

Double Consciousness: Migrants' Experiences in Divergent Cultural Spaces

By

Obogbaimhe Patience O.I

Department of English and Literary Studies, Dennis Osadebay University, Asaba
inikoro.patience@dou.edu.ng

Abstract

Migration and its consequences for individuals and societies remain a dominant thematic concern in contemporary African creative writing, as seen in the works of Tanure Ojaide, Isidore Okpewho, Chris Abani, Nnedi Okorafor, Chimamanda Ngozi Adichie, and Chika Unigwe, among others. While earlier studies have examined migration in relation to identity crisis and cultural integration, limited attention has been given to the lived reality of double consciousness among African migrants. This paper, therefore, investigates the concept of double consciousness in Adichie's *The Thing Around Your Neck* and Unigwe's *Better Never than Late*, with particular emphasis on the struggles African migrants encounter within divergent cultural spaces. Guided by an interpretive design and grounded in W.E.B. Du Bois' conceptualisation of double consciousness, the selected texts were subjected to critical analysis. Findings reveal that African migrants in the diaspora wrestle with fragmented identities and a persistent sense of *twoness*, consistent with postcolonial discourses on "otherness" and "hybridity". These struggles manifest across intersections of gender, race, and class, and are further complicated by issues of belonging, stereotyping, social exclusion, racial discrimination, and class disparity. The study concludes that contemporary literary works serve as crucial platforms for foregrounding migrants' psychological and social experiences, illuminating the profound impact of transnational movement on the individual and the cultural contexts they inhabit.

Keywords: Migration, double consciousness, twoness, post colonialism

Introduction

Migration is far more than a physical relocation from one geographical area to another; it is a profound psychological, cultural, and existential journey that frequently disrupts and reshapes an individual's sense of self. For many migrants, especially those navigating Western societies, the encounter with new cultural expectations, social hierarchies, and racialised structures generates complex internal negotiations of identity. This experience often aligns with what has been described as a "divided self", a condition closely associated with W.E.B. Du Bois' concept of double consciousness. Du Bois uses

the term to describe the tension of perceiving oneself simultaneously through one's own cultural lens and through the gaze of a dominant, often oppressive, external world. For migrants, this duality becomes a lived reality—a continual balancing act between preserving one's cultural heritage and adapting to the demands and perceptions of the host society.

African migrants in particular face this tension in acute ways. They depart their homelands with deeply ingrained histories, languages, values, and social structures, yet upon arrival in the West, they are confronted with new cultural norms and racial ideologies that frequently redefine or diminish their identity. These encounters can lead to internal conflict, cultural displacement, and a heightened awareness of how they are perceived by others. The need to conform to dominant cultural expectations—whether for social acceptance, economic survival, or upward mobility—often pressures migrants to negotiate, suppress, or modify aspects of their authentic selves. This constant oscillation between identities captures the essence of double consciousness: the struggle to reconcile one's original cultural grounding with the imposed identity shaped by the host society.

Contemporary African writers have increasingly used fiction to document and interrogate these migrant realities. Through their narratives, authors such as Chimamanda Ngozi Adichie and Chika Unigwe illuminate the psychological burdens, social struggles, and silent negotiations that define the diasporic condition. Although numerous scholarly works have explored migration, identity crisis, and cultural integration, very few have approached these narratives explicitly through Du Bois' framework of double consciousness. This paper, therefore, examines Adichie's *The Thing Around Your Neck* and Unigwe's *Better Never than Late*, analysing how both texts portray migrants' experiences of *twoness* and the broader implications of navigating divergent cultural spaces. By doing so, the study offers a deeper understanding of how contemporary African literature articulates the complexities of identity, belonging, and self-perception in an increasingly transnational world.

Literature Review

Double consciousness is a concept in social philosophy referring to 'twoness', originally referring to African Americans because of their experiences of racial oppression and identity disorder in a racially dominated society. William Edward Burghardt Du Bois, a notable scholar, pioneered the term double consciousness when he used it in his work, *The Soul of the Black Folk* (1903). He describes double consciousness as follows:

After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil, and gifted with second-sight in this American world—a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world. It is a particular sensation, this double

consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his twoness—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder (p. 215).

This excerpt reveals the complexity of the concept. Double-consciousness is identified as a peculiar sensation, a consciousness of one's self, but which fails to meet up to a unified, true self-consciousness. Du Bois' theory of Double consciousness shares almost the same similarity with African American Studies. As stated by *The Stanford Encyclopaedia of Philosophy* (2016):

Its source has been traced back from there, by recent commentators, to the development of clinical psychology in the nineteenth-century North Atlantic, and to trends in idealist philosophies of self – the transcendentalism of Ralph Waldo Emerson and G.W.F. Hegel's *Phenomenology of Spirit*. It is thus indirectly related to other nineteenth- and twentieth-century riffs on Hegelian themes, such as false consciousness and bad faith. In our day it continues to be used by numerous commentators on racialized cultures, societies, and literatures; by cultural and literary theorists; and by students and researchers of Africana Philosophy. Recent philosophical debates center on the significance of the concept for Du Bois's thought overall, its theoretical coherence, and its relevance given current social conditions (p. 1)

Du Bois suggests that the explanation for black people's understanding of their identity—double consciousness—depends on how they believe white people view them. The basic premise of Du Bois' theory is crucial to understanding how the theory affects the main female characters' perceptions of themselves and others in Adichie (2009) and Unigwe's (2019) short fiction. Du Bois' theory applies to many situations outside the obvious perception of racial identity. This dissertation explores how W.E.B. Du Bois' theory of double consciousness affects the female protagonist, and the experiences of Africans in diaspora and how double consciousness helps to construct the short story's analysis of the theme of existential disorder and the quest to infuse or acculturate in a racial environment.

The term "African American" implies an identity split between that of an African and that of an American because white people, or simply "Americans," will not allow black people to be just Americans; instead, they must identify as African Americans. Du Bois is not the only academic to have thought about this dual identity of African Americans. Frantz Fanon touched upon the term of double consciousness in his time. Fanon describes the dual consciousness that African Americans

experience and its origins in his first work, *Black Skin, White Mask*, where he also voiced his dissatisfaction at being neither white nor black. He asserts that:

The cultural and social confusions of African Americans were caused by European culture. He gave examples of things that he has encountered that demonstrate the double consciousness. He talks about people who preach about completely conforming to being white and says that they are wrong. He also says that the people who believe that complete rejection of whites are also wrong (p. 58)

He then goes on to discuss why it is that black people embrace civilizations that seem so foreign to them. He describes how Black Caribbean people speak a distinct language when they return after their travels in Europe. He also discusses the fears many Africans, particularly the wealthiest among them, have about not being European enough just because they are African. Purchasing European clothing and furniture is one way that this shows up. Furthermore, he discusses how white men's interactions with African Americans exacerbate the issue of double awareness. According to him, when a white man converses with an African American man, he is adopting a vocabulary comparable to that of a stereotypical black man. He says that this anger the African American because he feels as though he has been categorized and imprisoned into a box from which he cannot escape due to this judgment. He gives an example of a film where this stereotype is portrayed and then talks about how African Americans need to be educated not to follow the stereotypes displayed by white culture. To illustrate the concept of Double consciousness further, Tyson (2006) while exploring Homi Bhabha's concept of "Unhomeliness, describes it as the experience of being trapped between cultures, belonging to neither group, and feeling like a psychological refugee. This concept highlights the complexities of identity, culture, and belonging in postcolonial contexts." By examining this view, we are exposed to how intricate its purpose is. Double-consciousness is defined as having a "double vision," or a consciousness of oneself that is divided between the cultures of the colonised and the colonisers, two opposing groups.

Baldwin agrees with Du Bois and tackles related topics in his 1951 essay "Stranger in the Village," which assesses:

How and why black racial identity (and identity as a whole) is split in two. Baldwin asserts that slavery stripped away black identity because when slaves were taken from Africa, the whites who enslaved them denied blacks their cultural history (p.169).

Stated differently, black people who were brought to the United States lost a portion of their cultural customs, history, and beliefs. Sociologist E. Franklin Frazier states that they had no choice but to create a "motive for living under American culture or die" (qtd. in Baldwin 170). Du Bois posits a second identity that resulted from this forced absorption into the American identity. Because of this,

Black Americans were compelled to measure themselves not by their own standards but by those of White Americans; to thrive in American culture, Black Americans had to live up to White expectations and see themselves through the prism of the dominant race. Since its coinage, double consciousness has received quite a lot of criticism both for and against. These critiques have emphasised different issues in diverse ways in attempting to interpret the notion of double consciousness and its consequences for black people in America. In his writing about this dual identity, Du Bois emphasises that an African-American wants to be accepted as both an American and an African, not lose any of the two. He states that his goal is to make it possible for men to be both Black and American without facing discrimination or having their doors to opportunity slammed in their faces (p. 5).

African-Americans have made economic contributions to the United States and fought for their country, only to face discrimination and be denied access to jobs and education. In his explanation of what it means to be both African American and Black, Moore claims that being a Black, African American, or colored person or belonging to a cultural lineage originating in Africa defines one as a Negro. Being black with skin pigmentation and having a mental affinity for white people and European culture is what it means to be American (2005, p. 752). Although Gilroy (1993) focuses on the British environment, which is comparable to that of America, he also discusses double consciousness in *The Black Atlantic*.

Like Dubois, Gilroy encourages being both an African and an American. He does concede that to be accepted as both requires a lot of effort and commitment, as he claims that, “Striving to be both European and black requires some specific form of double consciousness” (p. 1). Gilroy’s *The Black Atlantic* (1993) can also be a useful theoretical text for any work that deals with double consciousness. Evans (2009) concurs that:

Gilroy’s comparative reading of black British and African American cultural production brings into his argument another kind of duality, presenting just one example of a theoretical framework structured around the idea of —double consciousness (p.255-256).

Gilroy’s comparison of both black British and African American situations as Evans has indicated, can be substantiated by similar experiences of black people in both America and Europe, which can be attributed to the Trans-Atlantic Slave Trade, slavery, and racial segregation to which black people were subjected. Also in both scenarios, double consciousness causes white people to perceive black people as subhuman, inferior, and insignificant. Related to the latter, according to Dubois, there is something unusual in having a double consciousness, constantly viewing oneself through the eyes of others, and gauging one's soul against the standards of a world that observes with mocking disdain and sympathy (p. 5). In addition to highlighting the alienation that Black Americans experience, my research exposes the conflicting ways in which Black creative writers have portrayed Black cultural resistance. How black people are looked at and negatively remarked upon does make

black people believe that what white people say and see is true. It also leads African-Americans into being segregated racially by white people whose hatred for black people started years immemorial. Voicing his dislike for the above, Moore(2005) avers that:

It is not psychologically healthy to measure your worth through the eyes of others. Moreover, it is not psychologically healthy to be denied full expression of your blackness or manhood in a white dominated society (p.753).

Black Americans who were segregated based on their race in America suffer from morbid illnesses. Beyond his earlier remarks, Du Bois offers a more cogent explanation of double consciousness:

Work, culture, liberty, all these we need, not singly but together, not successively but together, each growing and aiding each, and all striving toward that vaster that swims before the Negro people, the idea of human brotherhood, gained through the unifying ideal of a race; the ideal of fostering and developing the traits and talents of the Negro, not opposition to or contempt for other races, but rather in large conformity to the greater ideals of the American soil two world's races may give each to each those characteristics both sadly lack (p. 11).

While the above quote emphasises freedom from racial segregation, it also stresses the significance of unity among both black and white people. It also implores the African-Americans and Americans not to focus on their racial differences and hatred, but to use their talents in growing the American economy, political stability, social stability and equality for all. Dubois' explanation of double consciousness underscores the notion of brotherhood and oneness for the benefit of American society without losing black identities. Brotherhood suggests a feeling of camaraderie and unity for a common purpose, while oneness implies sameness of political aspirations among blacks. This study seeks to explore the ways African-Americans have moved beyond the entrapment in the duality of identities of being black and American. Also, it argues that there are other identities based on class, sexism, and the acquisition of education which the idea of double consciousness is inadequate to represent. In relation to the above, this study agrees with Neal (2000) who says that, "The problem of living in racist society, therefore, is something that lurks on the immediate horizon, but which cannot be dealt with until certain political, social and spiritual truths are understood by the oppressed themselves inwardly understood" (p. 75).

Neal meant to tell that racism will not just disappear, but African-Americans must fight in different ways to end their marginalisation in America. He says African-Americans should accept and know that they were taken from Africa and made slaves. That they are black and live in a white dominated society where a black person is seen as sub-human and insignificant. And that black people need to

believe in themselves, accept who they are, and be ready to liberate and fight racism in American society.

Methodology

This study adopts a qualitative research approach to explore the complexities of double consciousness in the migrant experience, as conceptualized by W.E.B. Du Bois. The study engaged a literary analysis applied to selected short stories from Chimamanda Ngozi Adichie's *The Thing Around Your Neck* (2009) and Chika Unigwe's *Better Never Than Late* (2019).

The selection of these literary works is purposeful. Adichie and Unigwe are both acclaimed Nigerian diasporic authors whose narratives frequently engage with themes of migration, identity, and the psychological impact of displacement. This method of analysis is used to deconstruct and interpret how the concept of double consciousness that is, the sense of always looking at one's self through the eyes of others is represented in the characters' thoughts and actions.

Double consciousness in Adichie and Unigwe's Short Fiction

Unigwe's *Better Never than Late* reveals several conditions or elements that interrogate the legacies of colonialism and explore the complexities of identity and cultural hybridity. Unigwe examines the persistence of colonial power dynamics in contemporary Nigerian society, particularly through the character of Gbolahan, who struggles with the expectations placed upon him as a Nigerian immigrant in Belgium. Gbolahan, Agu, Prosperous face discrimination, language barriers that reflect the enduring influence of colonial hierarchies and prejudices. The complexities of cultural identity and the experiences of living between two cultural worlds are also explored through the characters Agu and Prosperous and their other Nigerian friends. They often grapple with the tensions between their Nigerian heritage and their integration into Belgian society.

The story also touches upon the intersections of gender and postcolonial dynamics. Unigwe portrays the challenges faced by women, particularly Nigerian women, in upholding cultural traditions while navigating the expectations and pressures of Western societies. This examination highlights how postcolonial systems perpetuate gender inequalities and shape the experiences of immigrant women. Unigwe uses language as a tool to explore power dynamics and as a means of resistance against the legacies of colonialism. Agu and Prosperous are not only unable to use their Nigerian-earned qualifications in Belgium, but the language barrier also forces them to take jobs that are beneath them, as revealed:

Prosperous laughs when she recounts – as she often does to her friends – the heady expectations of their early days. I thought they'd take one look at our degrees and offer us jobs on the spot. Company cars, a company house with a massive lawn, a butler and a chef. Agu never

talks of those days. It is as if the weight of remembering is too much for him to bear, but Prosperous doesn't want to forget. Remembering keeps her on her toes. (p.23)

Better Never than Late also delves into themes of homecoming and diaspora, which explains the issues of identity crisis and cultural integration. The desire of Nigerian immigrants to reconnect with their homeland and the complexities they face when navigating their dual identities. Unigwe highlights the tension between the desire for familiarity and the realities of a changed home country, shedding light on the impact of colonial legacies on the idea of "home" as recounted thus:

On the day of Jordi's funeral, a woman she knew from church had actually told her, I know how you feel. No, you don't, Oge had snapped, turning her back on the woman. Sometimes at night, she wished for the comfort of something familiar, her old bed in Enugu, her mother's jollof rice, her father's hand in hers. One morning, she got up, dressed and walked to the travel agency on Gasthuisstraat and bought a ticket to Nigeria before she could change her mind. (p. 19)

Double consciousness, or the "sense of always looking at one's self through the eyes of others" (Du Bois 3), is an explanation for the black perception of identity, which Du Bois argues is dependent on how black citizens think whites perceive them. Du Bois' theory applies to many situations outside the obvious perception of racial identity, and its basic assertion plays a critical role in Unigwe's *Never than Late* (2019) short stories through its effects on the main female character's perception of herself and others.

W.E.B. Du Bois' theory of double consciousness affects protagonist Prosperous' perception of her own identity as well as her perception of her husband's, Agu's identity. It also highlights how double consciousness helps to construct the short stories' commentary on the issues of identity crisis. Du Bois' theory of double consciousness is deeply rooted in the experiences of black citizens in a country dominated by whites. In *The Souls of Black Folk*, Du Bois originally sought to answer the question of how it feels to "be a problem" (p.2), as Du Bois believes blacks are viewed as a problem in a society dominated by whites. Du Bois concludes that because blacks are so disdained, they are "gifted with a second-sight in this American world, — a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world" (p.3). This "second-sight"—double consciousness—comes from white society forcing blacks to judge blacks using white standards that view blacks with "contempt and pity" (p. 3)

In Cleared for Take-off, the crisis begins with Gbolahan's daughter's perception of her own racial identity and her identity as a whole.

When I grow up, I'm going to be a teacher, Papa,' Bola told me as I walked her to school. 'But first, I have to be white, right?' The world

stopped. She sounded so proud of herself that it broke my heart.
'Sweetie, you don't have to be white to be anything,' I said. Where was this coming from? She put her arms on her waist and said earnestly, 'Of course you have to be white, Papa. Have you ever seen a black teacher?' (p. 63)

Although Bola desires to be a teacher but she feels that she must first become white before she can become a teacher. This is because the general notion in Turnhout is that it is usually very difficult to see a black migrant secure standard jobs there as they are mostly seen doing other substandard jobs.

Prosperous prides herself in the kind of life she had lived back in her home country, which is in total contrast to that of Belgium. She suffers an internal crisis as she watches her marriage gradually deteriorating and her husband's inability to perceive the decline in love and commitment of her once gladsome marriage. Despite this internal conflict, her husband Agu continues to act like a stereotypical black man whose mentality is that the woman's place is in the kitchen, unfortunately, is not the case before migrating to Belgium, as revealed in the lines:

In the old days, they would have been doing this together: the cooking and the dancing and the kissing in between. Now, even when she asks, he says he's too tired to help. (p.22)

Du Bois' theory of double consciousness affects Prosperous' perception of herself through its effect on her racial identity. Prosperous knows that European Americans consider her to be black based on her racial heritage, and so Prosperous does not attempt to go against this label. She had high expectations, which were soon dashed on arrival at Belgium. This is partly about the overall negative perception that whites have of blacks, as seen in the following lines:

-the heady expectations of their early days. I thought they'd take one look at our degrees and offer us jobs on the spot. Company cars, a company house with a massive lawn, a butler and a chef. Agu never talks of those days. It is as if the weight of remembering is too much for him to bear, but Prosperous doesn't want to forget. Remembering keeps her on her toes. (p.22)

Although Prosperous may once in a while pass into the white world, where she can exercise the rights of European Americans, like attending some social functions such as the marriage between Tine and Godwin, she, however, stays within the black community because she knows that passing is dangerous. Equally as Prosperous perception of her identity is the character of Gwachi and Godwin's perception of their acceptance into the social and economic system of the whites through the medium of paper marriages. They believe the more convenient way of integrating into the white man's land is by getting married to white ladies. And so, their perceived acceptance into the system is through the marriage for paper's sake.

W.E.B. Du Bois, in *The Souls of Black Folk*, famously articulated the concept of double consciousness as “this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity.” While originally applied to the African American experience, this profound psychological phenomenon resonates powerfully with the lives of migrants navigating divergent cultural spaces. Chimamanda Ngozi Adichie, in her collection *The Thing Around Your Neck*, illustrates this entanglement through the characters of Ofodile, Chinaza, and Akunna. Each character's journey into America, initially sought for a “better living situation,” paradoxically ensnares them in the profound psychological duality of a diasporic identity, forcing a perpetual negotiation between their Nigerian selves and the new, often conflicting, American gaze.

Ofodile, in “The Arrangers of Marriage,” strives to erase his Nigerian identity for American acceptance, exemplified by his name change to “Dave Bell” and his attempts to control his wife Chinaza's cultural expressions, revealing his internal conflict and the emptiness of his performative assimilation. This external transformation reflects a deep-seated internalised gaze, where he has absorbed the perceived American standard of success and belonging, viewing his Nigerian self as an impediment. His relentless efforts to control his wife, Chinaza's speech and cultural practices—insisting she abandon Igbo and embrace American idioms and cuisine—are not merely about cultural adjustment but betray his own intense struggle with double consciousness. Through this act of policing Chinaza, he attempts to solidify his new, singular American identity, suppressing the “other” within himself. This performative assimilation, however, creates a hollow existence, a constant act of looking at himself through the eyes of an imagined, judgmental American audience, forever denying the richness and complexity of his original heritage.

In contrast, Chinaza's entanglement with double consciousness is characterised by a tenacious, albeit often painful, resistance to forced assimilation. Unlike Ofodile, who eagerly sheds his past, Chinaza struggles fiercely to retain her Nigerian identity amidst the overwhelming pressures of her new environment and her husband's demands. Her act of secretly speaking Igbo to herself while cooking is a poignant demonstration of her internal “two-ness”—a private rebellion against the erosion of her cultural self, even as she outwardly conforms to her husband's directives. Her profound discomfort with American food, customs, and the perceived superficiality of American life highlights her constant negotiation between two worlds. She is perpetually measuring her Nigerian essence against the American ideal presented to her, experiencing a deep sense of dislocation and invisibility because her authentic self is neither fully recognized nor appreciated in her new surroundings. The ongoing internal conflict between her true self and societal expectations embodies Du Bois's concept of “unreconciled strivings.”

Akunna, the protagonist of the title story, exemplifies double consciousness through her experience of isolation and the burden of the external gaze. Arriving in America as a visa lottery winner, her dreams of a better life quickly collide with a reality of loneliness, economic struggle, and pervasive

misunderstanding. Americans she encounters, including her boyfriend, often reduce her to a simplistic, exoticised “African,” eager to learn about her “real Africa” but dismissive of her individual experiences and complex identity. This constant “othering” forces Akunna to perpetually see herself through their narrow, often stereotypical lens. The metaphorical “thing around her neck” symbolises the unspoken weight of her double consciousness—the suffocating burden of being constantly defined by a foreign perception, coupled with the immense pressure from her family back home, who view her as a beacon of success. She is caught between the image she must project to her family and the alienating reality of her life in America, a profound loneliness born from the inability to authentically express her fragmented self.

In conclusion, Adichie’s characters in *The Thing Around Your Neck* vividly portray the multifaceted ways in which migrants are entangled in double consciousness. Ofodile’s self-erasing assimilation, Chinaza’s quiet resistance, and Akunna’s isolating experience of the external gaze all underscore the profound psychological impact of navigating divergent cultural landscapes. For these characters, migration, while holding the promise of material improvement, often comes at the cost of a fragmented self, forcing them into a perpetual state of “two-ness” where their innate identities are constantly measured against, and often distorted by, the dominant culture’s perception. The stories serve as a powerful testament to the enduring relevance of Du Bois’s concept in understanding the complex psychological realities of contemporary diasporic lives.

Adichie shows how women are victimised by imposing others’ decisions even in lifelong matters. Agatha Okafor, an orphan girl who is reared by her uncle and aunt, is married to a diasporic Nigerian in America. Ofodile Udenwa, Chinaza Okafor, Udenwa Akunna, Akunna’s Uncle, are the representatives of the subversion of Western culture because they appear to be unable to follow the dimensions of each aspect of it completely. Akunna’s uncle’s wife drives over an hour in America before she can find a salon that makes black hair.

Conclusion

Through the application of W.E.B. Du Bois’ Concept of Double consciousness, we can properly situate the focal points of our study. The emigrants are entangled in the ‘twoness’ of identity. Once they are settled in the new country, they decide to integrate into the society by imitating their behavior, learn their language, and engaging in paper marriages; however, after some time, they sense their lifeless situation because they are not truly from that place. Contemporary Nigerian migration short fiction, therefore, provides a window into the complex experiences of African migrants as they navigate identity crises and strive for cultural integration. The research has also explored how migrants negotiate and construct their identities in these intercultural contexts, considering factors such as language and ceremonies. Migrants develop multiple identities as a result of migration. For example, they maintain a strong connection to their original culture while also embracing aspects of the host culture. This process of identity negotiation varies among individuals and is influenced by various

factors, such as personal experiences, social networks, and discrimination. We also discovered challenges faced by migrants during their identity crisis and the process of cultural integration. These challenges include feelings of displacement, loss, alienation, and disconnection from both their original culture and the new host culture and the importance of support systems. This study discovered the issues are termed twoness, a concept that allows migrants to see themselves the way whites see them.

Literature has played a crucial role in portraying the experiences of migrants and contributing to knowledge on identity crisis and cultural integration. Contemporary migration stories in literature offer diverse perspectives on migration, providing insights into both the struggles and positive aspects of the integration process. This work has explored the twin issues of identity crisis and cultural integration, which have further enhanced our understanding of the topic.

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