Journal of General Studies ESUT ISSN 1115-6767 **Vol. 3 No. 2, 2021**

SERVANTS' METAPHOR AND POSTCOLONIAL (DIS)ENGAGEMENTS: REWRITING THE AFRICAN DOMESTIC NARRATIVES IN THE AFRICAN LITERARY IMAGINARIES

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Abstract

The idea of servants as both notion and practice among postcolonial peoples and cultures of Africa and Asia has been well treated in historical and sociological context, scholarship and discourse. However, although, African literature reflects widely and pervasively this temporal experience studies do not seem to focus on the place and contributions of literature on the servants' past domestic conversation and narrative. Using postcolonial migrant theory, this study attempts a critical investigation into how migrant metaphor and domestic servitude is captured by literary writers across Africa in the representation and exploration of servants' past experiences and the desperate efforts being made by the affected migrants to free themselves from the shackles of domestic servitude. The theory is used in a wider sense to capture both micro and macro levels of migration and the factors that led to them. The paper examines selected novels of African expressions to validate the servants' past discourse which is a major leitmotif in African literature. The paper also traces domestic affairs, violence between servants and masters from the eighteenth century and narrows it down to their depiction in African literature. The paper establishes through the textual analysis of Amma Darko's Beyond the Horizon and Housemaid, Ike Oguine's A Squatter's Tales, No Violet Bulawayo's We Need New Names, that these metaphors are subtly used overtly and covertly both in language and system to degrade African domestic servants both within and outside the continent. The study submits that the narrative of servants' past has both colonial and postcolonial undertone. It further asserts that African and Asian people should come together to disentangle and disengage themselves from the experiences of the servants' past as captured in the textual analysis. Subjecting African and Asian migrants to servitude is inimical to social and domestic integration, relation and cohesion. The paper concludes by asserting that effort should be made to rethink the domestic narrative process of servants both in the past and present in order to create a more balanced society.

Keywords: Servant Metaphor in African Literature, No Violet Bulawayo, Amma Darko, Ike Oguine, Servants Past, Imaginaries and Postcolonial narratives.

Introduction

One of the postcolonial realities in Africa is intra-continental and inter-continental migration of all forms. This phenomenon has become one of the indexes of Africa that is largely dominated by Third World countries. In most instances, this migration is forced or voluntary depending on the socio-political exigencies of respective African countries. In fact, I argue here that migration is not novel in human historical experience – it is primordial as man first experienced the first migration in the Bible with the migration of Adam and Eve from the Garden of Eden. This reveals to us that human migration is

inevitable. In the light of this argument, I therefore, align my view with Sesan's (2015:78) that:

> The Old and the New World Orders make human migration inevitable. For economic, social and political reasons, humans move from one region/continent to another. The inequitable distribution of natural resources, insatiability of human wants, the need for politico-economic empowerment/survival and unbridled passion for adventures informed human migrations in the Old World Order. The three basic characteristics of human migration in the Old World Order were commerce, exploration and colonialism.

The inevitability of human migration has generated some migrant metaphor in literary and cultural studies. This migrant metaphor suggests that humans will always have reasons or excuses to move from one place to another. Migrant metaphor, therefore, offers explanations for the quest for comfort zone by individuals in the narratives and African imaginaries.

Migrant metaphor is the narratives of the psychology and sociology of the migrant narrators, writers or protagonists revealing their experiences, trials and challenges in the new settlement in comparison to their sociology of experience in their previous settlement. These narratives often reveal the tone of double consciousness which critiques the circumstances of existence in the new place of settlement. This double consciousness, as commonly found in the migrant narratives and imaginaries, point to the ideal of two-ness of individual writers. W.E.B. Dubois' (1997: 38) description of double consciousness is consistent with this paper's adoption of the concept that:

> It is a peculiar 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 never feels his two-ness, 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.

Dubois' double consciousness is relevant in the discourse of African literature with the tropes of postcolonial identities and imaginaries. This is because Africa has experienced two-ness of identities with the factor of colonialism.

In the words of Ngugi wa Thong'o who is among the finest writers from Africa, "the dismemberment of Africa occurred in two stages... the African personhood was divided

into two halves: the continent and its diaspora" (Ngugi 2009:5). From the foregoing we could ded
uce the background to the African colonial experiences and their consequences on the continent which have dwarfed its development. It will be recalled that African slaves were the central commodity in the merchantile face and phase of capitalism which formed the basis of the sugar, cotton and tobacco plantations in the Caribbean and American mainland. This began the journey of the African into slavery which was later baptized as servants. Noteworthy also is the fact that Africans were the only race in the world that went to America and Europe forcefully. Slave trade decimated the continent of Africa and has been largely responsible for the economic and political maladies that have visited it. The very people who would have developed the continent at that historical stage were forcefully and aggressively taken to America and Europe which laid the economic foundation which they enjoyed till date. Ngugi posits again that if we accept that slave trade and plantation slavery provided the primary accumulation of capital that made Europe and America's Industrial Revolution possible, we cannot escape the irony that the very needs of that Industrial Revolution market for finished goods, sources of raw materials and strategic requirements in the defense of trade led inexorably to the second stage of the dismemberment of the continent.

The Postcolonial and Migrant Theory in African Literature

Postcolonial theory, as a term can be traced to the1950s. It subsequently became a critical and literary theory only in the 1970s, and many scholars have credited Edward Said's *Orientalism* as the forerunner. By the mid-1980s the term post-colonial and post colonialism first appeared in scholarly journal as subtexts in Bill Ashcroft, Gareth Griffiths and Helen Tiffin's book, *The Empire Writes Back: Theory and Practices in Post Colonial Literatures* (2002). By the mid-1990s both terms had established themselves in academic and popular discourse. Originally post colonial theory was formulated to deal with the reading and writing of literatures written in previously or currently colonized countries, whether from the perspective of the colonizer or the colonized. Post colonialism is about people and their personal experiences: the sense of their disempowerment and dislocation, uprootedness, disengagement and migration. Postcolonial theory is built largely around the concept of otherness (Al-Saidi, 2014:96).

This construction of the other is a process of demonization, which in itself expresses the ambivalence at the very heart of authority. Saidi opines that post colonialism is continually described as a term that portrays not a 'we' talking about or to 'them' but a 'them' talking back to a 'us'. This implies that post colonial literature in one way or another is about the categorization of centre and the margin, the centre being the master and the margin the

Servant. Homi Bhabha (1994), argues that the paradoxical and ambivalence nature of the colonizer and the colonized relationship has been a focus for post colonial theory. Binary words like; 'Self' and 'other', 'power and powerless', 'torture and nurtured', 'superior' and 'inferior' 'master', 'slave/servant', 'civilized' and 'savage' and 'human' and 'subhuman' have regularly been used by the colonizers to show their superiority. This superiority of the white races clearly implies that black men must remain cheap labour and slave. Consider replacing the marked area with this:

This paper which explores the relevance of Postcolonial theory to migration is based on the premise that post coloniality must be considered in the light of migration vis-à-vis domestic servitude. This is so because post coloniality is all about dislocation. It is noteworthy that post colonial theory is not always the sole theoretical inroad to the study of migration because many migrants, especially those who are skilled, economically buoyant, and welcome in their host countries, do not share the struggle, domestic servitude or the deep historical dislocation of the post colonial. However, those many millions of immigrants who cross borders and live tenuous lives in very despicable and inhospitable circumstances do share the context of the postcolonial, for ultimately, this issue is one of class, subjugation and exploitation (Nair, 2013). Migration theory upholds the fact that interconnectivity of regions and continents of the world facilitate migration. This interconnectivity has made migration of people with different cultural and sociological backgrounds engage in trans-border migration. On the contribution of interconnectivity of continents and regions of the world in trans-border migration, Dzurgba (2005:30-31) is of the view that:

> It is important to note that southern Europe and northern Africa share their boarders along the Mediterranean Sea and the straights of Gibraltar which divides Spain and Morocco. European nations that share their borders with African countries are Portugal, Spain, France, Italy, Greece and Island of Baleanics, Sardinia, Corsica, Sicily and Malta. Conversely, African nations that share their borders with European countries are Morocco, Algeria, Tunisia, Libya and Egypt. These geographical factors have, for centuries, constituted the basis for European-African relations.

These geographical contingencies between Africa and Europe have initiated and promoted inter-continental migration between Europe and Africa. Afro-European migration, consequently, has found a place in literary creativity and discourse.

Ike Oguine's *A Squatter's Tale* captures in a very vivid expression the issues of immigrants' experiences in modern world. The main character Obi is a cynical jerk, and

narcissistic fellow. Obi comes across as a sneering, snide snickering genius of a beast too self-absorbed and jaded to see joy in anything. He is also cursed with a heart that is allergic to affections, unless it is from his girlfriend Robo. He rejects meaningful friendships with the same intensity a Christian rejects devil. Obi shuttles from wide-eyed wonder to a clinical detachment that borders on the cynical and jaded as he confronts the mistake that is his world. His journey begins with the visit of his American based uncle Happiness to Nigeria. Uncle Happiness is a jolly fellow of many dreams, scheme, and desires that are all unrealistic and unattainable. Yet, he keeps on dreaming, desiring and scheming. When he arrives in Nigeria he regales Obi, and whoever else is listening with empty and false tales of America, as land flowing with an abundance of everything from milk to useful US dollars. He showers Obi with attention and gifts and in between mouthfuls of made-in-America roasted turkey and chicken, Obi dreams of someday landing in that nirvana called America. Fast forward to eighteen years later, Obi ends up in America alright, but it turns out not to be the America of his dreams. It is the America of his nightmares and frustration. And to every Nigerian immigrant, this is what America appears to be. America is harsh on Obi and every immigrant of colour that Obi encounters. Obi soon realizes that choosing between America and Nigeria is like choosing between a rock and a hard place. What comes across as unalloyed cynicism is hard reality. For Obi, America is Bleak House redox. He lands in Uncle Happiness's apartment in California and is immediately dismayed by the lies, hopelessness and despair that taunt his Uncle's wretched existence (10). Oguine gives vivid analysis of acute, painfully felt dislocation from one's own culture in an alien dispensation. Obi went to America, in his own words, to seek success, not to keep company with failures. In the end he kept a lot of company with failure.

It is noteworthy to submit that Obi did not leave Nigeria to go and become bank manager or company executive in America but to go and make money through domestic servitude contrary to the lies his uncle told him and other people. The novel's enduring appeal is how it effortlessly portrays the universality of the lies that people tell just to live a lie on the side of the Atlantic. Happiness says of America "This country turns you into a liar and a thief of maybe we are already liars and thieves and this country just provides you with many opportunities to do those things" (199). Oguine touches upon a seldom discussed topic prejudice against African Americans by African immigrants. Obi observes that the African immigrants sometimes exhibit as much prejudice towards their African American cousins as the worst white racists and he offers several anecdotes that the reader would readily recognize. Like most Nigerian immigrants, Obi feels the pain of exile acutely and expresses his home-sickness in lovelorn prose:

…I missed home more than I thought possible…over and over I asked myself: what are you doing here for God's sake? Why can't you just go home and get any kind of job? As if jobs littered the streets of Lagos" (140). Oguine captures with startling effectiveness the hollowness, the lack of an ideology, the *me-ism*, the hollow yearning for materialism that never seems to satisfy, and the tragicomedy of timid attempts at mainstreaming and social integration in an alien land.

Beyond the Horizon is the first novel by Amma Darko and it tells the heart wrenching story of Mara, a young naïve village girl and her slippery slide from innocence to forced prostitution in Europe. In many parts of the traditional Africa, the culture of arranged marriage is very prevalent and thrives. A young man with good prospects, who lives in the city or perhaps even in the village, asks for a young wife to be sent to him to help him keep the house and prepare meals, and procreate. In most cultures, this is seen as a sign of responsibility and is applauded. All efforts are then put in place to acquire the best mate for such promising young man. In a very large number of the cases, this arrangement works out quite well and the couple finds happiness and satisfaction in the performance of their respective different roles in the marriage. The man farms, hunts, taps wine, acts as a seer for the gods or does whatever respectable occupation he is in and from there, provides for his family. He finds or builds (i.e., if it is a mud or thatch house). The woman builds the home figuratively. She cooks and makes sure her husband's meal is always warm, cleans the house and its environs, pleases her husband sexually, keeps a trade (preferably a petty one so she does not slack in her duties at home), bears the children, grooms and raises them, tends to a garden in her home where she grows the little vegetables she uses to cook her family meals and tends to a little poultry farm as well, from where she will get her family's meat (if her husband isn't a hunter and therefore, does not provide game). So as we can see already, the structure of marriage in this setting is not one built to benefit women but to reduce them to mere domestic servants in their marriage. However, in some cases, some of these women are fortunate and they find joy in their labour. They meet their mates, assume these duties and love grows on them slowly.

For Mara in *Beyond the Horizon*, that is hardly her luck. As a young girl from the village of Naka, she is married off to Akobi, the son of a greedy casket maker in their town and is bundled off like a package to him in the city with a promise of a good life, luxury and a loving husband. She arrives the city and finds that it is scarcely the case.

Her husband Akobi, who is educated, is expected to have a glamorous life in the city, works as just a messenger clerk in the ministry and lives in an iron sheet shack in the most undignified of neighbourhoods. Reality hits Mara and hits her hard when she arrives in the city. To add salt to injury, Akobi is mean and ruthless to her and treats her like a slave, a

mere domestic servant. He is neglectful, manipulative, unfaithful, brutish and violent. But having been brought up without any idea or understanding of love and marriage or how they should be, she accepts this as normal and does not agitate. Mara's husband hits her at the slightest provocation, insults her, belittles her, treats her cruelly even while making love to her and to compound it, cheats on her with a woman named Comfort who works with him in his workplace. But Mara did not find out about his infidelity until later. Mara was at his beck and call and met his every need. Theirs was simply a master-servant relationship. She wakes up at dawn before him, makes a fire to warm his bath water, carries a bucketful of it to the public bathhouse for him, returns to wake him up to go and have his bath, stands outside the bathhouse while he baths just in case he needs anything, hands him towel (which must always be dry, regardless of the weather of the previous day) and carries back the empty bucket and accessories. On many days, she sleeps on a thin mat on the hard, cold floor while he sleeps on the mattress alone. Ironically, Mara sees absolutely nothing wrong in this arrangement. In her words, "My mother had taught me that a wife was there for a man for one thing and that was to ensure his well-being, which includes his pleasure. And if demands like that were what would give him pleasure, even if just momentarily, then it was my duty as his wife to fulfil them" (32). As much as the character Mara is a stereotype, it also aptly represents the fate of one too many women in traditional Africa. The culture of arranged marriage, where two strangers are forced upon each other as spouses by 'well meaning' relatives and friends is considered normal and even encouraged. The native people uphold the belief that elders (such as parents and relatives) make the best decisions in these things as the emotions or desires of youngsters cannot be considered or trusted. In some cases, the arrangements are made to seal friendships, to settle disputes, pay debts. Or even just to seek favours and at the receiving end of the dirt of this arrangement is the little girl bride (they are mostly under-aged little girls). It is proper to acknowledge that the young man or the groom suffers emotionally as well, as he is presented with a complete stranger as a wife and has to perform the task of bonding and building overtime with her; but in a worse extreme situation is the young wife who suffers not just emotionally, but physically, sexually (once again, many of these brides are under-aged girls), emotionally, psychologically and so on. At a young age she is estranged from her family (many young couples live on their own homesteads or on that of the groom's family) and still, is expected to give an optimum performance in her new home- cooking, cleaning, pleasing her husband and raising children-without a assurance of love and care by the husband.

Akobi not only maltreats her but has lofty dreams of travelling to Europe and coming back rich. And in the midst of their hardship and suffering, he sells this dream to Mara who is very sceptical at first but later on, embraces it with both hands. The both of them and their

entire community back home work assiduously to see this dream come to reality. In his frenzied craze to secure his travel papers, Akobi gathers Mara's gold jewellery, costly waist beads and new cloths, which are her only insurance and property in life and sells them without informing her. His stance and belief was that all that his wife owns belongs to him and should be used to meet his selfish needs. His wife cannot be an individual on her own, with her own hopes, dreams, privacy and plans, but rather is and must be an extension of himself. This is an unfortunate and suppressed extension. Akobi is shocked at Mara's outburst and show of boldness when she finds out and rebukes her sharply, ordering her to go tend to his porridge. Akobi shocked to see his wife this enraged and realizing she won't budge, resorts to filling her head with sweet promises, tales of a fortune to be made in Europe and of an easy life for them on his return and Mara, naïve and trusting, believes him wholly. She gets a hold of his European dream and clutches it to her chest tightly. This exposes the plight of many wives in traditional Africa. The women are not supposed to have dreams of their own as their husbands dream, plan and hope for the entire family. Their jobs as wives are simply to believe in these dreams and align themselves with the man's plans, whether it benefits them or not. Just like Mara, they work their fingers to the bone and fight tooth and nail to see to the actualization of their husbands' dreams. Many of these women are young, uneducated, impressionable and so do not have the power of discernment to know whether these dreams are pipe dreams or not. The culture ensures that these women are not too ambitious on their own and that they have only one goal in life which is to please their husbands and bring up their children properly. So culturally, they are already inept and poorly equipped to struggle for any form of independence. So like the average traditional African woman, Mara gives her all to see to the success of her husband's travel. And finally, this comes to be. After he's gone, Mara gives herself completely to transforming into a city woman, the suitable wife for her been-to-husband upon his return. She takes up sewing lessons and starts to wear dresses instead of her African cloth. She is so elated and wonders why she did not do this (wear dresses) when her husband Akobi was around, as she believes that she would have passed better into modern world. We also see this when Akobi discovered that his wife's growing petty trade gives her a semblance of self-confidence and he feels threatened and seeks ways to destroy it.

Two years later, a letter comes from Akobi in Europe requesting that Mara joins him overseas. Mara is beyond herself with joy and is convinced that this is a sign her husband's feelings had softened towards her without knowing that it is her journey into a horrible sexual servitude. Female children are seen as tenants in their parents' home, only passing time until they are married off to the highest bidder.

Mara travels to Europe to meet her beloved husband and build their future life of luxury and wealth together but she is met with a rude shock. Not only has Akobi taken another wife (a simple, pudgy-looking German woman) but he expects her to pretend to be his sister and help them keep their home. Akobi has filled the head of his German wife with hogwash stories of a royalty ancestry in Africa, growing up in a house full of servants who are at his beck and call, building a mansion in Africa with their joint funds. She is torn at this discovery but her home training of 'worship and honour your husband' leaves her little or no choice. An orientation which encourages and conditions women to be robots at best and slaves at worst in their marriage is a silly, primitive and very prejudiced one. But as much as Mara is a fictional character, her plight is very much real and is the lot of many several real life African women. Growing up, children are taught to uphold and obey the norms, customs and traditions of their people but when these customs are in and of themselves abusive, regressive and simply not made to assist or protect the womenfolk, things become dubious.

There are master/slave or servant relationships on two levels- between a traditional African man and his wife and between Whites and Blacks in Diaspora. Mara, the protagonist, is in the worst extreme of the two as she is both a wife and Black in Germany. And in Germany, an illegal, unregistered female immigrant has quite limited options of survival open to her: an under-the table paying domestic job or prostitution. At first she starts off with the former but after a while, she is laid off. Akobi treats her in the most humiliating and degrading way, coming from work to make love to her once a month, in the absence of Gitte, his German wife. They are taught from infancy not to think for themselves, not to have personal desires, opinions or hopes and this is quite debilitating. Secondly, could be the fact that she has no money of her own and is entirely dependent on Akobi and Gitte for her upkeep. Therefore, she could not bite the finger that feeds her. In Africa, traveling abroad for domestic servitude is a huge deal and is not to be taken lightly. There are several conceived notions and expectations of the 'been-to'. Africans believe the western world is the land of plenty and endless opportunities and as such, so many people have to live up to the stereotype. It is unheard of for one to return from abroad and tell tales of hardship, poverty or suffering of any kind. He would be considered lazy, unlucky or simply just a liar. And so, Mara's hands are tied and she stays back to face the ugly reality of sexual and domestic servitude in Germany. To compound her woes, she is coerced into prostitution by Akobi and Osey, his friend. She is blackmailed with a video of her in a sexual orgy with several men after she was made drunk. It is disturbing and very worrisome that it is Akobi who does this to his wife. The fact that Akobi not only still has no feelings for Mara by this stage but can go as far as violating her savagely this way, reveals the evil and immorality that is arranged marriages. Akobi loves Comfort, his colleague at the ministry. He always

did, even before marrying Mara. But Comfort is vain and does not pay him any attention because he is poor. And so, he marries Mara to work and slave in the background for him, while he struggles to earn Comfort's affections. So taken was Akobi by this Comfort, that he brings her to Germany after spending just a year there, even before he sends for his own wife. Then and only then, does he suddenly become deserving of her love.

Mara, having been forced into a life of prostitution, resigns herself to fate. Akobi is so cruel that he not only forces Mara into prostitution, but makes money off her transactions as her pay is sent directly to him. Akobi believes very much that Mara is his property. Such is the depth of Akobi's cruelty that he takes Mara to a certain pimp-house and leaves her there, while she makes money for him. Human trafficking, sexual abuse, physical abuse, disrespect and suppression are all Mara's lot in life. And the reasons for these are quite simple: She is female, African, wife and Black.

We Need New Names by No Violet Bulawayo, is set in early 2000s Zimbabwe. Darling, the protagonist, is a young girl child who lives in a slum called Paradise with her grandmother, mother of Bones, and her parents. Her family follows a fairly patriarchal structure in which the man goes off to work and rarely communicates or sends money home to his wife and child. Darling's father goes off to work in South Africa when she is much younger and sends home next to nothing for her upkeep, only for him to return later, frail and very sick and Darling, a child as she is, is made to nurse him. She loathes this new responsibility as it keeps her away from playing with her friends and she thinks her father is undeserving of it. Children living in situations of poverty or war often have to mature quickly and this is the lot of Darling and her friends. At a tender age, we see them experience hunger and have to gorge themselves full on guava, knowing full well that it would upset their stomachs later; being made to see and understand social classism at such tender age and having to steal into the Bourgeoisies neighbourhood, defacing property and polluting the environment. One of them, Chipo, is already pregnant as she is molested by her uncle. These children try to make sense of their world and work through complex, adult issues in childish ways by playing games like country-game and find Bin Laden. Also, the traumatic situations can also cause adults to regress in some ways back to childhood, and seeing the world through Darling's childish lens helps to colour the actions of adults in this way. For instance, when Darling says that she knows "all this praying for Father is just people playing" and that the workers at a construction site a few miles from Paradise, "look like they have been playing in dirt all their lives…they don't look the way adults always try to look" (32). These perceptions of adults and adulthood depict that everyone is struggling to make sense of the world in ways similar to children playing games, having normal, childish discussions and making wishful plans for the future.

Also, strongly prevalent is the issue of Gender, Darling is not only a product of early Zimbabwean Globalism but also of traditional and Christian values. In Africa, it is very desirable and somewhat expected that the first child is male and so this causes Darling to struggle with her first born female identity. And because of this, she instructs her friend Chipo to ensure that her baby is male because "the first baby is supposed to be a boy". This issue also comes up when after her father returns home and is sick and delirious, he calls her his son, and she is too stupefied to correct him. Alongside these traditional African values, are also western religious ones which come into play severally in this novel. For example, in the church, Darling watches as a Prophet Revelation Bitchington Mbomo molest a troubled woman in the guise of exorcising her and his entire congregation look on and do nothing. More so, Darling is conflicted about the different ideas of Jesus' appearance that she has seen. She tries to colour his eyes brown in a picture on a calendar belonging to mother of Bones, in order to make Him look more like her and everyone else she knows. She also associates his hair and clothing to that of women, as she also does when she sees a picture of her father in a graduation robe, trying to balance what she knows about gender representation with what she is shown of the western world. The novel shows many young girls taking on the mannerisms of women, as though rehearsing their gender role for a later life. For instance, Darling narrates, "Is it painful? Sbho says. Sbho is looking at me with her head titled-like, the way a mother is supposed to do when you tell her about anything serious" (71). Darling too, must take on the responsibilities of a grown woman at times, such as when she must hold a baby for a woman at church and when she must stay at home to take care of her sick father, and she does not seem to like these experiences. In the very gory scene where Darling and her friends almost give Chipo an abortion, Sbho (one of them) suggests that to carry out the very important task ahead of them, they need new names. This is where the novel derives it title. This statement mirrors how so much propaganda and big talk is done when something significant and often immoral is about to be carried out. This is political. For example, when Darling witnesses a speech made by the Zimbabwean president which has to do with the complex lines of trade and interaction between Zimbabwe and the West. Darling does not make much sense from the speech but it makes her uncle very happy and her aunt, very sad. This is a way of portraying how adults pretend and sheer hypocrisy helps bad government thrive. Very striking is the prevalent issue of the haves and the have-nots. Darling lives in poverty in Paradise and sneaks into the more developed areas nearby, specifically the city of Budapest, to steal from the wealthy. This wealthy consists of both Black and White. It is true that colonial rule was over in Zimbabwe by this time, but Post-colonialism is still alive as people are yoked by the system. The Whites no longer rule Zimbabwe but still have a lot of strong influence and control through their Black stooges in power. And these Black men steal

from their own people greatly, fattening their pockets and those of their White masters, while allowing their own people to suffer and wallow in poverty, hunger and hopelessness. It is a very brutal political elite that preys on their own people. But this was not to go on for long. After a while, in the novel, the masses would have it no more and commenced to attack the homes of these White ex-colonial masters and forcefully displaced them.

Conclusion

The paper concludes that there is an urgent need to rethink the social and domestic narratives in the African literary expression to capture the dynamics of the emerging world. The continued and sustained relegation of Africans to the lowest ebb of the world socially, economically and politically should begin to be renegotiated. The notion of Europe and America that Africans come from the shitholes is no longer acceptable. Branding every African in Europe and America as immigrants despite their skills and expertise can longer be sustained in the contemporary world of today. Every human history has a terminal point and the domestic servitude of Africans in Europe and America should give way for a new critical engagement and re-engagement discourse. Nothing debars Africans from becoming expatriates in their chosen fields in the developed countries. I conclude by asserting that relegating every African to domestic servitude and menial job in Europe and America is historically unfair and inimical to global social order. It is therefore necessary to allow literary expression involving Africans in Europe and America to reflect their positive contributions to their place of settlements.

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