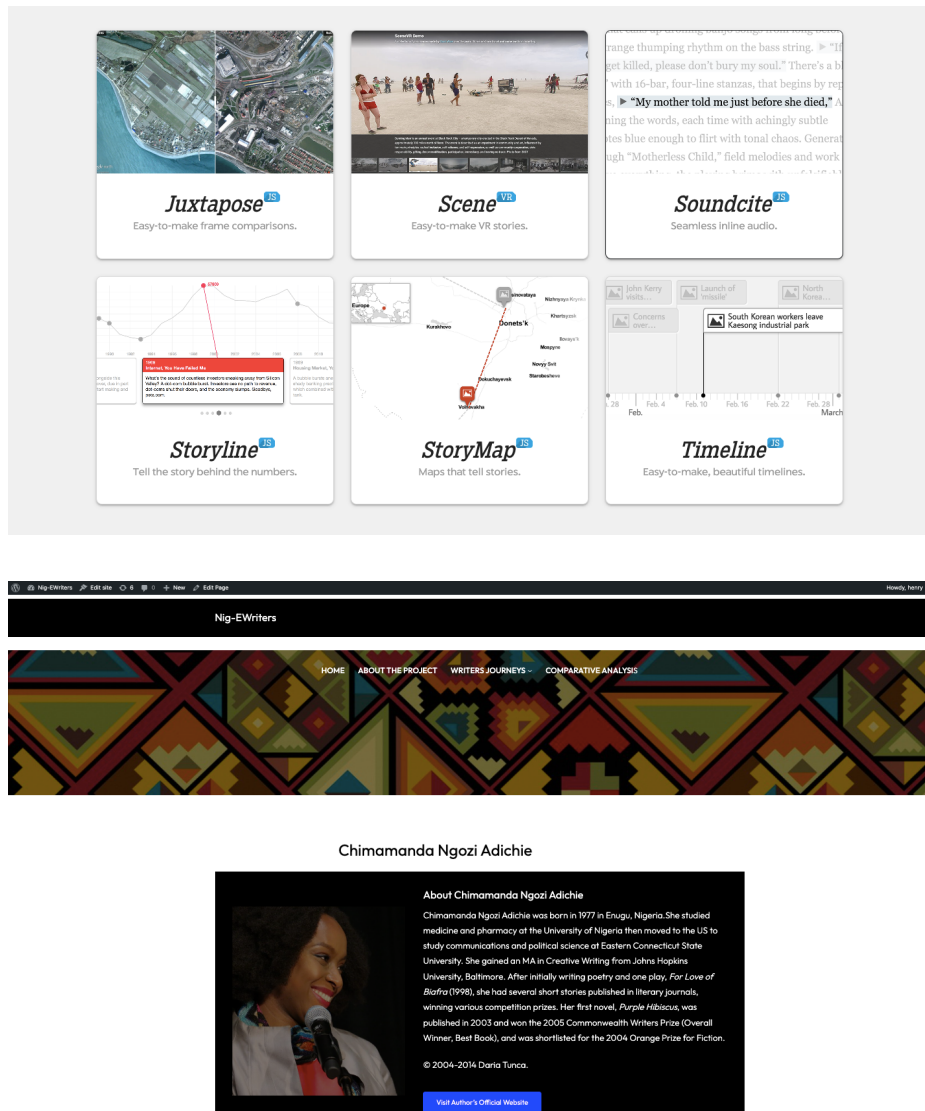
5.5 The Writers Profile Page of the Website



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An image gallery display was used to create an overview of all the selected authors, with links redirecting users to separate pages showing the publishing journey, prizes and awards won, and novels translated into various languages.

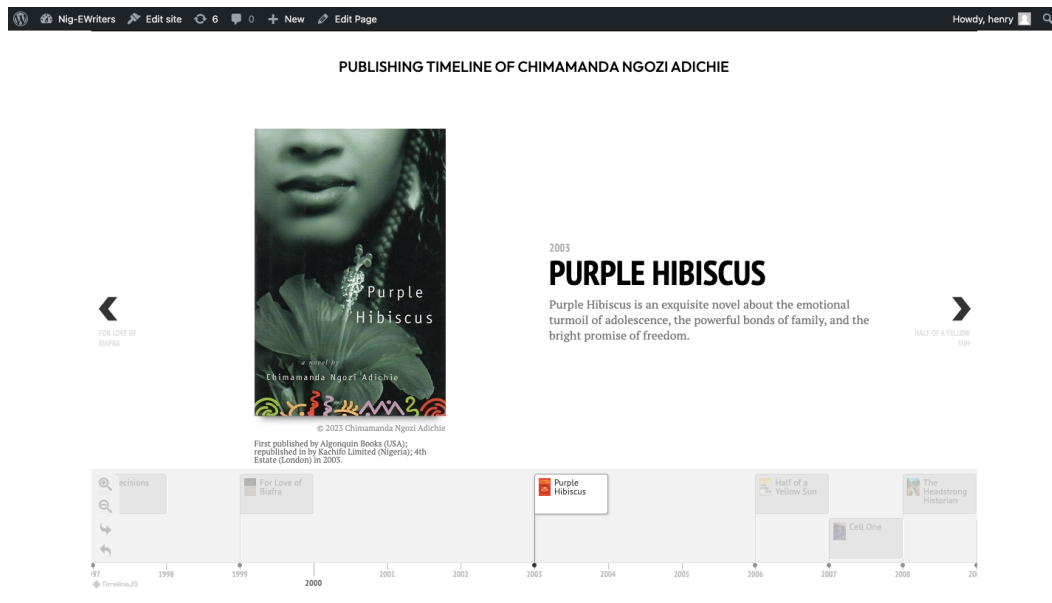
5.6 Data Visualisation Tools used for Creating the Writers Profile Pages



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KnightLab (TimelineJS, Storyline, and StoryMapJS) was utilised for this project website because it is a free open source user-friendly interface that is simple to use without extensive technical skills. It was simple to include into my websites, blogs, and online presentations. Another significant reason I choose KinghLab is that it allows me to import data from a variety of sources, including Google Sheets and other spreadsheet apps, making it simple to update and manage for visualisations.

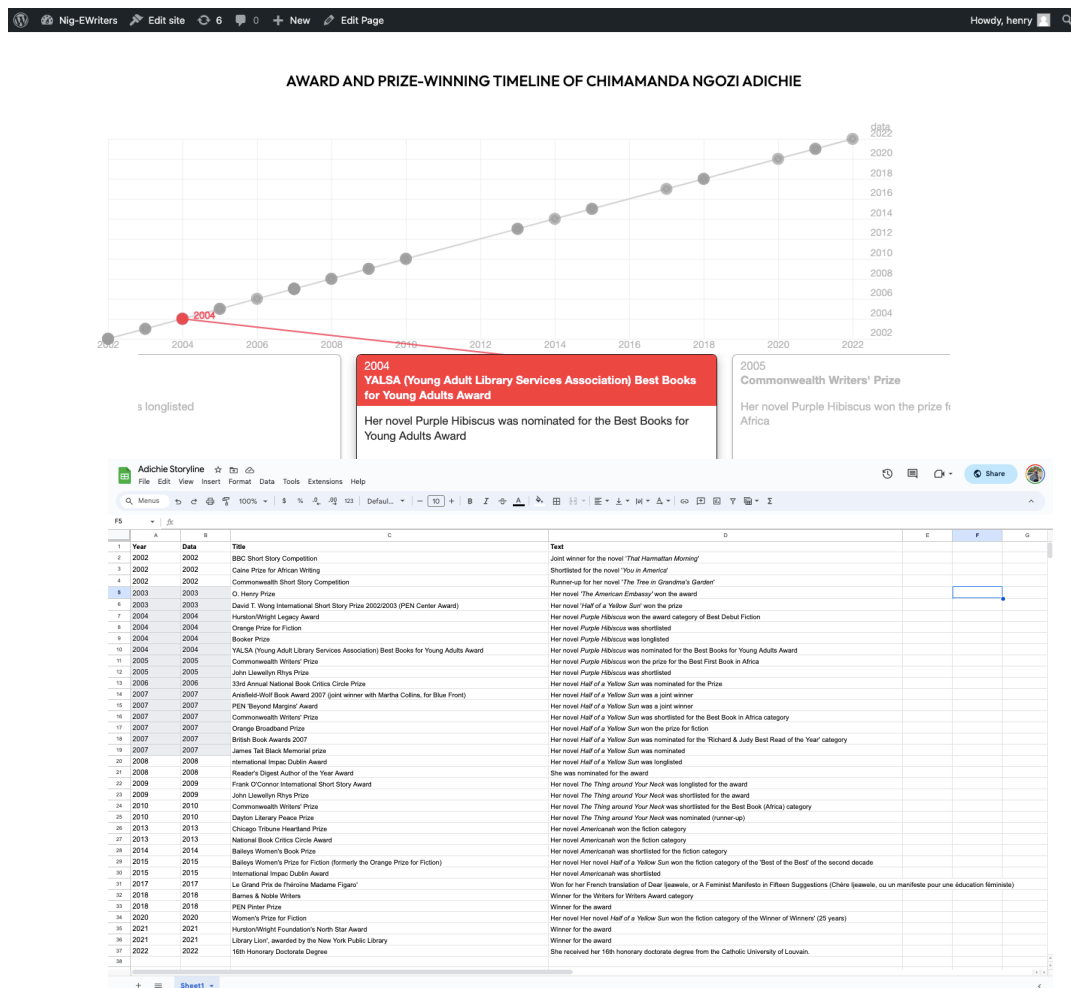
5.7.1 Visualising Writers Publishing Journey



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The data set for this section was obtained from the writers' official websites, Goodreads, Amazon, and Wikipedia, as these websites already have a database of the publication dates, names of publishers, novel titles, editions, and locations of publication. To enter the data, a Google sheet template was provided, and the visualisation application KnightLab- TimelineJS generated the results automatically. It was then embedded on the webpage.

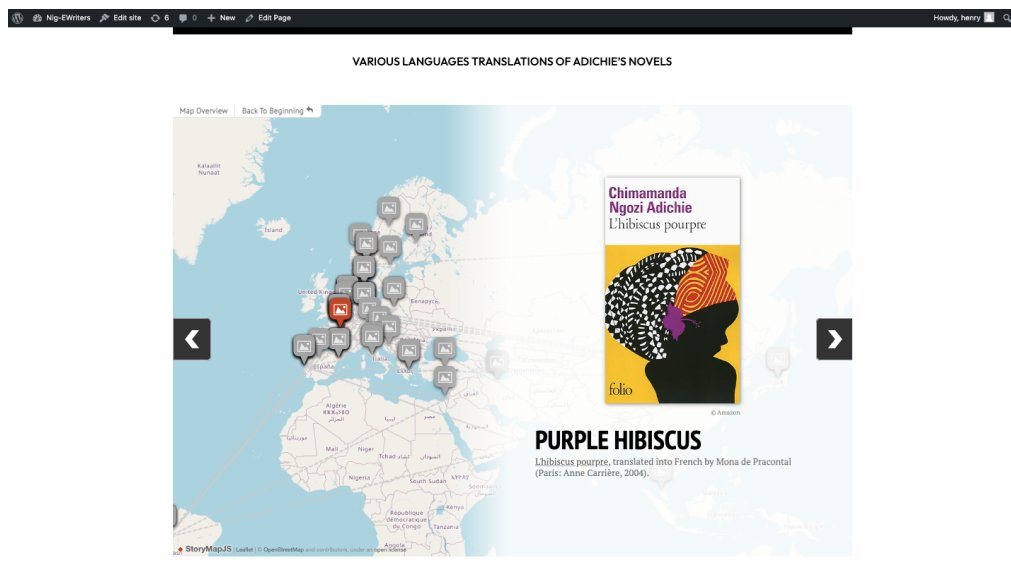
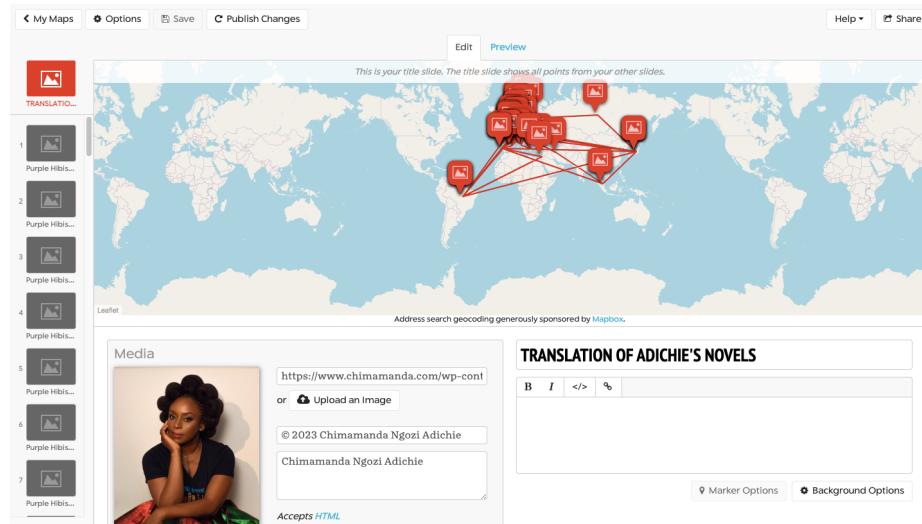
5.7.2 Visualising Writers Awards and Prizes Won



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This page was created using information from the authors' official websites, Goodreads, Amazon, and Wikipedia. These websites were chosen because they already have databases containing information about the awards, prizes earned, nominated novels, prize titles, and the year they were granted. KnightLab- StorylineJS was used as the visualisation tool, and a Google sheet template was provided to fill the data before the results were generated automatically. It was then embedded on the webpage.

5. 7. 3 Visualising of Translated Novels Written by Selected Nigerian Writers in diaspora



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On this page on the translation of the novels written in various languages, information was gathered from the authors' official websites, Goodreads, Amazon, and the [CEREP DH project](#) by Daria Tunca, University of Liège. *KnightLab's StoryMapJS* was used as the visualisation tool, and the results were generated automatically after the data was filled out in a Google Sheet template. Then it was embedded on the website.

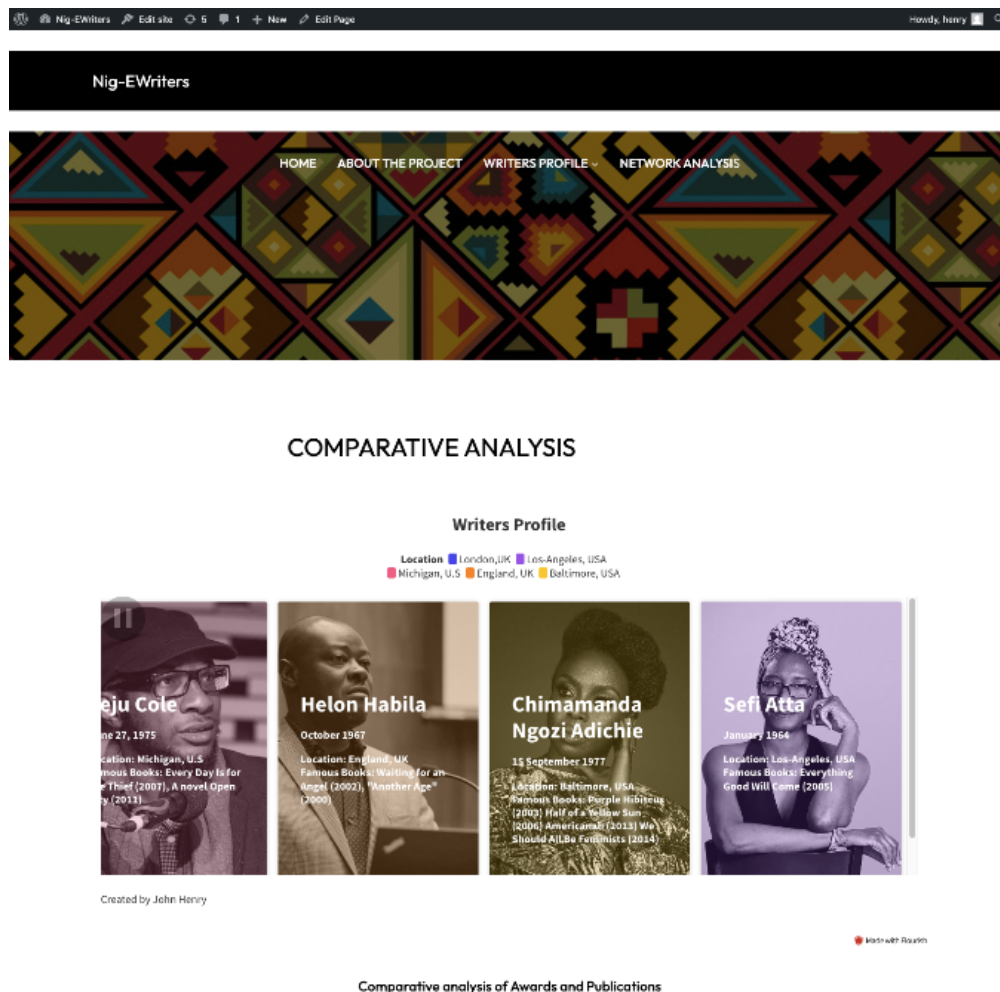
5. 8. 1 Textual analysis of migration as depicted in selected novels written by Nigerians in diaspora



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To determine the this result as revealed above, five (5) novels - *Americanah* (2013) *The Thing Around Your Neck* (2009) by Chimamanda Ngozi Adichie; *Everything Good Will Come* (2006) and *A Bit of Difference* (2012), *News from Home* (2012) by Sefi Atta, were selected were textually analyzed using Voyant Tool. It was discovered that Work (676); Home (513); Study- School (431); Race- Black(426)/ white (376); Money (329); Country- America (291)/ England (113); and Travel (112) was among the top keyword frequency count that was used by the selected writers. These keywords are synonyms of migration (relocating abroad) and the major reason why Nigerian writers travel to the global north.

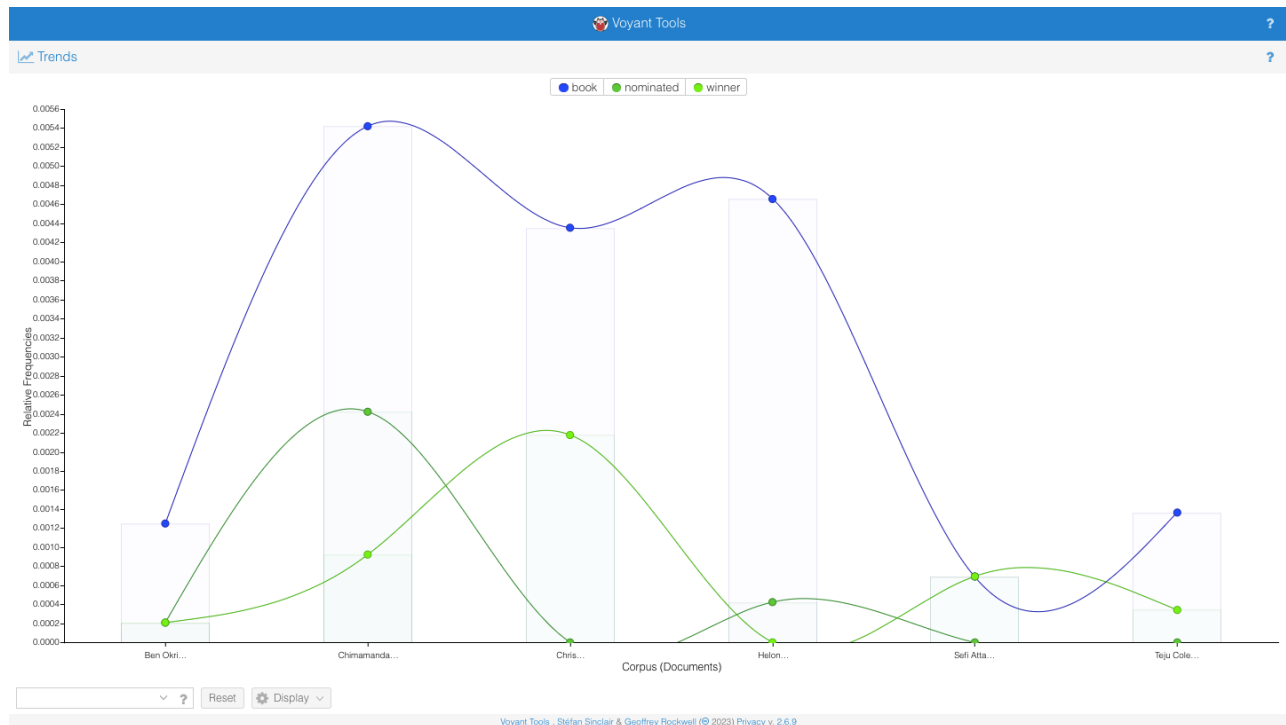
5. 8. 2 Network Analysis of the Selected Writers



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In order to create a comparison of the writers in relation to the awards and prizes won, publication journey, translations of their novels. To achieve this, a banner was created an overview of the selected authors and locations they currently reside in using *Flourish* data visualization tool. For the network analysis, the researcher used the *Voyant tool* to create a visualised output. To achieve this, the researcher copied each page of the authors' official websites, wikipedia, and the [CEREP DH project](#) by Daria Tunca, University of Liège.

5. 8. 3 Comparative analysis of Awards and Publications

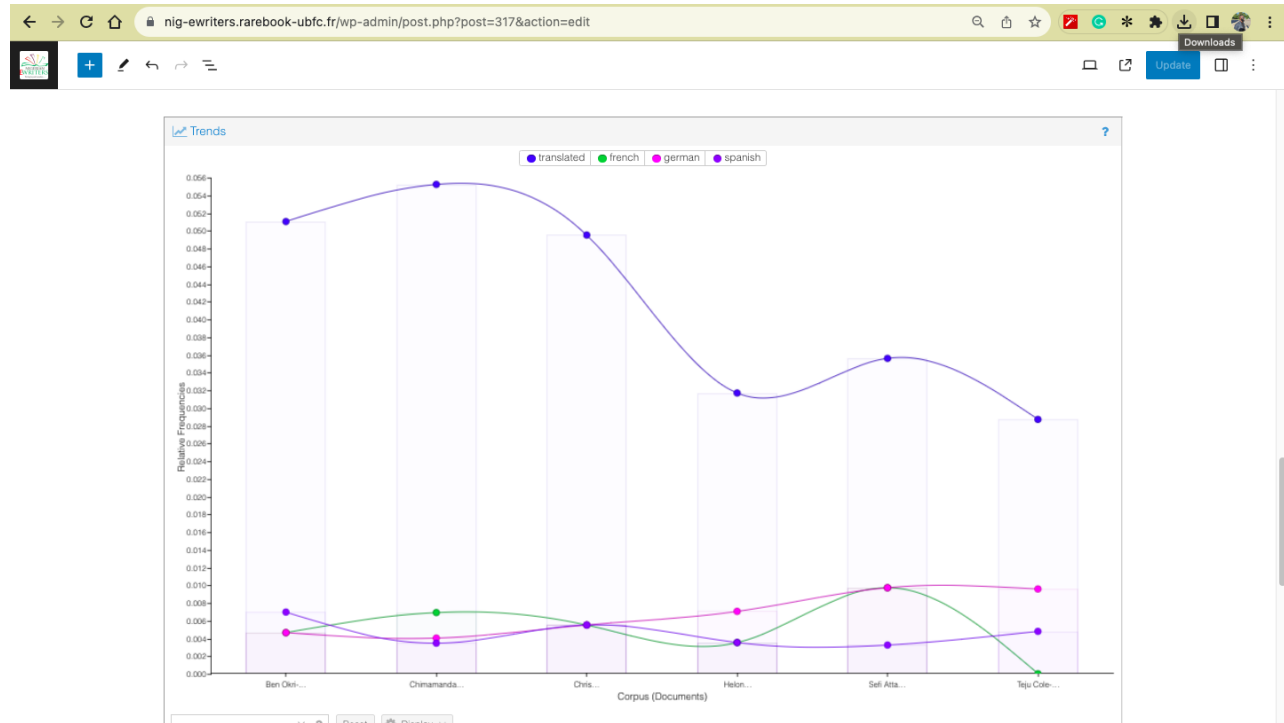


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Nigerian writers in diaspora have gradually developed their own set of literary awards to recognise remarkable creatives whose words communicate their experiences and culture to anyone who are prepared to open their hearts and minds, and whose books are also plain fantastic reads. According to the graph above, Chimamanda Ngozi Adichie has written more novels and received the biggest medals and prizes. She is the prominent voice of Nigeria's and the diaspora's so-called third generation of Anglophone writers.

Chris Abani, Sefi Atta, and Helon Habila have all been nominated and awarded fellowships, but more on that later. Ben Okri, the UK's oldest writer, has garnered less awards yet is just as prestigious as Chimamanda Ngozi Adichie. He has also gotten more honorary doctorates than Adichie and other Nigerian diaspora writers.

5. 8. 4 Comparative analysis of novels translated in various languages



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Indeed, authors from the Nigerian diaspora have captured the attention of a large international readership over the last decade. Books by authors such as Chimamanda Ngozi Adichie, Teju Cole, Chris Abani, and Ben Okri have been translated into French, Spanish, German, and other languages. According to the diagram above, all publishers who have received international acclaim and accolades have been translated into French, Dutch, German, and Italian, among other languages.

Recently, a Chinese translation of Chimamanda Ngozi Adichie's "Americanah" was released early this year, making it the sixth of her works to be published in Mandarin, following last year's "Purple Hibiscus" and the controversial "We Should All Be Feminists." According to the online bilingual database African Writing in Chinese Translation, only Wole Soyinka and Chinua Achebe have five or more of their books available in Chinese.

CONCLUSION OF FINDINGS

5. 2. 1 Research Question One:

Why do Nigerian writers migrate and publish abroad?

Based on the findings of this study, it is eminent to conclude that most Nigerian writers in the diaspora migrated and published their novels abroad for several reasons:

1. **Education:** Except for Teju Cole, born in the United States, all these writers moved abroad to further their education. They also have a degree or postgraduate degree in language, literary studies, or creative writing from another country.
2. **Opportunities:** Moving abroad gave these writers access to a broader range of publishing opportunities. In comparison to the international publishing market, Nigeria's literary scene was relatively small. Publishing their novels outside of Nigeria increased their chances of reaching a larger audience and gaining recognition.
3. **Exposure:** By publishing their novels in other countries, these authors were introduced to new readerships and literary communities. Because of this exposure, they were able to connect with a global audience and establish themselves as a prominent contemporary writer. It also facilitated international collaborations with publishers, agents, and fellow writers.
4. **Political environment:** Nigeria has experienced periods of political unrest and instability, which may have influenced the majority of this writer's decision to publish abroad. The ability to publish their works internationally allows them to freely express their opinions and critique societal and political issues without fear of censorship or persecution.

5. 9. 2 Research Question Two:

Are there possible network analyses of the writers, and how migration is depicted in selected novels written by Nigerians in diaspora?

Based on the findings, it was revealed that some of the similarities that these Nigerian writers in the diaspora share are:

1. They are all Nigerian-born writers who have achieved international recognition for their work. They are all known for their unique writing styles that reflect their Nigerian heritage and culture.
2. They wrote and published their first literary works in Nigeria before publishing abroad.
3. They write across various genres, including fiction, non-fiction, poetry, and essays.
4. Many of their works explore identity, race, politics, history, gender, migration, and culture.
5. They all draw inspiration from their experiences of living and working outside of Nigeria and explore the complexities of diaspora life in their writing.
6. They have won numerous literary awards and have been widely praised for their contribution to the world of literature.
7. In terms of textual analysis of how these writers depicts migration in their writings, it was discovered that Work, Home, Study- School, Money, are common terms used in these novels, and the Countries they portray the most in their novels are America and England. These keywords are synonyms of migration (relocating abroad) and the major reason why Nigerian writers travel to the global north.

5. 9. 3 Research Question Three:

What are the timelines, awards, translations, and publishing of the selected diaspora authors? raised in this study

Chimamanda Ngozi Adichie

1. "Purple Hibiscus" (2003):

- Writing Timeline: Adichie started writing "Purple Hibiscus" while completing her master's degree at Johns Hopkins University in Baltimore, USA.
- Awards: Commonwealth Writers' Prize for Best First Book (Africa), Hurston/Wright Legacy Award for Best Debut Fiction Novel, and shortlisted for the Orange Prize for Fiction.
- Translations: translated into several languages, including French, German, Italian, Spanish, Japanese, and Portuguese.

2. "Half of a Yellow Sun" (2006):

- Writing Timeline: Adichie wrote "Half of a Yellow Sun" while she was pursuing a fellowship at Princeton University.
- Awards: Orange Prize for Fiction, Anisfield-Wolf Book Award, Women's Prize for Fiction, and shortlisted for the International IMPAC Dublin Literary Award.
- Translations: translated into numerous languages, including French, German, Spanish, Italian, Dutch, Chinese, Polish, and Portuguese.

3. "The Thing Around Your Neck" (2009):

- Writing Timeline: Adichie worked on "The Thing Around Your Neck" following the success of her previous novels.
- Awards: Dayton Literary Peace Prize, shortlisted for the Hearst/Escritoras Prize for Short Stories, and nominated for the Commonwealth Writers' Prize for Best Book.

- Translations: translated into various languages, including French, Spanish, Portuguese, Dutch, Italian, and Finnish.

4. *"Americanah"* (2013):

- Writing Timeline: Adichie wrote "Americanah" while dividing her time between Nigeria and the United States.
- Awards: National Book Critics Circle Award for Fiction, Chicago Tribune Heartland Prize for Fiction, shortlisted for the Baileys Women's Prize for Fiction, and named one of The New York Times 10 Best Books of 2013.
- Translations: translated into multiple languages, such as French, Italian, Spanish, German, Dutch, Polish, and Japanese.

Ben Okri

1. "*Flowers and Shadows*" (1980):

- Writing Timeline: "Flowers and Shadows" was Okri's debut novel, which he wrote while he was studying comparative literature at Essex University.
- Awards: None for this specific novel.
- Translations: Translated into French and German

2. "*The Landscapes Within*" (1981):

- Writing Timeline: "The Landscapes Within" was Okri's second novel, which he wrote after returning to Nigeria from his studies in the UK.
- Awards: None for this specific novel.
- Translations: Not available.

3. "*Infinite Riches*" (1998):

- Writing Timeline: After taking a break from writing novels to focus on poetry and short stories, Okri returned to novel writing with "Infinite Riches".
- Awards: None for this specific novel.
- Translations: translated into French and Italian.

4. "*The Famished Road*" (1991):

- Writing Timeline: "The Famished Road" was Okri's most famous and acclaimed novel, which he wrote over a period of seven years.
- Awards: Booker Prize for Fiction, Guardian Fiction Prize, and shortlisted for the Commonwealth Writers' Prize.
- Translations: translated into over 20 languages, including French, German, Spanish, Italian, Dutch, and Japanese.

5. ***"Songs of Enchantment" (1993):***

- Writing Timeline: "Songs of Enchantment" is a sequel to "The Famished Road" and was written within two years of the publication of the first book.
- Awards: Commonwealth Writers' Prize for Best Book (Africa Region).
- Translations: translated into French, German, Italian, and Dutch.

6. ***"Dangerous Love" (1996):***

- Writing Timeline: "Dangerous Love" was Okri's first novel set entirely in an urban environment, and it was written after the publication of his famous Famished Road trilogy.
- Awards: None for this specific novel.
- Translations: translated into several languages, including French, German, Italian, and Spanish.

Chris Abani

1. *"Masters of the Board"* (1985):

- Writing Timeline: "Masters of the Board" was Abani's debut novel, published when he was just 16 years old.
- Awards: None for this specific novel.
- Translations: Not available.

2. *"GraceLand"* (2004):

- Writing Timeline: "GraceLand" is Abani's most famous novel, which he began writing in the late 1990s but took several years to complete.
- Awards: Hemingway Foundation/PEN Award, Hurston/Wright Legacy Award for Debut Fiction.
- Translations: Translated into multiple languages, including French, Italian, German, Spanish, Dutch, Japanese, and Portuguese.

3. *"Becoming Abigail"* (2006):

- Writing Timeline: "Becoming Abigail" is a coming-of-age novel that Abani wrote over a period of several years.
- Awards: None for this specific novel.
- Translations: Translated into multiple languages, including French and Dutch.

4. *"The Virgin of Flames"* (2007):

- Writing Timeline: Abani wrote "The Virgin of Flames" over the course of a few years.
- Awards: None for this specific novel.
- Translations: Translated into various languages, including French and German.

5. "*Song for Night*" (2007):

- Writing Timeline: "Song for Night" is a war novel that Abani wrote in a relatively short span of time.
- Awards: None for this specific novel.
- Translations: Translated into multiple languages, including French and German.

6. "*The Secret History of Las Vegas*" (2014):

- Writing Timeline: Abani wrote "The Secret History of Las Vegas" over a period of several years.
- Awards: None for this specific novel.
- Translations: Translated into multiple languages, including German and Italian.

Teju Cole

Writing Timeline:

1. *Every Day is For the Thief* (2007): This is Teju Cole's debut novel. The book was initially published in Nigeria by Cassava Republic and later published in the United States with the same title in 2014.
2. *Open City* (2011): This is Teju Cole's second novel. The book was published by Random House Trade Paperbacks in 2011. It was a finalist for the National Book Critics Circle Award in 2011 and won the Hemingway Foundation/PEN Award in 2012.
3. *Known and Strange Things* (2016): This is Teju Cole's first book of essays. The book was published by Random House in 2016.
4. *Blind Spot* (2017): This is Teju Cole's first book of photography. The book was published by Random House in 2017.
5. *Go Down, Moses* (2017): This is Teju Cole's third novel. It was published by Faber & Faber in 2017.
6. *Fernweh* (2018): This is Teju Cole's second book of photography. The book was published by Ivory Press in collaboration with the Fondazione Prada in 2018.

Awards:

1. Hemingway Foundation/PEN Award (2012) for *Open City*.
2. Internationaler Literaturpreis (2013) for *Open City*.
3. Windham-Campbell Literature Prize (2015) from the Beinecke Rare Book & Manuscript Library at Yale University.
4. The MacArthur "Genius" Fellowship (2015).

Translations:

Teju Cole's novels have been translated into several languages, including French, Italian, German, Spanish, Portuguese, Polish, Dutch, Russian, Turkish, and Chinese, among others.

Sefi Atta

Writing Timeline:

1. *Everything Good Will Come* (2005): This is Sefi Atta's debut novel. It was published by Interlink World Fiction in 2005.
2. *Swallow* (2010): This is Sefi Atta's second novel. It was published by Interlink World Fiction in 2010.
3. *A Bit of Difference* (2013): This is Sefi Atta's third novel. It was published by Interlink World Fiction in 2013.

Awards:

1. Wole Soyinka Prize for Literature in Africa (2006) for *Everything Good Will Come*.
2. Noma Award for Publishing in Africa (2006) - Shortlisted for *Everything Good Will Come*.
3. Hurston-Wright Legacy Award for Debut Fiction (2006) - Finalist for *Everything Good Will Come*.
4. NOMMO Award for Speculative Fiction (2021) - Longlisted for *Northern Girls*.

Translations:

- *Everything Good Will Come* has been translated into German (Alles Gute wird kommen) and Italian (Tutto arriva).
- *Swallow* has been translated into Dutch (Zwaluw).
- *A Bit of Difference* has been translated into French (Un peu de différence).

Helon Habila

Writing Timeline:

1. *Waiting for an Angel* (2002): This is Helon Habila's debut novel. It was published by Penguin Books in 2002.
2. *Measuring Time* (2007): This is Helon Habila's second novel. It was published by W. W. Norton & Company in 2007.
3. *Oil on Water* (2010): This is Helon Habila's third novel. It was published by Penguin Books in 2010.
4. *Travelers* (2019): This is Helon Habila's fourth novel. It was published by W. W. Norton & Company in 2019.

Awards:

1. Caine Prize for African Writing (2001) for the short story "Love Poems".
2. Commonwealth Writers' Prize (Africa Region, Best First Book) (2003) for *Waiting for an Angel*.
3. Windham-Campbell Literature Prize (2015) for his fiction writing.

Translations:

- *Waiting for an Angel* has been translated into French (En attendant un ange), Italian (In attesa di un angelo), and Dutch (Wachten op een engel).
- *Measuring Time* has been translated into Italian (Misurare il tempo) and Dutch (De tijd meten).
- *Oil on Water* has been translated into French (Pétrole, le piège se referme) and Dutch (Olie op water).

RECOMMENDATIONS

Nigerian Diaspora writers have consistently contributed to the literary scene in Nigeria and promoted the country's literature on the international stage. Following are some recommendations based on the findings:

1. Create support networks and platforms: that connect Nigerian writers in the diaspora with their counterparts in Nigeria. These networks can offer opportunities for mentoring, sharing experiences, and working together on literary projects.
2. Nigerian Literature Promotion: Encourage Nigerian writers in the diaspora to actively promote Nigerian literature globally. Participation in international literary festivals, translation of Nigerian works, and advocacy for Nigerian literature on global stages are all possibilities.
3. Create opportunities for diaspora writers: to publish and distribute their work in Nigeria, and vice versa. Encourage including a diverse range of voices in Nigerian literature, including those from the diaspora.
4. Literary Awards and Recognition: Through literary awards and honours, recognise the contributions of diaspora writers to Nigerian literature. Acknowledging their work can inspire other writers and foster a sense of pride in Nigerian literary heritage.
5. Funding and expansion of this digital corpus to become a directory of Nigerian writers in the diaspora and promote Nigerian literature and writers in the diaspora.

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- WordPress.com: Build a Site, Sell Your Stuff, Start a Blog- <https://wordpress.com/>
- Daria Tunca's Digital Corpus - Center for Teaching and Research in Post-colonial Studies (CEREP) University of Liège- <http://www.cerep.ulg.ac.be/bibliographies/>