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clichéd model of leftist firebrand turned establishment pillar may not be completely apt, given Berlin's topsy-turvy definition of "establishment" over the past century. Still, the Schneider of the latter chapters could have used the earlier Schneider's more cosmopolitan outlook.

Make no mistake, however; most of this book is considerably better informed, and certainly more convincingly written and translated, than many similar works, owing no doubt to Schneider's personal witness to so much of Berlin's postwar history. *Berlin Now* is thus worthy of intellectual engagement and an instructive primer on present-day life in the city. For those who have a longer-term fascination with vibrant, ever-changing Berlin and an appreciation for Schneider's larger oeuvre, the book is also a reminder that neither a city's development, nor one's own intellectual trajectory, can be predicted with certainty from past precedent.

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Taiye Selasi. *Ghana Must Go*. New York: Penguin Books, 2013. 318p.

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*Ghana Must Go* (2013) is written by Taiye Selasi, a Ghanaian-Nigerian author who was born in England, raised and educated in the United States and lives in Italy. Her multicultural heritage provides context for the novel, but her West-African cultural background is dominant, so much so that the narrative recounts the experiences of a Ghanaian-Nigerian immigrant family whose lives are divided between the United States, Ghana, Nigeria and only relatively England. In an unconventional and fragmented manner, it opens with the report of the death of Kweku Sai, a Ghanaian immigrant who preferred to return to his homeland in later life after a successful career as a doctor in the United States. "Miles and oceans and time zones away" (6) in the US, his grown children, Olu, Taiwo, Kehinde and Sadie, along with his first wife Fola, hear about this sad news and decide to travel back to Ghana for the funeral; they eventually meet and sympathize with Kweku's second wife, Ama. The novel describes the circumstances of Kweku's death, the manner his family received the news and their journey back to Ghana for the funeral, but its many fragments plunge the reader into the past experiences of the Sais as immigrants in the US and as emigrants when they returned home to Africa.

Exile is not regarded as daunting, but associated with immigrants' personal growth from birth and childhood, through adolescence to adulthood and eventually death. The author focuses on the birth of Kweku and Fola's offspring and the kind of education they received from them to become the successful adults they are today. She also regards divorce as an adult problem that affects children because it causes family disintegration. Yet, death becomes a unifying factor for the fragmented family. In terms of time and space, Selasi deals with these experiences from a holistic perspective. It is simultaneously set in America, Africa and partially Europe, in the present and in the past, with open perspectives on the future. The author describes the Sais' experience of exile by noting their urge for integration as well as the importance of keeping ties with their origins. She also emphasizes the necessity of succeeding in a foreign country when the protagonists are in their 20s and 30s, and their eventual disillusionment at a later age as they, subsequently, return to their roots.

*Ghana Must Go* tackles universal and cultural-specific themes, discussing success and death

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as universalisms of human experience. Success characterizes the Sais' lives in the United States where Kweku was a distinguished doctor. Following the footsteps of his father, Olu, his eldest son, is a surgeon, but unlike him, he is married to Ling, a Chinese-American. Taiwo and Kehinde, the twins or "*ibeji*" (83), as their mother calls them in reference to her Yoruba heritage, have managed to carve their places in the cultural and intellectual spheres of influence. As an "*Idowu*" or "the long-suffering child born directly after twins" (17), Sadie defeats all expectations by becoming a healthy young girl and a promising student. However, the author is ironic in her analysis of success. For instance, she highlights the irony that Kweku had saved numerous lives when he was practicing medicine, but could not save himself from a heart attack. Consequently, Kweku's death and his family's reactions to it become central issues. The Sais' journey to Ghana for Kweku's cremation and scattering of his ashes in the ocean are reminiscent of the Bendrens' journey to Jefferson for Addie's burial in William Faulkner's *As I Lay Dying*.

The author not only makes literary canonical references and dwells on universal themes but also extends her novel to incorporate culturally-specific descriptions of the Ghanaian and Nigerian origins of the Sais. Their West-African roots have shaped their identities as immigrants looking for integration into the American way. She emphasizes the significance of cultural components like rituals as the products of "the perpetual past" (52) that are respected despite the distance. She also appropriates the West-African oral tradition by drawing on the myth of *ibeji*, among other things, to which she attributes modern signification. By borrowing words and structures from Ghanaian and Nigerian languages to accommodate English, she also creates linguistic hybridity as in "Your baby is crying . . . , the Ghanaian way of saying *your cell phone is ringing*" (138).

Two substantial symbols are elaborated to stand for the two worlds of the novel: 'snow' for the United States and the 'mango' tree for Ghana and West Africa. Soon after accounting for the circumstances of Kweku's death in chapter one, Selasi takes the reader to the snowy world of New England with Olu having premonitory thoughts about his father (6). Snow, which is a recurrent image throughout the novel, is not usual in tropical Africa, but Mango trees are. Therefore, she uses this tree as the kernel of the Sais' Ghanaian-Nigerian origins. Consequently, at his return to Ghana, Kweku wanted to deracinate a mango tree from his garden but felt compelled to keep it for its cultural value. He was telling himself, "the tree must go" (33), but "he cannot imagine it gone" (36). It is obvious that the title draws on the historical "Ghana Must Go" policy resolved by the Nigerian government to deport Ghanaians from Nigeria in 1983, but it is also related metaphorically to Kweku's desire. What relates snow and the mango tree is the notion of the *exotic*. People from the tropics are attracted by snow because it is unfamiliar to them in the same manner as people from Nordic areas are drawn to mango trees and other tropical commodities.

The universal and cultural-specific elements as well as its hybridity make it worthwhile for readers of different backgrounds. Selasi joins the literary tradition of immigrant writers in English-speaking countries like Jhumpa Lahiri, Amitav Ghosh, Chimamanda Ngozi Adichie, and others. Yet, what reads as ambiguous is Selasi's stance on gender polemics. Fola's "joys of motherhood," to borrow Buchi Emecheta's words, and her critique of Kweku's patriarchal attitude are clues to a possible "womanist" reading of the novel. This is, however, quite undermined by the portrayal of Ama from the very beginning as the "fair and weak sex."