

# Narrating African Immigrants' Survival Strategies: Fake Relationship and Marriages in Chimamanda N. Adichie's *Americanah*

Yacoubou Alou

Département d'Anglais, Université de Zinder, BP : 656 Zinder,  
Niger Republic

Corresponding Author E-mail: alouyac@gmail.com

**Abstract:** In her rather voluminous tale about departures, immigration, and separation and reconnection, Adichie has mapped out a catching socio-cultural and political commentary on the postcolonial condition. Despite the ongoing booming criticism on Adichie's fiction, this paper contends, less attention has been paid on the socio-political significance of fraudulent relationships in *Americanah*. This study, which foregrounds the merit so far made in investigating Adichie's works, aims at examining how Adichie has used the novel form and immigration narrative to cast a critical look at Western immigration laws. As usually depicted in her narrative, the writer has seized immigration narrative to tackle Western immigration laws through the apparent issue of fraudulent act of 'sham marriage' which has become a striking feature of many postcolonial subjects' life in the West. Using documentary based method tools and postcolonial theory, this paper explores the occurrence of fake marriage, the rationale behind it, and its consequence on those who witness it in *Americanah*. This research work additionally explores how immigrant life pressure throws many African immigrants in ignominy and debasement as they consider sham marriage as a way out from their dismal life condition away from home. It concludes that immigration laws and its worries dehumanize many African immigrants and Adichie has succeeded to castigate the imbalance observed in colonizer/colonized relations when it comes to immigration from an African perspective.

**Keywords:** immigration, fake or sham marriages, *Americanah*, Africa, the West

**Citation:** Yacoubou Alou. 2018. Narrating African Immigrants' Survival Strategies: Fake Relationship and Marriages in Chimamanda N. Adichie's *Americanah*. International Journal of Recent Innovations in Academic Research, 2(7): 316-325.

**Copyright:** Yacoubou Alou., Copyright©2018. This is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.

## 1. Introduction

Literary art represents, reflects, and responds to, socio-cultural and political phenomena. It provides some conversations over themes from political to cultural issues germane to a particular society about which the author writes. Written African literature, as part of the general body of literary art, is responsive to socio-cultural and political issues relevant to Africa and Africans and, to some extent, to the world in general. This literature, therefore, preoccupies itself with the painful colonial past of the continent along with the disenchantment of Africans with their African leaders as the continent experiences 'independence.' As it originates from responding to the fallacious claims regarding the African cultural and historical heritage reflected in such works like Conrad's *The Heart of*

*Darkness*, African written literature does not have the luxury of ‘art for art sake’ (Nnolim, 2009). It mainly focuses on the ongoing socio-political preoccupations of the African people. Within this literary endeavor come the third generation African writers such as Chimamanda N. Adichie, or authors with some experience of immigration and living abroad (Habila, 2011). They do not hesitate to use their diasporic experience to document some striking issues salient to African immigration, albeit fictionally. Still, issues related to African people’s border crossing activities have been researched by literary critics to shade some light on this contemporary societal problem faced by the African youth. Though her novel mostly represents the ‘push and pull’ factors of immigration from Africa to the West along with identity dilemma of African immigrants, Adichie has succeeded to insert fake relationship and marriage stories in her narrative to cast a critical look at colonizer/colonized relations as depicted by rigid and ostracizing immigration laws. Many African immigrants resort to fraud to circumvent these laws in their survival strategies. In this paper, the researcher attempts to reveal how *Americanah* portrays African illegal immigrants’ proclivity to illegal activities such as ‘fake relationship and marriage’ as a stratagem they use in order to have papers so that they can stay and work in the West.

Chimamanda Ngozi Adichie was born in 1977 in Nigeria. She started her tertiary education in Nigeria before she pursued her postgraduate degrees in the US. She bagged her B.A in political science; a Master’s degree in creative writing at John Hopkins; and another Master’s in African Studies from Yale. Adichie is blessed with some worldwide recognition as an award-winning novelist and socio-political commentator. She is a representative of those African female literary writers who has chosen English as her language of writing. Critic Emenyonu (2017) equates her to “the leading and most engaging voice of her era and generation” (p.2). Most of her writings display an aesthetic of commitment with versatile and resourceful innovation (Onukaogu and Onyerionwu, 2010). Adichie divides her time between the US where her husband resides and Nigeria, a place which represents everything for her. She runs writing workshops and academic lectures both at Nigerian and American universities. Some literary critics and writers like Helon Habila claim that Adichie should be referred to as a representative and influential African female writer (Habila 2011: 7). Her literary craftsmanship, Koziel (2015) contends, strongly differs from the early African women literary stalwarts namely Flora Nwapa (1931-1993), Nadine Gordimer (1923-2014), Ama Ata Aidoo (born in 1942), Buchi Emecheta (born in 1944) or Zaynab Alkali (born in 1955). Adichie has recently received large critical acclaim as she wins several main awards such as Commonwealth Writer’s Prize for Best First Book in 2005, the National Book Critics Circle Award for fiction (2014) and nominations, for instance for the Booker Prize and the Orange Prize for Fiction (2004), among others (Owolabi and Owoeye, 2013).

She published her first novel, *Purple Hibiscus* in 2003, then *Half of a Yellow Sun* (2006), and *Americanah* (2013). Adichie’s works also include her collection of short stories, *The Thing Around Your Neck* (2009), and a compilation of her TED Talks in an essay, *We Should All Be Feminists* (2014). The novel *Americanah*, which constitutes the primary text of this paper, was selected by the New York Times as one of The 10 Best Books of 2013.

In *Americanah*, Adichie casts a critical observation on the relations between the colonized and the colonizer through a well-crafted immigration narrative. She captures the complexity and variation of African experiences through the eyes of her immigrant characters. With *Americanah*, the novelist uses resourceful craftsmanship to address the sensitive themes of socio-political corruption, race and racism, passionate love, identity dilemma posed by immigrant life worries, and moral responsibility with excessive and ingenious narrative

innovations. The novel, which is set across three continents, portrays the African youth's identity dilemma as their psyche is torn between a supposedly non-conducive homeland and an allegedly glamorous America and Europe. As most of the narration is in third person point-of-view (albeit with some dialogues interspersed throughout the novel in first person), the omniscient narrator tells us the rationale behind these immigrant characters' motive to leave their country of origination. Indeed, as the novel unfolds, we learn that socio-political corruption and nepotism plunge Nigeria and many other African countries in a difficult situation. One of the consequences of this socio-political uneasiness is the lack of salary for university professors. This brings repetitive strikes on campus. The two main characters of the novel, two young university students, Obinze and Ifemelu, consider leaving the country for better education and opportunity abroad to escape the intermittent strikes on campus. The narrative follows these characters as Ifemelu travels to the US while Obinze with the complicity of his mother (a university professor) manages to get a visa to fly to London.

In the United States, Ifemelu experiences loneliness, homesickness, melancholy, and rejection due to the racist nature of the American society. However, she manages to have good friends and lovers like Curt, a wealthy and white privileged American who helps her have the papers and be able to work and stay in America. But, before that she has to consider 'faking' her identity and relationship to cater for herself. With her legal residency documents, the well-educated and creative entrepreneur, Ifemelu, quickly becomes famous through her popular blog about her life-style and increasing racial consciousness of being a black migrant in America. When she is back to Nigeria, her friends tease her with the name "Americanah", or 'been-to,' as occurs in the title of the novel, to joke about her new 'americanized' way of behaving, her attitude toward conditions of living in her country of origination, as well as her sophisticated usage of American English.

Obinze, on the other hand, travels to London with a short term visa. When his visa expires he becomes an illegal immigrant living in fear and depression in the West. With the help of his friends, he fakes his identity and becomes Vincent Obi to find a job. He later on conspires with Cleotilde to have a sham marriage which would enable him have legal papers. Un/fortunately for him, the immigration services stops the marriage and Obinze is deported to Nigeria where he quickly becomes rich with the help of his cousin, Nneoma who is blessed with the assistance of one of the corrupt and despotic Nigerian big men named Chief.

The story of these young Nigerian students, Obinze and Ifemelu, represents events to which the author herself can relate—experiences of immigration, studying, living, and working in different places within American communities. *Americanah* is a novel about the African diaspora experience, a challenge to hybridization, a kind of social commentary on strong race divisions and how racism affects the lives of the colonized in the colonizer's land. Adichie expertly portrays African male and female immigrants' experience in a true-to-life manner in order to make some readers be able to identify with them. The narrative switches between characters' perspectives, offering them voice to speak out loudly and boldly their preoccupations and opinions. Most of the illegal immigrant characters of the novel live in anxiety and fear in the West and think that getting the needed papers for a legal stay is more than necessary. They attempt to "find pockets of connection, of new relationships that provide some sense of acceptance and stability" (Steiner, 2009: 4). In so doing, some of them try to obtain these documents through fraud while they battle stereotypes and affliction of racism and exclusion.

## 2. Theoretical Framework: Towards a Merging of Postcolonial Theory and Transnationalism theory

This research work considers Adichie as a transnational and postcolonial writer. The paper, therefore, utilizes the tools of both postcolonial and transnationalism theories to tackle the issue of fraud relationships and marriages in *Americanah*. It attempts to demonstrate that this thematic concern of the novel under investigation constitutes a socio-political commentary related to the criticism of postcolonial subjects' struggle for a better life in the colonizer's land and how immigration has created hybrid and/or transnational characters. Transnationalism theory, Clifford (1994) and Vertovec (2009) reveal, focuses on border crossing activities and the lives of those who are involved in these activities. It helps better understand how people like the characters in *Americanah* strive to resist marginalization while they struggle to construct a new self so as to be accepted as a member of the host country; this effort to assimilate the dominant culture is what Koziel (2015) views as "the manifestation of immigrant identity".

Yohannes (2012) in a study using postcolonial theory demonstrates that Adichie's works "are shot with postcoloniality" (p.1) especially with her proclivity to the issue of hybridity. As an "attempt to understand the problems posed by the European colonization and its aftermath" (Culler, 1997: 130), postcolonial theory seeks to engage with the experiences of the colonized throughout the world (Tiffin, 1997). This paper aims at depicting one aspect of these experiences by focusing on sham marriage as a fraudulent activity in which many characters of the novel commit themselves in an attempt to circumvent the rigid immigration laws.

In an effort to better explain postcolonial theory and criticism, McLeod (2000), in *Beginning Postcolonialism*, views postcolonial criticism in terms of activities carried out in this criticism. These activities, McLeod (2000) contends, involve:

"reading texts produced by writers from countries with a history of colonialism (...), reading texts produced by those that have migrated from countries with a history of colonialism, or those descended from migrant families, which deal in the main with diaspora experience and its many consequences" (p.33).

McLeod's definition indubitably implies that writers like Adichie embody the features of the postcolonial and reading and interpreting her novel as an activity within postcolonial literary criticism. Indeed, Adichie comes "from countries with a history of colonialism." Then, she has the experience of living abroad as she migrates from her homeland to West. Adichie uses this experience of displacement and its consequences to portray and document various activities in which African immigrants engage themselves.

As the founding fathers of postcolonial theory (Frantz Fanon, Edward Said, Homi Bhabha, and Gayatri C. Spivak) strive to demonstrate, the colonized have to tell their own stories otherwise their culture and intellectualism will be hindered by the intellectual and political hegemony of the colonizer. Postcolonial theory, as they demonstrate, helps critics explore south-north relations in the binary colonized/colonizer. These relations have created issues of identity representation, political exploitation, and marginalization through neo-colonialism and cultural stereotypes throughout history. For Spivak (1997), the colonized live in a situation of 'subalternity' or subordination. In other words, they live in marginalization, especially those who are living in the West illegally. Postcolonial theory casts a critical look at colonizer/colonized relationship from colonial times to the so-called 'post-independence' period. This theory mainly preoccupies itself with deconstructing the colonial claims and

writing from people like John Locke, which, as Adichie observes, "...represents the beginning of a tradition of telling African stories in the West: A tradition of Sub-Saharan Africa as a place of negatives, of difference, of darkness..." (Adichie in 'The Danger of a Single Story'). This observation establishes Adichie as a discerned postcolonial critic and writer, her postcolonial proclivity manifests itself in her attempt to tell the African stories, in the case of this paper, the illegal African immigrants' activities in the West from an Afrocentric perspective. Their activities help open up the debate over the possibility of merging transnationalism theory as discussed by Clifford (1994) and Vertovec (2009) with postcolonial theory as both theories are concerned with the situation of the colonized in today's global world.

### 3. Discussions

In this section, the paper presents some definitions of sham marriage and looks at how it is viewed and punished in the West and who are the characters involved in it. A detailed discussion on the issue of 'fake marriage' and its consequence on those who witness it, based on the evidence drawn from the novel, is then provided.

#### 3.1 Sham Marriage and the Rationale behind It

While the definitions of 'sham marriage' vary from one jurisdiction to another, they are often linked to immigration and the benefits that come with it. According to a 2013 UK Home Office document:

A sham marriage, or marriage of convenience, or a sham civil partnership describes a marriage or civil partnership entered into for immigration advantage by two people who are not a genuine couple. A sham marriage or civil partnership is to be distinguished from a marriage or civil partnership entered into by a genuine couple where it may be convenient for immigration or other reasons for the couple to be married. (Thomson, 2013: 5).

This type of treacherous union is often and popularly referred to as 'green-card marriage' in America. Because of the magnitude it takes, many Western countries have issued laws punishing such marriages not made in good faith and which are considered as a felony in the US. A citizen involved in it would pay a penalty of a \$250,000 fine and would be sentenced to a five-year prison while a foreigner is simply deported (Bernstein, 2010). Sham or fake marriages have become a common strategy for foreigners to circumvent the rigid and strict immigration laws in the Western countries.

This phenomenon has witnessed an increase since the introduction of stricter modern immigration laws in the Western countries (Wales, 2017). The way it happens is that the couple marries with knowledge and conviction that the marriage is exclusively for "the purpose of obtaining the favorable immigration status. This is frequently arranged as a business transaction (i.e., a substantial sum of money is paid) and occurs more commonly with foreigners already in the country" (Bernstein, 2010). For the editor of wikipedia.org, "Common reasons for sham marriages are to gain immigration, residency, work or citizenship rights for one or both of the spouses, or for other benefits." Many illegal immigrants turn to sham marriage in their survival struggle. This partly, yet strongly, explains its increase in the West. In Ireland in August 2010, for instance, sham marriages account for one in six marriages, and people do it for residency status in the European Union by circumventing immigration rules (Smyth, 2010). Other fraudulent weddings happen for visas between someone already in the receiving country while the other partner lives in the sending nation (UK Home Office, 2011). In the novel under scrutiny, Adichie has captured this phenomenal

immigration feature in her narrative about young African immigrants struggling to find a pocket of survival away from home.

### 3.2 Resisting Rejection and Stereotypes: Fake Marriage as a Survival Strategy in the Novel

As life in the colonizer's world requires legal documents which put the colonized on the side of the subaltern, Adichie attempts to depict how many illegal African immigrants resort to illegal activities to circumvent immigration laws. In *Americanah*, many characters consider fake marriage as a stratagem to bypass strict and rigid immigration laws in the Western countries. Most of the time these laws are set in motion to perpetuate the feeling of 'otherness' and 'subalternity' of the colonized in the colonizer's land. Aisha, an immigrant from Senegal, to begin with, believes that dating and marrying an Igbo man who has a US citizenship would help her to easily have a green card. To broaden her chance, she treacherously dates two Igbo men (Chijioke, a cab driver, and Emeka, a security worker) at the same time (p.14). She explains to Ifemelu how important it is for her to have one of them married her so that she can get papers. Ifemelu views in Aisha's motive a sheer foolishness resulting from immigrant insecurity and constraint. The narrator summarizes Aisha's resoluteness to marry one of the two Igbo men and her apparent craziness as follows:

Ifemelu looked at Aisha, a small, ordinary-faced Senegalese woman with patchwork skin who had two Igbo boyfriends, implausible as it seemed, and who was now insistent that Ifemelu should meet them and urge them to marry her. It would have made for a good blog post: A Peculiar Case of a Non-American Black, or How the Pressures of Immigrant Life Can Make You Act Crazy." (p.18).

Aisha, like many other immigrants, views in fake relationship and marriage an opportunity to get the legal documents which would alleviate her worries and anxiety of living in constant fear of immigration officials.

In a related development, Ifemelu falls in a fake relationship to mend for herself in her struggle to survive in America. The gate of luck opens to her when she meets Curt at Kimberly's house where she works as a babysitter (pp.191-198). Curt is "a rich white guy from Potomac" with a mother also a rich, privileged, and white American (p.192). Ifemelu seizes this opportunity to have what she longs for, papers. The narrator recounts that "she had always been able to sense the desire of men, but not Curt's" (p.191). So, why is she eager to go out with this white man since even "naked beside him, she found herself thinking of Obinze," her true love (p.195)? Ifemelu's motivation to share some romantic time with Curt stems from her desire to marry him, albeit falsely, to get American residency papers and enjoy some degree of freedom as she could legally work and raise some money. She knows that being with Curt would give her "a sense of contentment, ... of ease" (p.200). However, the reader would quickly understand that Ifemelu has committed herself in this relationship in order to have a better immigration status. She avoids telling her parents about what is going on between her and Curt and while on the phone with her parents, "she chose her words, careful not to say anything about Curt. It was easier not to tell them about Curt" (p.201).

However, after Curt has helped her have a work visa, US residency papers and citizenship, they break up. This is not surprising for a discerned observer because, right from the beginning, their relationship is fraught with a feeling of anxiety and discomfort brought about by their cultural and racial differences. They both know that they do not make a good match. Nonetheless, Ifemelu does not mind as long as she gets what she wants from their fake love

(p.207). That is why, she makes a lot of sacrifice such as straightening her hair which comes with a price (she burns herself with the hair relaxer and she loses her hair) and faking her accent to have an American accent. She does this sacrifice to look like a white American to please Curt (ibid) and dreams of marrying him to get immigration benefits (p.199). However, soon afterwards, when she gets her papers with the omniscient help of Curt and when she realizes that Curt cheats on her, Ifemelu decides to break up and becomes herself again. She stops faking her American accent and straightening her hair (p.175).

Ifemelu is definitely luckier than other immigrants like Wambui, a Kenyan immigrant and the president of African Students Association (ASA) (p.138), who works “three jobs under the table to raise the five thousand dollars she would need to pay an African American man for a green-card marriage (p.202). Wambui, unlike Aisha and Ifemelu, has gone straightforward for a payment, not accepting a feigned love. Hers is all about doing business in exchange of papers while theirs appears as deceit and unfaithfulness. All in all, they all suffer from the immigrant life insecurity and pressure which push them to consider fraudulent action to find a way out of this situation.

Furthermore, Obinze seems to suffer the most in the process of having a fake marriage and the consequences that come with it during his immigration worries. He has made tremendous efforts to make his fake union happen with Cleotilde, a British citizen. He seeks for Nichoals’ (a friend of his) help; Emenike, another friend of his, gives him money, and Iloba advises him on how to go about “this marriage thing” (p.266). In the marriage preparation process, he remembers what Iloba told him about how mischievous European women who are involved in this kind of business are. He recalls how “one Eastern European woman ... had asked the Nigerian man, an hour before their court wedding, to give her a thousand pounds extra or she would walk away. In panic, the man had begun to call all his friends, to raise the money” (p.230). This thought urges him to be more careful and better prepared. The Angolans, or the arrangers of the fake marriage between Obinze and Cleotilde, explain to him how he can easily get papers and enjoy legal stay in the West (p.228-230).

However, these Angolans are crooks because Obinze realizes that “after he had paid the Angolans two thousand pounds in cash, Cleotilde told him that they had given her only five hundred pounds” (p.230). This creates a feeling of fear in Obinze which stems from the probability that Cleotilde might refuse the fake union and throw him in the hands of the immigration officials. Nevertheless, the Angolans convincingly continue to tell Obinze, “man, we gave you a good deal,” and “you can still get married even though your visa is expired” (ibid). When he sees his classmate, Okoli Okafor’s name on the list of the scheduled marriages, “all sham marriage, all of them rang in [his] head” (p.231). He believes that Okafor’s too is “perhaps ... also a marriage for papers” (p.232). He remembers what Nicholas, his Nsukka university friend, who migrates to England told him: “if you come to England with a visa that does not allow you to work, ... the first thing to look for is not food or water, it is an NI number so you can work...Marry an EU citizen and get your papers” (p.239). This kind of thought gives him impetus to continue his risky project. He does not hesitate to use a fake identity and work as Vincent to save money for the projected sham marriage (p.261). He persuasively tells himself that “this marriage thing” is worth risk taking because it would definitely help him escape “living in fear, working under other people’s names” (p.240). At some point, when he becomes tired of paying extra cash to the Angolans, Obinze thinks that Cleotilde and him can just go ahead and do their sham marriage on their own. But then, he cogitates and the narrator reports: “it was too important and he needed the weight of the Angolans’ expertise, their experience, to make sure all went well” (p.263).

However, Obinze's dream of getting legal documents through sham marriage dashes and fades away on the very day of the wedding at the Civic Center. The narrator recounts Obinze's stress and his inner monologue as follows:

There was nothing to worry about, nothing at all, he told himself, the Civic Center probably had policemen present as a matter of routine; but he sensed in the sudden smallness of the hallway, the sudden thickening of doom in the air, that something was wrong, before he noticed another man approaching him, his shirtsleeves rolled up, his cheeks so red he looked as though he was wearing terrible make-up. (p.278).

From this time, Obinze knows indeed, that doom has thickened on him. The man who approaches him has a photocopy of his passport and asks him whether he is Obinze Maduewesi. Obinze answers positively with a regretful look at Cleotilde and Iloba as if to tell them that "it was over" (ibid). The immigration officer announces him, "your visa has expired and you are not allowed to be present in the UK" (ibid). Soon afterwards, Obinze is handcuffed and led barefoot into a tiny cell where he responds to the official's interrogation. He is assigned a lawyer though he obviously knows that he will be deported. His sorrow increases and his ego deflates when the lawyer tells him "the government has a strong case and we can appeal, but to be honest it will only delay the case and you will eventually be removed from the UK" (p.279). Obinze tells his lawyer that he is willing to go back to Nigeria. Obinze is shocked to realize that his lawyer "was going to tick on a form that his client was willing to be removed" and the narrator relates, "removed", that word made Obinze feel inanimate. A thing to be removed. A thing without breath and mind. A thing" (p.279). What this sham marriage does to Obinze, and which would happen to many other illegal immigrants, is to take away their humanity just like what did colonialism and slavery to many Africans. Obinze would have stayed in his clandestine life if he had not brought himself to the Civic Center for this marriage. In the tough glare of life abroad, many African immigrants consider this fraudulent activity to escape their immigration worries. Immigration makes Obinze 'feel inanimate.' In other words, immigration and the laws that come with it dehumanize and push others like Aisha to act crazy.

#### 4. Conclusion

*Americanah* is a novel about contemporary African affairs. Its realistic representation of survival strategies of many African immigrants in the West surely adds to many stories about the hardship of life abroad and the condition of the colonized. To some extent, many of the immigrant characters of the novel have considered fake identity, fake relationship and marriage, as a stratagem which would help them circumvent the rigid immigration rules set in motion to limit their stay in the West. These characters like many postcolonial subjects they represent live as the marginalized 'other' or subaltern in the land of the colonizer.

It is unfortunate to see the imbalance in the colonizer/colonized relations when it comes to immigration. Westerners can move easily and enjoy some freedom in the land of the colonized more than the postcolonial subjects do in the land of the colonial masters. *Americanah* translates this social injustice and portrays how illegal immigrants strive to bypass it though illegally. Their situation is reflected through the eyes of some characters like Ifemelu and Emenike who have succeeded to have some sort of relationship that bestow them the right to stay and work in America and England respectively. However, others like Aisha and Obinze will have to consider other options because fate has played a dirty game for them. By depicting the issue of sham marriage as a debasing and fraudulent activity in which some immigrants commit themselves to survive in the West, Adichie engages herself to telling

stories that matter, stories which “deal with the real and deep complexity of human life” (p.269). The novelist castigates the Western laws of immigration which ostracize a number of postcolonial subjects who have chosen to migrate to the West. Her characters’ strategies to gain legal documents cannot be considered wholly illegal without taking into consideration the rationale behind Western laws of immigration. Indeed, Adichie does not see literature as a mere pleasant writings which people can read just for delight or the so called ‘art for art sake.’ Hers is a serious literature which reflects serious issues germane to the post-independence Africa. Adichie might probably agree with Nnolim (2009) who contends that African writers have so many issues to deal with that they do not have the luxury of ‘art for art sake.’ Indeed, immigration and all its corollaries affect many Africans and Africa in various ways that it has become a topic that African writers have considered in their craftsmanship. By documenting African immigrants’ survival strategies, albeit fictionally, Adichie has significantly contributed to the postcolonial writing. Her portrayal of how illegal immigrants circumvent immigration laws from an African perspective help many understand that it is the inhumane nature of these laws that force these immigrants to resort to fraud to have the right to stay and work in the West. The novelist’s craftsmanship has proven itself prolific and her works, Emenyonu (2017) pinpoints, deserve serious and continuous exploration and interpretations.

## References

1. Adichie, N.C. 2013. *Americanah*. Lagos, Nigeria: Kachifo Limited.
2. Bernstein, N. 2010. Investigating Marriage Fraud in New York. NY Times. June 11, 2010.
3. Clifford, J. 1994. Diasporas. *Cultural Anthropology*, 9(3): 302-38.
4. Culler, J. 1997. *Literary Theory: A Very Short Introduction*. New York: Oxford University Press.
5. Emenyonu, E.N. (Ed.), 2017. *A Companion to Chimamanda Ngozi Adichie*. Martlesham: Boydell and Brewer.
6. Habila, H. 2011. *The Granta Book of the African Short Story*. London: Granta.
7. Kozieł, P. 2015. Narrative Strategy in Chimamanda Ngozi Adichie's Novel *Americanah*: the Manifestation of Migrant Identity. *Studies of the Department of African Languages and Cultures*, 49: 96-113.
8. McLeod, J. 2000. *Beginning Postcolonialism*. Manchester: Manchester University Press.
9. Nnolim, C.E. 2009. *Issues in African Literature*. Ekeki, Bayelsa State, Nigeria: Malijoe Soft.
10. Onukaogu, A. A. and Onyerionwu, E. 2010. *Chimamanda Ngozi Adichie: The Aesthetics of Commitment and Narrative*. Ibadan: Kraft Books.
11. Owolabi, D. and Owoeye, O.K. 2013. Globalization and Nigeria's Socio-Political Landscape in the Novels of Chimamanda Ngozi Adichie. *Research Journal of English Language and Literature*, 1(1): 27-34.

12. Smyth, J. 2010. Registrar warns of rapid rise in ‘sham marriages. The Irish Times–Tue, Aug 17, 2010.
13. Spivak, G. 1997. Can the Subaltern Speak? In: Ashcroft Bill *et al.*, (Eds.), The postcolonial studies reader. New York: Routledge, 24-28.
14. Thomson, J. 2013. Sham marriages and Civil Partnerships. UK Home Office.
15. [https://www.gov.uk/government/uploads/system/uploads/attachment\\_data/file/256257/sham\\_Marriage\\_and\\_Civil\\_Partnerships.pdf](https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/256257/sham_Marriage_and_Civil_Partnerships.pdf)
16. Tiffin, H. 1997. Post-colonial Literatures and Counter-discourse. In: Ashcroft Bill *et al.*, (Eds.) The Post-colonial Studies Reader. New York: Routledge, 95-98.
17. UK Home Office. Bishops act to tackle sham marriages. Homeoffice.gov.uk. 11 April 2011.
18. Vertovec, S. 2009. Transnationalism. New York: Routledge.
19. Wales, J. (Ed.), 2017. Just Say No to Immigration Marriage Fraud. The Law Office of Tanya M. Lee. Retrieved 2017-07-20. [https://en.wikipedia.org/wiki/Sham\\_marriage](https://en.wikipedia.org/wiki/Sham_marriage).
20. Yohannes, L. 2012. A Postcolonial Look at African literature: A Case Study of Chimamanda Adichie’s Works” Unpublished MA Thesis. Addis Ababa University.